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### HEGEMONIC MASCULINITY: A GENERATIONAL ISSUE IN THE PRE AND POST-HISTORIC DOCUMENT OF PARTITION THE WEARY GENERATIONS BY ABDULLAH HUSSAIN

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#### ABSTRACT

This paper examines gender and power in the pre- and post-partition societies of subcontinent and afterwards in newly born country Pakistan by exploring the representation of hegemonic masculinity as a generational issue which highlights that not only women but men are also the victim of patriarchy. They are also marginalized by the so-called “*macho*” men trained by the cultural norms and traditions prevailing in the subcontinent; making them strong and unemotional nurturing them as societal beasts. The study is qualitative in nature whereas data has been collected from the trans-created novel of Abdullah Hussain, *The Weary Generations* with the close reading technique. The data has been analyzed by applying the lens of hegemonic masculinity, coined by R.W. Connell, which further raises the issue of “*masculinity*” as a source of marginalization of men along with women. This study investigates this “*masculinity*” (Connell, 1987) as a generational issue in pre and post history of partition of the subcontinent as presented in Abdullah Hussain’s novel which further elucidates a society that is strictly masculine and has an oppressing impact, not only on women but also men. The study concludes that the men who fails to meet the standard of manliness, generated by society, suffer the effects of patriarchy and lose their part of the life in the society in the long run as presented by the

## 1. INTRODUCTION

### 1.1 Background

The term "*hegemonic masculinity*" (Connell, 1987) carries a connotation of a dominant and powerful form of masculinity that is valued and privileged over the other forms of masculinity or femininity. It refers to a cultural ideal of what it means to be a man that is linked to power, control, domination, and that reinforces patriarchal systems of gender relations. The connotation of the term highlights the ways in which this ideal of masculinity is used to justify and reinforce the system of inequality and oppression. This term is used in literary works to portray the effects of toxic "*masculinity*" (Connell, 1987). In her work "*Masculinities*" (Connell, 2005), she suggested that masculinity does not define a man but it actually defines the position of a man in a society. It is actually a pattern that men follow to maintain their dominant position in the society. She sets forth four types of "*masculinities*" (1993), "hegemonic masculinity", "complicit masculinity", "subordinated masculinity" and "marginalized masculinity". One type of masculinity that is currently accepted as ideal and dominates the others is called "*hegemonic masculinity*". (Connell, 2005). The purpose of Masculine studies, instead of reinforcing the patriarchy, is to challenge the stereotypical myth that men gain benefit from traditional masculinity. Masculine studies actually help men to maintain their identity separate from the stereotypical standards (Hobbs, 2013).

*The Weary Generations* (1999) narrates the challenges faced by the people of British India before and after partition. Hussain (1999) maintained a point of being completely open and direct with his readers. His writings represented the sufferings of war, the division of the Indian Subcontinent, societal injustice, and current challenges (Mufti, 2015). *The Weary Generations* (1999) depicts the commencement of World War 1, the British Army asks Indian young men to join the army to save "*your*" (The Weary Generations, 1999) government. The British exercised their dominance over the people of the subcontinent, the British males had this sense of superiority over the Indians so they treated the commoners as if they were less of a human being. The women of united India were abused and outraged by not only British but also their own husbands and males of their own society (Salim, 2023). This idealized masculinity became a generational issue as it continued from first generation to the last depicted in the novel. The pre-partition and partitioned India suffered from the clutches of hegemonic masculinity. "The British people often implemented this specific tactic to ensure that the citizens remained disciplined, and to prevent them from forming a united front. This approach was adopted on a greater scale after the revolt of 1857, as the British realized that they could not fight against a united Indian subcontinent; they would have to ensure that the population consisted of smaller groups, each fighting for their own causes." (Nayyar, 2022).

Abdullah Hussain depicts the reality of the society with his realistic writing style, he aims to reflect the life of a commoner in a society midst trauma. Abdullah Hussain revealed in an interview, "Nothing to do with the freedom struggle. I was writing about the human condition. Like 'Udas Naslein', where

the daughter of a nawab marries a poor peasant, ‘Ba’agh’ is also a love story” (Nayadaur Tv, 2009).

