

Heterotopias and the Enabling of Masculine Power in Richardson's Pamela and Defoe's Moll Flanders and Roxana

Hanita Hanim Ismail (Corresponding Author)
hanitais@iium.edu.my

Centre of Foundation Studies,
International Islamic University Malaysia

Wan Roselezam Wan Yahya
rose@fbmk.upm.edu.my

Faculty of Modern Languages and Communication,
University of Putra Malaysia

Forough Barani
forough.barani@yahoo.com
Department of English,
Islamic Azad University,
Mashhad Branch, Iran

ABSTRACT

Samuel Richardson's *Pamela* (1740) discusses the tribulation of a lady servant and her triumphs against the vicious young master while both Daniel Defoe's *Moll Flanders* (1724) and *Roxana* (1744) present the distress of two low-class women in the eighteenth-century man's world with great drive to champion for good fortune. All three novels are clear discussions of eighteenth-century femininity and domestic issues. Yet, the literature review is absent of specific discussions on ideas and types of masculinity during the eighteenth century, particularly its power operationalization. Hence, this paper aims to associate the operationalization of masculine power and the presence of heterotopias, which is linked heavily to the period's emphasis for politeness. The eighteenth-century English politeness, I argue, is instrumental at constructing masculinity and those without are emasculated of their manliness. As such, this paper depends on socio-historical framework as means to trace eighteenth-century masculine power which is enabled by specific heterotopias. Masculine power is firstly analysed through the use Fairclough's Three-tier Analysis Framework. Then, types of heterotopias are identified and evaluated in order to associate the presence of this variant with the operationalization of masculinity by using Foucault's heterotopia where this paper shows that certain heterotopias are the enablers of both desired and deviant masculinity. The novelists also pay different focus in urban and rural heterotopias. Finally, characters' choice for certain heterotopias empowers deviance and desired masculinity.

Keywords: eighteenth-century English politeness; Fairclough's Three-tier Analysis; Foucault's heterotopias; desired and deviant masculinity; masculine power

INTRODUCTION

Richardson's *Pamela* (1740) and Defoe's *Moll Flanders* (1724) and *Roxana* (1744) are the most often studied eighteenth-century novels, either for its generic or functional purpose. The subject of women's liberation, for instance, is repeatedly looked into from many angles when studying these eighteenth-century novels. A common perspective includes Roxana's involvement in criminal activities as a means to break away from poverty (e.g. Novak, 1966; Shoemaker, 2010) while others commented on her option as a prostitute (e.g. Conway, 2002).

Of course, there are critics who examined her deliberate consideration to participate in capitalism as a form of women's liberation (e.g. Gabbard, 2004). While the subject of women's liberation is approached from different angles, there are critics who explored *Roxana* and *Moll Flanders* as invaluable texts that locate women as the Self (e.g. Brown, 1971; New, 1996), including those that identify types of modern marriages and exploring reasons for victimizing women in such marriages (e.g. Blewett, 1981). All these interestingly shape an observation – that there is an apparent neglect (or rarity) of studying men from these novels. Inasmuch, such an observation can be linked to several serious questions on eighteenth-century issues like –Would honour and reputation be visible contingent factors of possessing power in these novels (Foyster, 1996; Dabhiowala, 1996)? Or is power reiterated differently across space (Habermas, 1991)? Are female characters in these novels expected to behave differently in the conceptualisation of honour and reputation (Foyster, 1996)? What about the question of a servant's right to take leave (Tadmor, 1996; Vickery, 2008)? Yet, what is common about the three novels is the apparent misuse of power which the men exhibit, thus calling upon further investigation.

Theories and concepts of masculinity is not a new discipline. Its earliest discussions can be traced to the Bible as well as early modern scholarship (e.g. Burke, 1759; Wollstonecraft, 1792), which continuously evolved into different interests and emphases, ranging from defining the terms to identifying tropes of men. Some even applied the concepts into practice, including examining literary works (Pocock, 1975; Cornell, 1987, 1993; Lacquer, 1990; Yahya, 2003; Ricciardelli, 2015; Hashim, 2011; Kit & Yahya, 2016). To a point, one wonders whether the limited or the unstudied men as a subject might lead to the physical, sexual and emotional abuse, creating domestic violence (Zabihzadeh, Hashim & Chua, 2015). In fact, one pointed out a correlation between cultural set-up and the making of hegemonic masculinity (Kit & Yahya, 2016). These cultural set-ups are also inclusive of making meaning of the concept 'heterotopia,' a concept that some may identify as 'location,' while others term it as 'space.'

