

June 2022

Revisiting Masculinity and Othering in Diasporic Fiction

Shilpi Saxena

Diksha Sharma

Follow this and additional works at: <https://vc.bridgew.edu/jiws>



Part of the [Women's Studies Commons](#)

Recommended Citation

Saxena, Shilpi and Sharma, Diksha (2022) "Revisiting Masculinity and Othering in Diasporic Fiction," *Journal of International Women's Studies*: Vol. 24: Iss. 5, Article 19.

Available at: <https://vc.bridgew.edu/jiws/vol24/iss5/19>

This item is available as part of Virtual Commons, the open-access institutional repository of Bridgewater State University, Bridgewater, Massachusetts.

This journal and its contents may be used for research, teaching, and private study purposes. Any substantial or systematic reproduction, re-distribution, re-selling, loan or sub-licensing, systematic supply, or distribution in any form to anyone is expressly forbidden. Authors share joint copyright with the JIWS. ©2022 Journal of International Women's Studies.

Revisiting Masculinity and Othering in Diasporic Fiction

By Shilpi Saxena¹, Diksha Sharma²

Abstract

Contemporary literary discourse has extensively deliberated upon the construction of the 'self' and the 'other' that not only legitimizes the politics of othering but also gives rise to the crisis of masculinity in the context of diaspora. Against this background, this article aims to examine the aspects of masculinity in diasporic fiction with a special reference to Buchi Emecheta's *Second Class Citizen* (1974), Joan Riley's *Waiting in the Twilight* (1987), and Hanif Kureishi's *The Buddha of Suburbia* (1990). Deliberating upon the intersection of othering and masculinities, the present article intends to examine the experience of 'masculinity crisis' among men of colour in transnational settings. In this study, we explore what othering entails and how it threatens and disrupts men's masculine self-concept, forcing them to negotiate respectable forms of male identity. A critical understanding and perspective on how the practice of othering causes a rupture in masculine identity may assist in understanding what men of colour are struggling with in a diasporic context and what types of intervention or mediation can mitigate or nullify the discursive practice of othering.

Keywords: Othering, Xenophobia, Masculinities, Diaspora, Racism, Men of colour

Introduction

The concept of 'other', 'othering' or 'otherness' is one of the most significant contributions to philosophy, anthropology, ethnology, and cultural studies to date. Primarily concerned with the politics of discrimination and exclusion of racial/ethnic minorities, the discourse of 'othering' is a Manichean process that sets up a superior self/in-group in contrast to an inferior other/out-group, by underlining an ontological and epistemological difference. In other words, it is a discursive practice 'representing an individual or a social group to render them distant, alien or deviant' (Coupland 1999, 5) that also serves as a rationalization for their stigmatization, ostracism, and discrimination. However, it is curious to note that the practice of 'othering' goes beyond mere exploitation and social exclusion or what Coupland refers to as "minoritization" (p.17); it can be identified as a strategy of denigration, pejoration, oppression, white privilege, asymmetrical power relationships, homogenization, dehumanization, silencing, and threats to masculinity. Originally coined in 1985 as a theoretical concept by the postcolonial intellectual Gayatri C. Spivak, the notion of 'othering' draws on Hegel's generalization of "Master-Slave Dialectic" as developed in *Phenomenology of Spirit* (1807). However, in postcolonial theory, the definition of the term is deeply rooted in Jacques Lacan's conceptualization of otherness that brings to light a difference between Other with a capital 'O' and the other with a small 'o'. While the 'small other' is the 'other'

¹ Shilpi Saxena is research scholar at the School of Humanities and Social Sciences Department, TIET University, Patiala, India. She has 6 years of teaching and 7 years of research experience. She has more than 8 international publications in refereed journals. Her research area is Postcolonial Literature and Diaspora.