Before Partition, subcontinent was a subject to patriarchal abuse. The elites use to exercise their power and dominance over the commoners which included both men and women ( Ali, 2022). “*Hegemonic masculinity is always constructed in relation to various subordinated masculinities as well as in relation to women*”. The colonized India was subject to this idealized form of masculinity, and it remained a generational issue after the partition. The partitioned India and Pakistan still suffered from this issue. According to the article Hegemonic masculinity in Pakistan: A critical study of selected Pakistani TV serials, Aslam concludes that “*The findings of this research make clear that hegemonic masculinity is not only a term but a disease which have deep roots in Pakistani society*”(Aslam,2022). Hegemonic masculinity (1987) is so much existent in united India as it exists today in divided India. This paper examines the patriarchal tone that exists throughout the novel, there are many instances which depict that not only women but men also are marginalized by other men and the perpetuation of the hegemonic masculinity from generation to generation.

The story revolves around the generations of two households, Roshan Agha and Muhammad Mirza Beg’s families in the historical setting of pre- and post partition scenario. The life continues to travel on a topsy-turvy road for the great friends and the story moves on to their next generations. The novel mainly explores the effect of partition on the coming generations, how they responded to it and what difference did it make. It covers the lives of Muslims, Sikhs, Hindus their cultures, traditions, values, the impact of mistreatment of Britishers. The protagonist, Naim, is the son of Niaz Beg and grandson of Muhammad Mirza Beg, throughout the novel struggles to find the true meaning of this partition and his existence. Abdullah Hussein is a master in relating an individual's fate or destiny to broader reasons, mega-currents of national life, or the rough nature all around in separate episodes (Waseem, 2015). “*Hegemonic masculinity*” has become a generational issue. The younger generation internalized this idealized masculinity from the older generation. Young men tend to follow the pattern of masculinity that is set by their fathers thus repeating the cycle in the next generation.(Perales.et al, 2023).

### ***Objectives of the Study :***

1. To examine what kind of patriarchal structures are revealed by hegemonic masculinity in the pre- and post-partition societies.
2. To highlight how hegemonic masculinity portrayed as a generational conflict in the *The Weary Generations* .

### ***Research Questions:***

1. What kind of patriarchal structures are revealed by hegemonic masculinity in the pre- and post-partition societies?

2. How does hegemonic masculinity portrayed as a generational conflict in the *The Weary Generations*?

### ***Significance of study***

The novel provides a rich and significant portrayal of gender and power dynamics in pre- and post-partition societies which showcases the impact of political and social changes on gender relations in South Asian cultures. The concept of hegemonic masculinity is a critical lens to examine how gender and power dynamics intersect with other forms of oppression such as class, religion, and ethnicity. Through the exploration of masculinity in this pre and post historic document of partition, it shows the cultural values and social system of pre and post historic societies which shapes a gender bias community which not only affects women as marginalized subjects but males too as Hussain's narrative reveals here.

### **LITERATURE REVIEW**

Since the introduction of hegemonic masculinity in the 1980s the concept has been expanded and refined by a number of scholars. One important contribution has been the distinction between "*hegemonic*" and "*subordinated masculinities*". While hegemonic masculinity refers to the dominant form of masculinity that is associated with power and privilege, subordinated masculinities are those that are marginalized or stigmatized by society. Examples of subordinated masculinity include men who do not conform to traditional masculine norms. Connell and her colleagues (Kessler et al. 1982, 1985) explore the sex role theory in that project. Sex-role theory became popular and governing at the time by Talcott Parsons (1937), he suggested that social institutions such as families and schools promote boys and girls to conform to, and eventually internalize, separate and complementary roles such as a career-oriented male role and a domestic feminine role. Gender as a relational concept enables sociologists to investigate beyond individualistic traits and evaluate the relationships of power between men and women along with among men. (Carrigan, Connell, and Lee 1985).