The aim of this paper is to explore how certain spaces, to an extent, enable desired and deviant masculinity to operationalise power. It also argues that masculine power play exists within these novels, which provides early discussions of masculinity. Finally, this paper argues that certain types of heterotopias are purposely selected to enable discourses between one man and another in the contention of power.

THE EIGHTEENTH-CENTURY ENGLISH POLITENESS

Being misinformed about English history or the common tendency to employ postmodern reading are two possible causes of associating ideas of a perfect eighteenth-century English man with the concept of gentility or assuming that the concept "polite" is linked with certain English social groups. The English society prides itself for its social norms and ethics, equating the nation to the people of politeness. In fact, Klein (2002) associated a clear triangular relationship between eighteenth-century England with the polite English society and their national identity where it underwent the emergence of conceptual understanding of its orientations on good manners and behaviour (Langford, 1989). Therefore, it is important to first define the term "polite" and further scrutinize its application across time, which calls upon the need to include basic knowledge of the eighteenth-century English culture in order to conceptualise the idea of politeness (Klein, 2002). Despite England's rapid change in architecture (Borsay, 1989) as well as its participation in global commercialism (Mowat, 1932) during the eighteenth century, the society emphasized the great importance of maintaining social and cultural standards. However, to exhaustively define the term 'polite' is impossible due to its complexity and problematic nature. It is like code-deciphering, apart

from its difficulty since there is a variation of notions linked to its meaning and practice (Langford 1989; 2002). At times, the term is associated with a group of people, which is exactly what the English are often referred to. Other times, it is used as an adjective. This paper, however, looks at the term ‘politeness’ beyond its literal definition. The term involves the examination of social practices, besides looking into some of its functions in the English society. Klein (2002) described the ranges of expression when it comes to politeness, where it becomes a medium that enables interaction. The idea of politeness can be approached by understanding its components, unlike manners which might range from behaviour to objects. Klein further associated the term ‘manners’ with a person’s choice of taste and fashion. Unlike manners, associating politeness to ways of interacting can be traced to the mode of its application (Sweet, 2002). In another observation, politeness is easily identifiable through aspects such as manners, state governance, politics and architectural designs (Langford, 1989) and its administration marks its utopic essence.

To understand the significance of the term “politeness”, one should trace the progress of transforming England into a reformed nation (Langford, 2002). This new concept developed from the idea that the English soil hosted a politer group of people, thus correlating the term to a sense of national duty. Travellers observed a distinction between English inn-keepers or shop-owners, and other European merchants where the English businessmen were described as friendlier and the experience of walking along the streets of London was safer, compared to Paris or elsewhere (Langford, 2002). This state of social ease in England was due to the national new perception and attitude towards politeness where pamphlets and reading materials were distributed at making sure that people were well-informed. England approached the issue of moral and manners transformation with great seriousness to an extent that its new policy outlook welcomed the breaking of class barrier among the lower-class Englishmen (Langford, 2002). As such, London was not only the hub where physical urbanization took place. Rather, it transcended beyond its urban expectations where politeness became a key component of its communal characteristics, allowing class shift to take place.

At the same time, the term politeness also helped to form a criteria that identified typologies of eighteenth-century men, including classifying them into the binary of desired/deviant masculinity. Deviance at large refers to either intentional or non-intentional act to defy a communal agreement on certain practices, causing a loss of affiliation and a sense of belonging (Coser, 1962). Others identify deviance as an act of self-protection (Cohen, 1966). Yet, deviant masculinity can be related to the vices mentioned in 1 Corinthians 6:9 with regards to man’s roles where failure to conform to ideals of manliness is assumed to be lesser than manly. The New Testament includes an outline of the ten vices as a precise godly reference on what to avoid in 1 Corinthians 6:9 where it says that “Know ye not that the unrighteous shall not inherit the kingdom of God? Be not deceived: neither fornicators, nor idolaters, nor adulterers, nor effeminate, nor abusers of themselves with mankind” (King James Version). This is contrary to the postmodern idea on deviance in masculinity (although homosexuality, to some, is regarded as another descriptive impression of men). Eighteenth-century men are ideally based on the concept of politeness, which also includes maintaining honour and reputation. As such, eighteenth-century deviant men violate these basic characteristics of what constitutes the idea of proper manliness, by exhibiting its opposite characters such as irresponsibility, infidelity, adultery, etc. whereby the inability or refusal to comply to a given set of ideals disqualifies one as possessing qualities of desired masculinity in an eighteenth-century timeframe.