² Diksha Sharma is a PhD in English Literature from HP University, Shimla and working as Assistant Professor in the School of Humanities and Social Sciences at TIET University, India. Her fields of interest include post-colonial, postmodern literature, and subaltern studies. She has authored two books: *Shashi Tharoor's Novels in the Contexts of Postcolonialism and Postmodernism*, and an anthology of poems titled *Blossoms*. She is member of The Comparative Literature Association of India and refereed journals. She has more than 6 refereed journal publications.

with whom an infant resembles while looking into the mirror, the 'big Other' denotes the 'other' in whose gaze the self constructs its subjectivity (Ashcroft et al. 2004, 155), and which is important in defining the identity of the subject. One such example of this grand-autre or the big other is the imperial centre/the colonizing self in whose gaze the colonized gains identity and becomes conscious of his/her subjectivity as the putative 'other'. In the cornerstone of the postcolonial canon, Orientalism, Edward W. Said brings attention to the problematics of the construction of images while exposing how the East has served the West as "one of its deepest and most recurring images of the Other" (1978, 1). By denying them the subject position, the Occidentals construct the Oriental as a putative other, barbarian, uncivilized, and relegate the latter to such an extent that they can rule or annihilate them to the margins of humanity.

In the face of shifting socio-spatial and material context, this sinister process of othering can be perceived as a tendency of the dominant group to legitimize and maintain the existing power hierarchies. Not to mention, the phenomenal increase in globalization and transnational migration is one of the factors exacerbating the process of othering that positions racial and ethnic minorities into an asymmetrical relationship while posing a threat to their masculine self-efficacy, ultimately leading to what John Tosh refers to as a "crisis of masculinity" (2005). It is indeed this crisis of masculinity- the loss of identity and power- that is invoked, revisited, and re-theorized here to illustrate how masculine identities are challenged, affected, and reconfigured while crossing borders and transgressing boundaries. The paper extends the argument by exploring how othering and transnational migration intersect to threaten and disrupt masculine self-concepts and force men of colour to engage in compensatory masculine behaviors. In doing so, it offers an in-depth textual analysis of Buchi Emecheta's *Second Class Citizen* (1974), Riley's *Waiting in the Twilight* (1987), and Hanif Kureishi's *The Buddha of Suburbia* (1990). With this idea in mind, the article will deal with these novels by examining their involvement and contextual treatment of the concept of masculine identity. But before embarking on a reading of these texts, it is important to clear that the study employs a non-intersectional approach to theorize the experiences of Black and Brown men together in the context of diaspora since by virtue of being men and people of colour, both Black and Brown men are trapped in a process of 'othering' and encounter exclusion and discrimination in ways that are more or less similar. In particular, the study is concerned with how masculine identity intersects with race in the context of diaspora to shape, form, or constitute different phases of masculinity.

From Masculinity to Masculinity in Crisis

When writing about men and masculinities, aggression, power, and dominance are important axes of analysis that are, to rephrase Stephen M. Whitehead, umbilically associated with men (2021). However, masculinity is not a fixed male identity that is restricted to these hegemonic masculine practices that are reflected in everyday life, literature, and other writings. Instead, it is a growing system of multiple, complex, and intersectional social ideas and practices that are fluid and change over time and space. According to Connell and Messerschmidt, "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" (2005, 836). What Connell and Messerschmidt emphasize here is that masculine identities, like other social identities, are negotiated, articulated, and enacted depending on different situations.

Critical studies on men and masculinities have drawn attention to the correlation between migration and masculinity, emphasizing the interaction of local, regional, and global factors in the construction of "transnational patriarchies, transnational men and transnational masculinities" (Hearn 2017, 40). Until recently, previous studies on migration and diaspora have predominantly focused only on cross-cultural conflicts such as exile, displacement, cultural clash, hybridity, and