The concept of hegemonic masculinity is explored in works of fiction like *The Handmaid's Tale* by Margaret Atwood (1985). In the novel a dystopian place is depicted where females are subordinate to men and men are also subordinate to superior men. An analysis on the two male characters of the novel Commander and Luke reveals the hegemonic masculine society. The Gilead society is depicted as patriarchal society in which women are forced to be bearers of children of the elites. Lois Tyson (2006), in his essay on *Feminist Literary Theory*, argues that traditional gender roles portray men as being rational, strong, protective and decisive. Since men are attributed these characteristics, by extension, women are not, women are excluded from equal access to leadership and decision-making positions in important areas such as the political and corporate world. This belief builds on the notion that women are believed to be inferior to men and is called biological essentialism because it is based on that the sexes are biologically different. Offred has a role of a child bearer, she does not have an identity outside of this tag. Her name "Offred" (Atwood, p.99) is assigned to her and refers to the male for whom

she works. So, *The Handmaid's Tale* (1985) depicts a contemporary subordination of women and men by the patriarchal society (Myrén,2020).

In South Asian context, writers like Muhammad Hanif, Nadeem Aslam and Daniyal Mueenuddin highlight the gendered oppression, the misogynist values that oppress women and men also. Muhammad Hanif, in his work *Our Lady of Alice Bhatti* (2011), highlights the violence inflicted on women by the dominant men. When a woman challenges the patriarchal order through her behavior, then a member of the safeguarding group of the society performs his obligations by punishing her body by thrashings, arsons, sensual exploitation, and even then, killing them for honor (Noor, 2004). In Nadeem Aslam's work "Maps for Lost Lovers" the character 'Chanda' is also a victim of domestic abuse and killed by her own husband just like Alice Bhatti (Hanif, 2011). These works show the women as the victim of toxic masculinity. Daniyal Mueenuddin collection of stories "In Other Rooms, Other Wonders"(2009) received critical acclaim for its vivid portrayal of Pakistani society and its exploration of class dynamics, power, and relationships. This collection depicts men and women oppressed by the elite class men, the struggles of women in a patriarchal society, and struggles of men who are in an inferior position in the society are highlighted. Male characters from different levels of society, ranging from a poor farmer to an ambitious electrician and from a dying landlord to a flourishing businessman. (Ali,2022).

The concept of hegemonic masculinity is also explored in the children fiction books like *The Lion, The Witch and The Wardrobe* by Lewis (1950). The character of Peter, an older brother, the hegemonic traits are shown as he tries to control the moves of his brother and sisters (p.57). The character of Edmund also represents the domination of men over women as he dominates his sister Lucy by representing himself more knowledgeable than her (p.44). Hegemonic Masculinity is prominent in this novel as it shows the dominance of brothers on their sisters and also the dominance of brother on a brother i.e. Peter and Edmund (Agustina, 2019).

Children's picture books also depicts the subversion and also reinforcement of hegemonic masculinity as *Chocolate Me* (Diggs, 2011) represents an African boy who wishes to become like his white male friends as they are considered beautiful and enjoy privileges. But at the end he embraces his skin color and gives chocolate cupcakes to everyone. This shows how he tackled the dominant white masculinity through his innocence. The characters depicted in the books go through the personal transformation but the books fail to tackle the toxicity of masculinity at the societal level such as *Thunder Boy Jr.* (2016) by Sherman Alexie depicts the traditional masculinity and norms which the son inherits from his father but wants to find his true identity by changing his name. The aim of the research was to promote a more equitable society for both genders in the U.S as children will adopt the concepts from the Children's books (Taylor, 2019).

Hegemonic Masculinity is a popular concept in African literature such as in works *Season of Migration to the North* (1966) by Tayeb Salih and *Things Falls Apart* (1958) by Chinua Achebe. Alsyouf (2018) in his work *Hegemonic*

*Masculinity in Archetypal Africa Novels*, he worked on the above mentioned novels and shows development of hegemonic masculinity in an African society. Both authors depict the superordinate masculinity in their works which dominates not only women but also men. However, the difference is the resistance of the females, in *The Things Fall Apart* there is no confrontational behavior on part of females but in Salih's *Season of Migration to the North* there is resistance to the hegemonic masculinity which leads to fatal results. Hegemonic masculinity looked upon as being centered in African society even in 21<sup>st</sup> century whereas it is a world phenomenon not restricted to just one society (Alyouf, 2018).