THEORETICAL FRAMEWORK

In order to fulfil the aim of the paper, a corpus of selected conversations is created based on lines from the novels which help to construct eighteenth-century men's tropes and formulate an understanding of their social homo-relations as well as to trace power struggle associated with gender roles. This corpus will firstly be analysed using Fairclough's Critical Discourse Analysis (henceforth CDA) since its framework is useful to generate a sufficient discourse analysis of inter-class power struggle within gender. Van Dijk (1993) reiterated that "[d]ominance is ... the exercise of social power by elites, institutions or groups, that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality" (pp. 263-264). This approach is however, unconventional in the field of literary studies. Although some might question the relevance of including a discourse analysis into this study, its inclusion is deemed to be significant as the effort to identify and trace power in any discourse is relevant to the understanding of masculinity.

In order to analyse the discourse, I intend to combine textual and contextual examination where I will associate the realities of the eighteenth-century metropolitans (social, domestic and economics) with the discourses from the novels. The social reality is represented by the aristocratic Mr. B in *Pamela* while the domestic life is represented by Robert the elder brother in *Moll Flanders* and economic relations is portrayed by the Dutch Merchant in *Roxana*. Nonetheless, it is important to highlight the paper's dissociation from stylistics despite its close definition to discourse analysis. Ahmad (2010) explained that stylistics looks into the evaluated speaker's choice in his effort to communicate with the audience. From there, I will relate the significance of the chosen space (or known as heterotopia) as backgrounds of the discourses. These heterotopias are interesting subjects to explore and understand as platforms for a correlational study on power struggle and male social homo-relations.

The application of Fairclough's three-tier framework (see Figure 1) onto the discourses is important in order to understand eighteenth-century portrayals of masculine power. Briefly, discourse is a process which involves social interaction (Fairclough, 1989). A discourse analyst will have to explore a combination between text and its immediate context in order to understand meaning, which requires him to move beyond text analysis. In short, it allows the comprehension of (social) context which appears in three stages. On the immediate level, a reader will look into the discourse and analyse it linguistically. This is the most inner part of Fairclough's three-tier framework (referred to as text in Figure 1) where the analyst observes the producer's choices of vocabulary, grammatical aspects and textual structures (whether the latter is in control of the interaction or otherwise). These observations are further evaluated in three ways – experiential (how does his background influence the way he relates with others?), relations (what is the manner used to relate with others?) and expression (how does he assert social and self-identity into the text?). Next, the analysis requires him to interpret the texts. This is because the understanding of the producer's social order as well as past interactions between him and his recipient are among the enabling factors that provide valid understandings of the purpose and function of the discourse. Finally, the explanation stage will look into responses that are uttered by the discourse recipient. The stage in general, aims at "show[ing] how [discourse] is determined by social structures, and what reproductive effects discourse can cumulatively have on those structures, sustaining them or changing them" (Fairclough 1989, p. 163). For the benefit of this paper, I shall only analyse the discourse based on Fairclough's first and second tier Analysis Framework since its employment allows the understanding of eighteenth-century masculine power, which is enabled through the author's spatial choice when presenting man-man discourse.

Orders of discourses range across stature and power where power is (re)asserted, (re)positioned and (re)claimed through discourse, especially if it occurs in a situation where there exists “an unequal encounter” (Fairclough, 1989, p. 44). This is due to the nature of power where its owner has to constantly (re)assert his power since constant renegotiation of power will continuously happen, especially by power-contenders. It requires the one in power to continuously work towards maintaining its possession and reminding others of this. In fact, power and social struggle can happen within the same gender since a man has to reassert his social power onto another male counterpart by controlling and limiting the contributions of the power-contenders. Interestingly, this idea of power’s impermanence is similar to Michel Foucault’s concept of ascertaining power where he argued that since power is dynamic in nature, it must be continuously assessed and reassessed to a point that power shifts from one participant to another (e.g. 1980; 1982; 1997). Weberian concept of power, on the other hand, believes otherwise. As such, this reassessment will also uncover constraints that will show how powerful participants take advantage of their non-powerful co-participants, namely in terms of contents, relations and subjects of the discourse.