racial discrimination. However, *Fin de siècle* marked a significant shift in emphasis from cultural conflicts to attention on masculinities and its intersection with race, nationality, culture, movement, and motion as well as the complexities resulting thereof. In recent years there has been considerable interest in migration and transnational masculinities, with a specific focus on gendered experiences of men that look across national borders in regional, global, and postcolonial contexts (Cornwall and Lindisfarne 1994; Ouzgane and Coleman 1998; Pease and Pringle 2002; Donaldson et al. 2009; Hearn et al. 2013). A growing body of research on masculinities in context of migration and transnationalism has demonstrated how masculinities are challenged, reaffirmed, and reconstructed due to globalization and a wide variety of social, political, economic, technological, and cultural transformations (Pasura and Christou 2018). Highlighting the complexity of migrancy, Pasura and Christou, in their essay, *Theorizing Black (African) Transnational Masculinities*, illustrate how gendered and social hierarchies are interrogated and contested in the host land where the discourse of othering and racism have shaped Black men's geographies which further "add new grammars of articulating masculinities" (2018 4), ultimately resulting in an enactment of what Connell refers to as "hegemonic masculinity" (1995).

Recent existing studies and research across multiple domains have broadened the examination of the concept by redefining its position from masculinity to hyper-masculinity to hegemonic masculinity or beyond. It is important to note that in the process of its development, it has changed and traversed in the twentieth century to localize in diasporic and postcolonial literature. Contemporary literary studies have substantially contributed to the identification of the concerns relating to transnational masculinities. Buchi Emecheta's *Second Class Citizen*, Joan Riley's *Waiting in the Twilight*, and Kureishi's *The Buddha of Suburbia* represent few examples of fictional works that highlight their male characters' 'thwarted masculinities', an outcome of their own entrapment in the cynical process of othering and racism. The subsequent discussion of these novels throws further light on how the discourse of difference oppress and marginalize men of colour in British mainstream society, causing a rupture in their sense of masculine identity, and how these marginalized individuals, in turn, enact and perform "multiple masculinities" (Connell 1995; Messerschmidt 2018) as a way to restore their ruptured self.

Set in the 1960s and 1970s, Buchi Emecheta's *Second Class Citizen* (1974), encapsulates the experience of being a Black immigrant in Britain. The novel primarily deals with the experiences of Nigerian immigrants, who are subordinated in an indigenous society where they are considered as outsiders- the quintessential others. The narrative chronicles the lives of Francis Obi and Adah Obi, who experience exclusion and discrimination by virtue of being migrants and people of colour. Francis Obi who is an accounting student migrates to London in the hope of fulfilling his dream of becoming an accountant but soon on his arrival at an idealized metropolitan centre, he finds himself trapped in a second-class citizenship imposed on him by the prejudice of whites as it is explicit in the novel where Francis's dream of becoming an accountant culminates in "a reality of being a Black, a nobody and, a second-class citizen" (Emecheta 1974, 83). These lines clearly reveal the bitter and tragic frustration of such individuals who arrive in England to pursue their dreams but finally end up having "their dreams crushed within them" (83). In a society deeply influenced by entrenched racism, where racist exclusion is legal, it is challenging for Black communities like Francis even to find accommodations as nearly all advertisements feature the caption "Sorry, no coloureds" (70). Being caught within the liminal space, they are confronted with a discourse of difference that keeps them trapped in a vicious cycle of poor socio-economic conditions.

While Adah as a main breadwinner in the family strives hard to make both ends meet, Francis on the other hand, is not serious in his studies and repeatedly fails in all of his exams. Since being unable to cope with British life and to provide financially for his wife and children, Francis

experiences a threat to his masculinity brought about by the conditions in the host land, which challenge or reconfigure gender roles, hierarchies, and status within the family. Francis's subordination and loss of status as a breadwinner within white institutional spaces augment his masculinity crisis, forcing him to enact and perform hegemonic masculinity as a way to restore his manhood or manliness. By blaming Adah for his failures, Francis tries not to lose superiority and control in the family and torments her with physical and emotional abuse. His physical violence eventually becomes the symbol of his own fears of powerlessness and loss of autonomy in a dominant white culture: "She saw the new tea set she was paying for from the landlady's catalogue all broken, the flowery pattern looking pathetically dislocated" (184). Through the hegemonic masculine practices of Francis, Emecheta suggests that the dominance imposed on women is, in fact, a device resorted to ensure his personal survival or, to put it more bluntly, to regain his emasculated self. The pre-emigration gendered and social hierarchies are contested in the host land, where shifting gender roles, particularly the breadwinning status of women, trigger men's insecurity and feelings of emasculation and encourage them to engage in compensatory masculine behavior.