*The Normal People* by Sally Rooney (2018) deals with two characters Marianne and Connell as they face the challenges of living in a patriarchal society, the work highlights the hegemonic masculine traits that the characters possess in their interactions with Marianne. Such as Alan, the elder brother of Marianne tortures her mentally and physically and feels satisfied with himself because he has seen his father doing the same, he inherited that toxic masculinity (p.229). Connell struggles to maintain a good relationship with Marianne because she has higher financial status than him and it is a strike to his masculinity in front of his classmates who follow the stereotypical masculine standards. The novel showcases the subversion and reinforcement of hegemonic masculinity (Ngo, 2023).

## RESEARCH METHODOLOGY

The study is qualitative in nature while the close reading technique is used to analyze the text with the hegemonic masculinity perspective. It contains a through analysis of the events and instance takes place in the course of story to identify how hegemonic masculinities are constructed in the text while it seeps down into their unconscious selves and transferred on to next generations.

### *Theoretical Framework*

Raewyn Connell's theory of "Hegemonic Masculinity" proposes that there is a hegemonic, idealized form of masculinity that is utilized to legitimize and sustain patriarchal power structures. The term hegemonic masculinity was first used by Connell in 1982 while working on a project that consisted of determining the gender hierarchies in schools. In her book *Masculinities* she proposes that in order to bring historical changes in gender relations a shift is required in the social control over men both external and internal (Connell, p.25). There exist multiple "masculinities" each associated with varying positions of power. i.e Hegemonic masculinity, the dominant and most prevalent form, the Complicit masculinity where a man doesn't fit into the standard of masculinity but doesn't challenge it. Marginalized masculinity in which man is marginalized because of his race and Subordinate masculinity in which men show weakness and emotions which are highly against the hegemonic masculinity ideals (Connell, 2005). "*Hegemonic masculinity*" justifies the domination of men over other men and women. Idealized form of masculinity means the standard which society has imposed on males. "Macho" males are the preferred kind of male in society, these males are assertive, brave

and appear to be courageous in face of any adversity (McVittie and Goodall, 2017) So, this idealized type of masculinity is what is dominant in contemporary society. Although not all men embody this idealized masculinity, it is culturally praised and favored over other kinds of masculinity or femininity. This paradigm is used to examine how the male and female characters in *The Weary Generations* exemplify or oppose hegemonic masculinity, as well as how this influences their relationships and interactions with other characters. This theory will be used to see *The Weary Generations* (1999) from a patriarchal perspective.

### ***Data Analysis***

Hegemonic masculinity is a term in gender studies that is a component of R. W. Connell's gender order theory, which recognizes several 'masculinities' that vary over time, society, culture, and the individual (Connell, 2005.) It is a practice that legitimizes men's dominant position in society and justifies subjection of, particularly, women and men also marginalized on the basis of the roles male play in the society which shapes their identity whether stereotypical or otherwise. *The Weary Generations* (1999) portrays a strictly masculine society in the Pre-date and post-partition society and the factors which lead to the dominance of superior males over women and men where men are also victims of patriarchal customs. The novel is replete with numerous instances of the hegemonic masculinity no matter if one is Muslim, Hindu or Sikh; patriarchy is a disease which has affected all.

### ***Males as Subjects to Masculine Hegemony:***

Niaz Beg, father of Naim has two wives and two sons Naeem and Ali. He is the dominant male of his household and treats his wives as lesser human beings. He expects his son Naeem to follow his footsteps and become a farmer. He expects his wives to be submissive and do house chores. When Naeem returns to the village after many years the women are weeping with joy. Of course, it's a human emotion and it cannot be suppressed but Niaz Beg yells "*Stop doing Hoo, hoo, hoo, you silly women. Have you laid the rice?*" (p.45). He points a stick at them and says to Naim. "*Pay no attention, they are silly, they know nothing.*" (p.45). These lines indicate that women are seen as inferior beings who are not expected to be logical or to have a say in anything important. Both women have accepted this behavior as the norm, they fight with each other and abuse each other just for the sake of Niaz Beg's attention. Hegemonic masculinity justifies the subordination of men and women by superior males, the women accept their marginalized position because of the set standards of the society. As Connell (1987) suggests, within the context of a male dominant gender order, femininity is a position of subordination in comparison to masculinity.