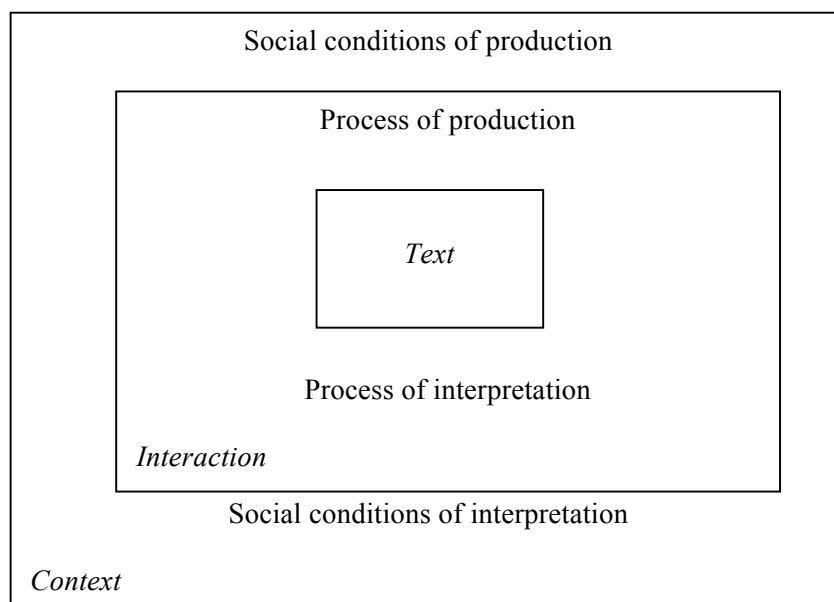


FIGURE 1. Fairclough’s Three-Tier Analysis Framework (1989, p. 5)

The struggle for power positioning in any social institution is a common phenomenon. In fact, Fairclough perceived its greater deal of significance, claiming that class relations is far more important than relations that equate across gender, even race. In order to maintain class hierarchy, he explained that social struggle is contingent to the maximizing of power and profit, which also includes manipulating, exploiting and dominating others. These struggles may appear to be overt whenever necessary, instead of hidden. This happens in two circumstances, Fairclough explained. Firstly, when the superior co-participant loses control over his social appropriateness in the discourse or secondly, when the participants of the discourse move away from any further participation of the discourse, almost acknowledging defeat in the discourse struggle. These struggles, Fairclough contended, can also appear in the form of turn-taking where the “dominant bloc” posits the authority at declaring what is spoken of. In the selected novels, I will provide two sides of the table – the dominant bloc, as represented by those in the hierarchical end, as opposed to the other end of the lesser sort.

Another important part in this theoretical framework is Michel Foucault’s conceptualisation of heterotopia (1986), which begins first by discussing “sites” (p. 3). He

explained that sites can be either utopic or heterotopic. However, instead of using the word ‘sites’, I shall use ‘space’ in its reference. Firstly, I will clarify the term ‘space’ as defined by Soja (1989). Edward Soja (1989), for instance, interestingly identified two types of space in his studies; one involving the mental aspect while the other the physical aspect of placement [i.e. Bhabha’s (1994) ‘third world space’]. However, these are not the types of space that assist the analysis of this paper.

In his introductory paper on heterotopia, Foucault (1986) offered an alternative perception of ‘space’ and its definition where he argued that past literature made such a concept stagnant and empty. He briefly explained that space can have “direct or inverted analogy” to the real space in society (p. 3) and he illustrated this by using the idea of a mirror and its reflection. It is within the reflection of the mirror that a person reconceptualises his understanding of himself, providing subjectivity to himself. This is what Foucault has conceptualised as the “external space” whereby Soja (1989) summarised it as an “actual lived space of sites and the relations between them” (p. 17).