Through his characterization, Emecheta reveals the ironic status of the African man, who may relegate her woman at home to an inferior position but the conditions against which men assert their "manhood" varies based upon geographical location, culture, history, and time. Emecheta shows that in the struggle for individual self-realization, the roles of oppressor and oppressed are determined by context since being a Black man in Nigeria is inherently different from being a Black man in England. Francis is described by Adah as "an African through and through" (24), or in the words of Fishburn as "a useless slob of a Nigerian student" (1995, 63), who lacks personal choice, and has internalized the second-class citizenship imposed on him by white institutional spaces. His failure to come to terms with his otherness or second-class citizenship results in sexual abuse and violence, ultimately leading to marriage breakdown. He is unfaithful to his wife and jealous of her success because she is more accomplished than he is. Out of this jealousy, he burns Adah's first brainchild. Ultimately, Adah realizes that her life with Francis would not allow her to pursue her dreams, to do the "so many things she [has] planned" (174) for her family. The novel ends with its protagonist seeking legal protection from Francis and with the failure of their marriage.

Like Emecheta, Joan Riley's narratives are also preoccupied with the politics of othering, an intrinsically hostile framework that perpetually relegates Black liminal Britons to a position of marginality, causing a crisis in masculinity in male characters. Through her narrative, *Waiting in the Twilight* (1987), Riley problematizes the question of what it means to be 'other', a Black man in a predominantly white society. She encapsulates the experiences of Adella and her husband Stanton, who, like Emecheta's protagonists, Francis and Adah voluntarily migrate to Britain where their identities are shaped by a critical interplay of social, economic, environmental, and geopolitical factors and where they come into the 'contact zone' which can be explained as:

The space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict. (Pratt 1992, 6).

Through the representation of Black immigrants as the quintessential 'others', Riley demonstrates how voluntary migration to a hostile land influences and affects the lives of Black immigrants like Adella, Stanton, and their lodger Mr. Weston who have come to Britain in the hope of better living and job opportunities. The narrative gives an impression of the harsh reality of Britain where Black

immigrants are stuck in poorly paid and low-status working conditions, as it is evident in the case of Stanton who “had been a carpenter in Jamaica and it was only because there were no jobs like that for Black men in England that he had to work on the buses” (Riley, 1987, 23). Through such racial bias and inequalities, Riley reveals that despite having education and school certificates, the Black immigrants are exposed to institutionalized racism and face persistent discrimination pertaining to job positions, unequal wages, and discriminatory promotion policies. Through Stanton’s structural entrapment, the author demonstrates how the experience of being excluded and othered in a racist society further leads to a crisis of masculinity, forcing him to negotiate respectable forms of masculine identity.

By virtue of being immigrants and people of colour, Stanton is exposed to stark otherness that not only hampers his growth but also denies him basic rights, including health, proper housing and working conditions. Discontented with his life, Stanton experiences a rupture in his sense of masculine identity and resorts to habitual smoking, drinking, and physical and sexual violence against Adella. Through the aggressive and violent behavior of Stanton, Riley illustrates how men struggle to regain their dignity as men and in the process fashion hegemonic masculinity “to compensate for a marginal position” (Charsley and Wray 2015). In this sense, Stanton's hegemonic masculine attitude can be seen as a part of his own entrapment along the racial continuum, as expressed in the words of Adella, who resents Stanton's misbehavior while blaming the entrenched racism he has to confront at work, and the ways “the white people treated him and sometimes she wished there was something she could do” (12-13). One thing that Stanton has discovered on his arrival in Britain is that “they don't like foreigners over here” (38). This xenophobia causes a disdain among white people, excluding Black men from access to opportunities which further diminishes their dominance, status, and autonomy within the family, the power which they previously enjoyed.