Niaz Beg uses phrases like '*mad bitch*' to address his wives. Niaz Beg looks forward to Naim following his footsteps. There are several instances in the novel in which Niaz Beg is seen engrossing in Naim's mind that he is a man and must act in a certain way. He pushes Naeem to do hard work even when he clearly states that he is hurt and tired because of working all day. He says to

Naim “*‘Farmers’ sons don’t sleep like women. Up you get.*” (p.54). He encourages Naeem to invest himself in farming and become like a man just like his father. “*I Am taking the plough. Get up and bring the seed out. Up, Up!*” (p.54). He tells Naeem that the first time he did his sowing was beaten by his father. He states that “*The first day in my life that i did my sowing I got a kikar twig on my back one hundred and forty times from my father.*” (p.57). This shows that this masculine mentality is embedded in Niaz Beg by his father and in return he is depositing the same patriarchal thinking into his son. In Connell’s (1987) words, men do have a choice whether they want to attain the dominant position over the women or men and make them oppressed or not but the thing is they are not aware of this choice of resistance. So, Niaz Baig is incorporating the same dominant position over his son Naim. In Sikh culture, proving manliness is so important that they do not hesitate to murder or steal someone’s property. Being cruel, emotionless and brave, is considered to be a true Sikh. (Hussain, 1999). Mahinder is a young farmer who’s only friend is Naim. He likes to play the flute. He has four brothers, one of them is Juginder Singh who taunts his brothers’ numerous times for acting like a woman. One-time Karam Singh is beaten up by police and when medication is being put on his wounds; he screams, to which his brothers laugh and Juginder Singh says “*What a woman. Did we not get the same lash? Huhh, crying like a woman dropping a baby.*” (p.67) This depicts that men are not supposed to show emotions no matter how much they are hurt, if they do, they are called a woman. Karam Singh represents the subordinated masculinity which is, according to Connell, men who are weak and show emotions are true victims of hegemonic masculinity. Mahinder Singh likes to play flute and he has it in his hands all the time but when his father sees he reprimands him with the words as “*Stop playing the flute and get down to work with the fork*” (p.52). This also depicts that a man is not expected to show fragility in any shape or form rather he requires to suppress his emotions.

Hussain narrated several Sikh customs which display an array of hegemonic traits of masculinity like Dastar Bandi; a ceremony in which a turban is tied on the head of the male member. It is called a “*Man’s Turban*” (p.64) in the text and Mahinder Singh tells Naim that his brother Juginder Singh is being given this turban because he has lifted another man’s property and brought it home. He states “*Jugindar cut two of them with his kirpan and lifted a buffalo*”. Naim replies “*He is getting his turban as a reward for theft?*” (p.64). Naim expresses astonishment that how theft, which is a crime, can be related to masculinity.

In order to escape this state of being a subordinate male, the males in the novel engage in such activities which make them superior in their culture and maintain the dominant position. Mahinder Singh proudly says “*This is the world of tigers*” (p.64); “*tigers*” means the world of men who are not cowards. Another incident which depicts the persistence of hegemonic masculinity is that when a cousin of theirs gets murdered, they all, along with their women, slaughter the kin of murderers. Such as depicted in the novel, “*We are going to finish them tonight. Our friends come with us for revenge. Unless they are cowards*” (p.68). Mahinder Singh even spits on the



place where his cousin was killed and calls him a “pig”(p.69) for dying just with one blow of spade. Blood for blood is what they believe in. His cousin is murdered and he is worried about the fact that he died instantly like a weak man. The murdered cousin fit the category of subordinate masculinity (Connell, 1987) as he was seen as physically weak and was not able to defend himself.