Foucault (1986) also listed six principles of heterotopia. Firstly, there is no uniformed conceptualisation when thinking of heterotopia; it comes in a “varied form” (p. 4). Secondly, such variation of heterotopia, which exists within the same society, differs across history where it has “one function or another” and this suggests the third principle, where each heterotopia may also “juxtapose in a single place several spaces” (p. 5-6). This suggests its overlapping role. Echoing Gaston Bachelard (1958), Foucault explained that different past events help to explain a specific meaning to a situation where each is a site of its own, yet “irreducible to one another” and “absolutely not superimposable on one another” (1986, p. 3). This forms the fourth principle, where he explained that heterotopia is often associated with time, hence concurring with Bachelard’s proposition to combine the use of geography and history. These two disciplines, Foucault explained, are co-dependent on each other where time and space have differing effects in meaning-making. This concept of space can also be further understood through Jurgen Habermas’s notion of spheres where he elaborated on the idea of ‘public’ (in contrast to ‘private’) as an “event” that is “open to all”, instead of “closed or exclusive affairs” (1998, p. 2). It is the public sphere where discussions are carried out which is in line with the ‘polis’s (Greek word for community)’ accepted norms and conducts, where unlike the private sphere, “everything become visible to all” (pp. 3-4). Fifthly, Foucault declared that heterotopias are not accessible to all; boundaries are set through the use of “system of opening and closing” (p. 7). Finally, a heterotopia may either expose a space of illusion or creates another space.

It is within some of these six principles that Foucault classified types of heterotopias, as illustrated in Figure 2. Although both Habermas and Foucault agreed that it is within specific locations which enable certain acts and thoughts to take place, it is within the latter’s introduction of heterotopia (1986) that helps to explain how a place can function as more than one type of space. A space may take up several roles, making it as “real” as possible, unlike utopia which can either be too perfect or collapse entirely, making it dysfunctional (p. 8). Foucault further identified types of heterotopias where one is called heterotopia of purification. An example to further explain this type of heterotopia is a place that functions as a space of worship (i.e. a mosque). Meanwhile, the same mosque can also be identified as heterotopia of time if it houses items that range across time, like an old Al-Quran (those written during the Abbasid period) and a hadith collection known as Sahih Bukhari which was written in 854 AD. This room which gathers all these literature makes it a heterotopia of time, similar to the function of a museum, which houses different items across time. Based on his understanding of the structuralist approach on space, which juxtaposes space and time, Foucault reconfigured the interpretation of history by including geography (Soja, 1989, p. 18). Foucault (1984) emphasized on the centrality of space in the analysis of power.

Besides heterotopia of time and purification, Foucault also identified other types of heterotopias which can be categorised in terms of function. Heterotopias can be identified in terms of its roles. It can be for an obvious role (such as heterotopia of crisis) where such space is meant to handle crisis (i.e. asylum or hospitals) or for a hidden purpose where it allows deviation to function (i.e. a place where acts are kept “out of sight”), which he calls as the heterotopia of deviation. There are other types of heterotopias, including one that allows illusion to be its focus; a space that takes its occupant to another space that is “absolutely hidden, kept isolated without ... being allowed out in the open” (p. 100). This is a space that allows a person to hide his actions from society’s utopian social conducts and norms, making it a heterotopia of deviation. Such a space enables the manifestation of a site that resists the common communal expectations and norms, and Foucault argued this to be a common practice in any society. In fact, he names this as one of several principles of identifying heterotopia.

- | |
|---|
| Foucault’s Types of Heterotopias (1984) |
| 1. Heterotopia of time |
| 2. Heterotopia of purification |
| 3. Heterotopia of deviation |
| 4. Heterotopia of crisis |
| 5. Heterotopia of illusion |

FIGURE 2. Foucault’s Types of Heterotopias

DISCUSSION

PAMELA’S MR. B: A MODEL FOR EIGHTEENTH-CENTURY ARISTOCRATIC MAN

Richardson’s *Pamela* exhibits several discourses of man-man across stature. Mr. B, for instance, is a young aristocrat who comes in conflict with two other men lower in status. Firstly, Mr. Andrews, whose daughter works for Mr. B, confronts the aristocrat after his daughter ran away in fear of losing her chastity. She is later assisted by a young clergyman named Mr. Williams (the second man) in escaping from Mr. B’s claws. This, however, led to Mr. B’s accusation of Mr. Williams as an accomplice to evil intentions. The dynamics of these three men are further scrutinised based on two main conversations.