In underscoring the articulations of thwarted masculinity in a transnational context, Kabeer provides insights into how masculinity is lived, narrated and articulated through domestic violence, drug, and alcohol abuse (2007), which reconfigures personal and social life. As it is explicit in the novel, where Stanton in the process of negotiation of otherness and subalternity not only resorts to alcohol and sexual abuse but also abandons his wife Adella for her cousin, Glady. Like Emecheta’s Francis, Stanton can also be seen as an insecure and emasculated man who is unable to perform the role of a provider and a breadwinner of his family and consequently experiences loss of social status, respect, and authority. In this way, through the structural entrapment of the Black immigrants like Stanton, Riley represents London as a place where the discourse of othering thwarts the masculine identity of the Black men, and which has demoralizing and detrimental effects not only on their physical and material well-being but also on their personal and social life.

The difficulty that men of colour face while establishing their identity within a dominant white culture is explicitly demonstrated in Hanif Kureishi’s *The Buddha of Suburbia* (1990). Set in Britain during the 1970s, a period characterized by heightened racial and class tension, the novel offers incisive insights into class struggle, cultural clash, generation gap, and othering emanating in the diaspora space. It captures the inability of immigrants to establish a secure masculine identity within a white supremacist society. Through the strained relationship between first and second-generation immigrants, the novel highlights how South Asian men are dehumanized and are made to feel othered in the mainstream. In capturing the complexity of being an Asian British male, the author illuminates the challenges marginalized racial and ethnic groups face while adjusting along the racial continuum, which poses a threat to their masculine identity, forcing them to rebuild and reconstruct a more acceptable form of masculinity. The novel begins by emphasizing the racial difference of its protagonist as expressed in the words of Kureishi,

My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman.... Perhaps it is the odd mixture of continents and blood, of here and there, of belonging and not, that makes me restless and easily bored. Or perhaps it was being brought up in the suburbs that did it (Kureishi, 1990, 3).

The above quoted excerpts from the narrative draws attention to the way immigrants experience an existential crisis of masculine identity marked by personal and social definitions of manhood. Both Karim, who is born and bred in the suburb of London, and his father, Haroon, who had been in Britain for more than twenty years, are fixed in the role of the putative 'other,' and they both have to strive to seek their masculine self in the mainstream of the society. Their masculinity crisis, in fact, arises from widespread perceptions of race or ethnicity that cast them into a role of a subordinate while denying them the power conferred on a masculine identity that is associated solely with whiteness.

Across the narrative, Kureishi illustrates several incidents where these characters confront racist remarks and are considered as cultural, economic, and social outcasts as expressed in the words of Karim: "Mum and Dad always felt out of place and patronized on these grand occasions, where lives were measured by money" (42). Similarly, Haroon encounters many racist attacks on his way to work and takes a different route to avoid the "fear of having stones and icepops full of piss lobbed at him" (28). The situation is no better even at his workplace. Like Stanton, in Riley's *Waiting in the Twilight*, Haroon seems to be trapped in structural racism as he has also been passed over for promotion on racial bias: "The whites will never promote us.... Not an Indian while there is a white man left on the earth" (24). The way Haroon is turned down for promotion for an undeserving but white colleague is indicative of the perpetuation of the power hierarchies embedded within the white spaces that persistently seek to emasculate the masculinities of liminal males. Later on, when his marriage with Margaret fails, he perceives failure in all aspects of life (social, economical, family relationship and social status) and finally ends up in frustration. Such structural inequalities that the men of colour are exposed to in diasporic context are seen to have adverse effects on their personal as well as social life that further augments their crisis of masculinity.