Not just Mahinder, the rest of the brothers also don't show any emotion towards the death of their blood relative and just want to take revenge as soon as possible because the murder has put a question mark on their masculinity. when they are informed of the murder “*their faces had turned pale and their eyes red, they clench their fists*”.(p.68) Not just men, their women are also victims of oppression, they are treated like objects. Mahinder Singh assaults his brother's wife Kuldip Kaur and utters that he is the strongest of all, stronger than her husband. “*I am the strongest of all*” (p.71). It is not just about physical desire or love that leads Mahinder Singh to get physical with his brother's wife, but it is an act of showing domination on women. Men assert dominance over the bodies of women sexually by objectifying them. (Barekit, 2020). Mahinder Singh also harasses a young girl from his village and calls her a “slut” (p.51) when she doesn't fulfill his desires. This shows that culture of Sikhs promotes hegemonic masculinity and not just women, men are also the victim of it. Killing someone just to maintain one's honor is very easy for them but showing a soft side is difficult because then they are termed as a woman and then are subordinated.

The character of Pervaiz (Azra's brother) also depicts traditional male standards. On the day of Taj Poshi, they are busy making napkins. Pervaiz is unable to make them accurately. Azra makes fun of him to which Pervaiz replies “*it's a girl's job. Or a bearer.*” (p.10) this shows that Pervaiz also has traditional roles embedded in his mind, he is an example of a man who feels proud in fulfilling his manly responsibilities, at the end of the novel he is seen as a man who takes care of his wife and sister. Before partition and after partition, the only change that occurs in Pervaiz is that he becomes more responsible. He isn't confused about his role since the beginning, he has seen his father taking care of the family, and he does the same. He fulfills the requirements of hegemonic men who assert their dominance. Men consider it to be natural to have a superior position over women.(Connell, 2005).

### ***Resistance against Masculinity:***

The only character who rejects this idea of manliness is Hawaldar Thakur Das; who is not afraid of showing emotions and the only man who expresses his love for his wife in the whole story. He is not a toxic man and doesn't wish to reach the standard of manliness of society as he says to Naim “*I miss my wife*” (p.97). Thakur Das expresses his deep love and trust in his wife. Before meeting his wife, he was a man who sold women but after his marriage he became fully devoted to his wife. Naim became irritated by his thoughts because it was not the normal standard of being a man as a set norms of society which demands suppression of emotions and hiding the weakness. It was against the stereotypical notion of being a real man as Connell states that

the hegemonic men are strong, assertive and non vulnerable. So, Thakur Das is an example of men who resist the stereotypical notion of masculinity as Connell (1987) states that men do have a choice but are not aware of it.

Azra, who is the daughter of Nawab Ghulam Mohyeddin Khan (Roshan Agha), is shown as a strong woman who chooses Naeem as her husband by going against her father. *“This upheaval shook the house built by Roshan Ali Khan of Rohtak. every means was employed to contain it, family and friends were all arrayed against the headstrong woman”* (p.188). The character of Azra depicts the resistance to the stereotypical notions of masculinity, she rejects the marginalized masculinity (Connell, 1987) in which men are oppressed due to their lower status in the society. As Naeem belongs to the lower class and Azra belongs to the upper class, her whole family turned against her. But Azra was persistent, when her aunt calls Naim a peasant she yells: *“Don’t Khala, don’t call him a peasant. I keep quiet the first time, please don’t do it again. Isn’t he educated? Doesn’t he come from what you’d call a “pure blood family”? does he not own land?”* (p.188).

It indicates the power of resistance which Azra is applying even as female, on the other side men are reluctant and weak due to their social stratification defined by Tyson (). Her aunt pushes her not to pursue her dream of marrying Naim; Azra is sent to a hill station in Shimla still she remains adamant. After her continued persistence, she is married to Naim but there is no big feasts, no guests other than immediate family members. She loved Naim dearly, she also was very fascinated by the political activities rather she got fascinated seeing the prince, *“He is famous, but look at his life, so eventful and so glamorous”* (p.236). This all angered Naim. He left her multiple times in the novel, but after the partition they were separated forever. Naeem suddenly started despising Azra. Once Azra was a woman full of joy and ambitions but as time passed, she became dull. Naeem left her without saying anything in the partition drama. Naim's changing thoughts about Azra are depicted in the novel as, *“He looked at her face, the swollen lips, the thrust of chin....all he saw was a course sensuality, naked and without shame. He wondered how it was that he had been in love with this woman for so long”* (p.236). Azra lost Naim forever. After partition she just became a woman who now just did housework in her brother’s house.