In light of their racial and ethnic backgrounds, both Haroon and Karim are often viewed to be inferior and are exposed to xenophobia which further undermines their autonomy while making it difficult for them to achieve the masculine identity they have idealized. This discursive process of othering and dehumanization against minorities is reflected even in the schools where Karim, due to his nonconformity, is subject to persistent racist abuse, and consequently has become "sick... of being affectionately called Shitface and Curryface, and of coming home covered in spit and snot and chalk and wood-shavings" (62-3). These seeds of segregation planted by his school-fellows make Karim aware of being different from the norm and that he is not accepted here at all. Such hostile attitudes encountered by the second-generation immigrants give them a feeling that they do not belong to this country. Even in his adulthood, Karim experiences such process of othering by Henry, his girlfriend Helen's father, who sets the dog on him when Karim dates Helen, "We don't want you Blackies coming to the house....However many niggers there are, we don't like it" (40). Such incidents of racist hostility point to the narrow and exclusive definition of cosmopolitanism in Britain, where racial and ethnic minorities are transfixed through attribution of difference and thus have been denied existential autonomy.

Through Karim and Haroon's experiences, Kureishi calls into question the insider/outsider positioning of men of colour, who as quintessential 'others' face challenges to their masculine self and shifts their liminal position to negotiate everyday life in Britain. In a conversation with his

friend Jamila, Karim reflects upon his struggle with negotiating his identity, which ultimately results in a fractured self:

“Yeah, sometimes we were French, Jammie and I, and other times we went Black American. The thing was, we were supposed to be English, but to the English we were always wogs and nigs and pakis and the rest of it” (53).

These words explicitly demonstrate the difficulties of second-generation immigrants like Karim, who, despite being born in Britain, face challenges in establishing masculine identities aligning with the expectations and conventions of mainstream society.

However, in contrast to Francis's and Stanton's failed approach to navigate liminal spaces, Kureishi's protagonists Haroon and Karim subvert the notion of the other by taking up the position of 'postcolonial exotic', or what Huggan explains as 'the global commodification of cultural difference' (Huggan, 2001: xvii). Rather than being ashamed of their difference, both of them take advantage of it and, consequently, perform and enact respectable forms of masculinity. In an attempt to override his frustration with his unfulfilling marriage and profession, Haroon, who "spent years trying to be more of an Englishman" (1990 21), now becomes a self-proclaimed guru for upper-middle-class suburbia. To establish a secure masculine identity, he accentuates his "oriental" background and starts teaching yoga and Eastern philosophy to the Whites. Similarly, Karim's entrance into the acting world as an Indian indicates how he accepts his difference and celebrates it in a way that helps him construct a strong and confident masculine self. Through his characters' celebration of difference and appropriation of Indian culture and philosophy, Kureishi emphasizes that accepting one's difference and valuing cultural diversity would definitely mitigate the politics of othering and would further assist them in overriding their sense of insecurity and regaining their thwarted masculinity. Consequently, such liminal Britons can be proud of their cultures and traditions rather than being ashamed of their alterity or uniqueness.

Conclusion

In light of the discussion so far, it can be argued that in this era of intensifying globalization and transnationalism, the discourse of difference has become an emergent need for immediate consideration as it critically affects male communities' self-efficacy, leading to a crisis of masculinity. A close and nuanced examination of these discourses can mitigate the masculinity crisis and create new models of manhood that can eventually facilitate in creating a more gender-egalitarian society.

Through a close reading of Buchi Emecheta's *Second Class Citizen* (1974), Joan Riley's *Waiting in the Twilight* (1987), and Hanif Kureishi's *The Buddha of Suburbia* (1990), the analysis reveals that despite obvious differences in characters' age, social class, race, religion, nationality, there is considerable continuity in dominant discourses of 'masculinity'. Emecheta through Francis, Riley through Stanton, and Kureishi through Haroon and Karim draw attention to the way the notion of othering surfaces as a vital turn of the male characters' masculine crisis. The male characters' inability to come to terms with their otherness or second-class citizenship causes a rupture in their masculine self, which eventually results in an enactment of hegemonic masculinity. Their failure to cope with the environment undermines their attempts to achieve a socially acceptable version of manhood, which leads to the alteration of their relationship within their families. Through this masculinity crisis arising from the acculturation experiences of immigrants, these authors focus on how visible minorities are vulnerable to ostracism and how such exclusionary practices can sabotage their masculine self-concept and their ability to formulate a secure masculine identity that align to the social norms of their environment.

The discourses of masculinity revealed in this study need particular consideration specifically in an era marked by transnational migration. Masculinity is a growing system of multiple and complex ideas and practices, not restricted to hegemonic masculinity but has been adopting more devastating phases as it advances in space, time, geography, and location. The article concludes by reflecting the necessity to treat different phases of masculinity from a feminist perspective so as to deal with critical questions related to the existing gender relations. A feminist approach to masculinity would facilitate a more nuanced research on men and masculinity and would further help in assessing and accounting for the crisis of masculinity.

References

- Ashcroft, Bill., Gareth Griffiths and Helen Tiffin. *Key Concepts in Postcolonial Studies*. Routledge, 2004.
- Charsley, Katharine, and Helena Wray. "Introduction the Invisible (Migrant) Man." *Men and Masculinities* 18:403–23. 2015.
- Connell, R. W. *Masculinities*. Cambridge, UK: Polity Press. 1995.
- Connell, R. W., & Messerschmidt, J. W. Hegemonic masculinity. *Gender & Society*, 19(6), 829–859, 2005.
- Coupland, Nikolas. 'Other Representation. In *Handbook of Pragmatics*, edited by Jef Verschueren et al., 1–24. Amsterdam & Philadelphia: John Benjamins, 1999.
- Donaldson, Mike, Raymond Hibbins, Richard Howson, and Bob Pease, eds. *Migrant Men: Critical Studies of Masculinities and the Migration Experience*. New York: Routledge, 2009.
- Emecheta, Buchi. *Second Class Citizen*. London: Heinemann. 1974.
- Fishburn, Katherine. *Reading Buchi Emecheta : cross-cultural conversations*. Westport, Conn: Greenwood Press. 1995.
- Hearn, Jeff, Marina Blagojević, and Katherine Harrison, eds. *Rethinking Transnational Men: Beyond, between and within Nations*. New York: Routledge, 2013.
- Hearn, Jeff. Men Around the World: Global and Transnational Masculinities. In *Masculinities and Literary Studies: Intersections and New Directions* edited by Armengol et.al. Taylor & Francis. 2017.
- Hegel G.W.. *Phenomenology of Spirit*. OUP USA. 1976.
- Huggan, Graham. *The Postcolonial Exotic: Marketing the Margins*. London: Routledge, 2001.
- Kabeer, Naila. "Marriage, Motherhood and Masculinity in the Global Economy: Reconfigurations of Personal and Economic Life." IDS working papers, 290, Institute of Development Studies, Brighton, UK. 2007.
- Kureishi, Hanif. *The Buddha of Suburbia*. London: Faber, 1990.
- Lacan, J. *Ecrits*, Paris: Editions du Seuil, 1966.
- Lacan, J. *The Language of the Self: The Function of Language in Psychoanalysis*, Translated and edited by Anthony Wilden. Johns Hopkins University Press, 1968.
- Messerschmidt, James W. Multiple Masculinities. In *Handbook of the Sociology of Gender*, edited by Barbara J. Risman et al. Springer. 2018.
- Ouzgane, Lahoucine, and Coleman, Daniel. "Postcolonial Masculinities: Introduction." *Jouvert: A Journal of Postcolonial Studies* 2.1 1998: 243–50. Print.
- Pasura, Dominic, and Anastasia Christou. "Theorizing Black (African) Transnational Masculinities." *Men and Masculinities* 21 (4), 2018. 521–546.
- Pease, Bob, and Keith Pringle, eds. *A Man's World: Changing Men's Practices in a Globalized World*. London: Zed, 2002. Print.
- Riley, Joan. *Waiting in the Twilight*, The Women's Press, 1987.

Said, Edward W. *Orientalism*. New York : Vintage Books, 2004.

Tosh, John. *Manliness and Masculinities in Nineteenth- Century Britain Essays on gender, family and empire*. New York: Pearson Education, 2005.

Whitehead, Stephen M. *Toxic Masculinity: Curing the Virus: making men smarter, healthier, safer*. A G books. 2021.