In the colonized era she had a strong personality, but as the political activities related to partition started, it also affected her as Naim was arrested and she tried to play his role. She participated in the Lucknow protests, she was part of the investigation of Jallianwala Bagh incident. Post colonized era marks her further downfall as she lost her husband and her wishes too. It can be said that Azra was an independent woman before her marriage to Naim because she was following her heart, but as she tied the knot with Naim, things changed. Because it was embedded in the mind of Naim that Azra belongs to a rich family, the house, the land all belongs to Roshan Agha so it was a strike to his masculinity. The younger brother of Naim, Ali, also taunts him during the partition and gives remarks in such a way, *“Where are they now, I ask you, your rich relatives?”* (p.318). This affected Naim and Azra's relationship because a man is a provider for his family and when he is not able to provide

for his family he is seen as less of a man (Parker and Stapler, 2017). Thus not fulfilling the role of manliness generated by the society (Connell, 1987).

### ***Inherited Social Structures :***

Naim is shown to be a man who did not like the mistreatment of women. He advises his father to not swear at women and live peacefully. *"Naeem sought to advise his father. It was no good fighting with the women or letting them fight among themselves. they should all live in peace. And he shouldn't swear so much all the time"* (p. 52 ) But his father Niaz Beg never listens to his son, he states that *" Have you come to read me a lesson? Keep your head to yourself. My head is heavy enough for me to carry around."*(p.52). He continuously poured his toxic masculinity in his son's mind. By making constant references to women like *"don't sleep like women"* (p.54) *"women know nothing"* and other abusive words Naeem gets affected by this mentality unconsciously, he also develops the same attitude towards women. He used Sheelah, the girl he met during his hiding era, to sleep with her, fulfilling his physical desires by making promises to her that he would take her with him. But Naim leaves her and treats her harshly when she tries to stop him.

*Sheelah: "Where are you going?" Naim: "Somewhere else."*

*Sheelah: "I'll go anywhere." she pleaded Naim barked at her: "No"* (p.163) Naim inherited the same mindset from his father, which his father (Niaz Baig) inherited from his father. He mistreats Sheelah and starts despising his wife Azra too. The discussion concludes that Hegemonic masculinity is a generational phenomenon in the novel pre and post partition depicted mainly through the characters of Naim and Pervaiz and Azra. The history of masculinity means the history of power relations, whether it is relation between men and women or men and men; these power relations have been a major theme of historical writings (Griffin, 2018). It shows that women and men both are victims of hegemonic masculinity before the partition but this practice still continues which further aggravates the problem in the modern times. Toxic forms of *"masculinity"* is still persistent as younger generation are not allowed to show vulnerability and emotional side of their selves in the society. This generational mindset leads to restrain basic human emotions that does not benefit men or women rather causes affects personality of the young people because they are not free to express their real selves (Kim and Venegas. 2022).

### **CONCLUSION**

The novel, *The Weary Generations* (1999) portrays a patriarchal society in pre-partition and post-partition India, where men are expected to embody certain traits of masculinity (Connell, ), such as dominance, aggression, and control. These traits are seen as essential to maintaining power and authority over women and other marginalized groups. The male characters in the novel are portrayed as struggling to conform to these societal expectations, leading to tension and conflict within themselves and with other male characters. The female characters, on the other hand, are depicted as subservient to men and subject to their dominance and control. The novel highlights how hegemonic

masculinity is a generational issue, perpetuated and reinforced through cultural norms, traditions, and institutions (Tyson, 2006). He is hailed as a 'writer for the people' (Express, 2015) which shows his vigilant eye as a keen observer who breaths among people and feel every bit of life by wearing different cloaks, at times male, female, boy, girl, wife, husband, mother and father. This particular novel provides a vivid portrayal of the damaging effects of hegemonic masculinity on individuals and society, and the urgent need for gender equity and social change through Hussain's storytelling, which foreshadows the struggles and challenges faced by ordinary people in Pakistan just like the writings of Hemmingway, Dostoyevsky and Tolstoy; Udaas Naslain has the power to transform generations (Buglio,2015).

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