The first text is part of a conversation in an open area somewhere in Lincolnshire, between Mr. B and Williams after the young Master decides to dismount his carriage and walk. Despite the outdoor where the ownership of power can no longer be associated with space, Mr. B’s control over the conversation remains prevalent. The created heterotopia is similar to Foucault’s concept of a boat (1986), which is not fixed; it belongs to an infinite range of functions. Like the boat that does not only function as a transportation but also a shelter, the open space, along with the lack of supervision, allows Mr. B to manipulate his socially-elevated status at enhancing his power domain since he is unsupervised. He is able to administer his vices in a real space; a heterotopia which enables his operationalization of deviance, which fulfils Foucault’s third principle of heterotopia – it may “juxtapose in a single place several spaces” (1986, pp. 5-6). The vastness of the open space is perceived to be a location for his further extension of power, where the absence of supervision provides him the advantage to decide the scope of topics from the beginning of the conversation, allowing him to control the choice over conversational topics over three times. Mr. B’s (intentional or unintentional) selection of heterotopia throws Williams off-guard, resulting in the clergyman to startle and stammer. Defoe’s description of the heterotopia is as simple as a roadside, next to a river where people or houses are not seen, which is in line with Foucault’s description of the boat in an open sea where it meanders without supervision. In fact, this remoteness allows

Mr. B to control and reinforce constraints around the topics he leads upon; both through his management of content in the discourse and the order of discourse. His choice to comment about the book which Williams is reading suggests the aristocrat's presumed rights to pry into the scheming clergyman's privacy. It also allows the opportunity to establish opportunity where well wishes are offered. This gives the aristocrat an advantage in the power play. It provides Mr. B an opportunity to reinstate good self-image and dismantle any ruthless impression about him, which deters Williams from cooperating further. Instead of losing temper over the abduction, his politeness allows him to posit power over his recent triumph of intercepting William's crafted plan to help Pamela's runaway strategies, thus an act of reiterating his masculine power.

Dominance in this episode of turn-taking continues until Williams is confident to confess his misdeeds to Mr. B after the polite introduction, saying "I was very sorry" for suggesting a plan to Pamela to run away from Mr. B's household (p. 281). This prompts the young Master's reaction to regain control over the contents of the discourse. To understand the extent of guilt over Williams's deed, one must be informed of the eighteenth-century aristocrat's property that extends beyond his estate and house, which includes his house members and servants. If a servant decides to run off from his job, he will be hunted down as a criminal to which the crime will entitle him a legally punishable act. In Mr. Williams's case, he is taken off his official duties as a clergyman for Mr. B's family and is ordered to pay a sum of money for compensation (Tadmor 1996; Vickery 2008). So, when Pamela runs away from him, she robs his property and this gives him the right to reclaim her back as a possession. Instead of agreeing with the clergyman's statement, Mr. B reinstates his stature by addressing the clergyman's irrational claim of his unethical behaviour, yet this is done in the most composed manner. He rationalises his domineering Master-servant behaviour with Pamela as a justifiable act of taking the liberty to educate her. He explains that ill-educated servants, such as Pamela, might be an overwhelming danger to others. Mr. B's experiential decision as a man of aristocrat is echoed in his claim as – "We Fellows of Fortune" (p. 282). Since Williams has taken the liberty to suggest an escape plan to Pamela (which suggests a direct defiance against the power authority in Mr. B's household), Mr. B gladly reminds him the advantage that he has against the struggling clergyman by drawing an analogy of his elevated status to "the Sun" (p. 282). Yet, Williams contests for an equal power in the discourse when he justifies suggesting the plan to Pamela, claiming its appropriateness at that time. However, the tug of power resides with B when he cleverly reminds Williams' gallantry quality that equates his religiosity – a way of having an advantage over thy enemy. Again, power is reinstated through Mr. B's explanation for his temper over the matter. Here, he proposes the 'right' manner of handling Pamela, suggesting his right over advising on what is apt to be done. All this showcases power instability that shifts from one side to another.

In another conversation between Mr. B and Mr. Andrews, an aggravated parent who walked the whole night in order to be assured of his daughter's well-being knocks on Mr. B's door to directly inquire about her. This exhibits a direct challenge against Mr. B's social position as an aristocratic gentleman. After Pamela's attempt to flee, Mr. B promises her that she will return to her parents within a few weeks, of which she informs her parents. This must have prepared them for her expected arrival and when she remains absent, Mr. Andrews walks to Mr. B's home in Lincolnshire to query about her. As a result of the commotion, Mr. B climbs down the staircase and greets his uninvited guest in his home in Bedfordshire. The young squire repeatedly greets Pamela's father, "What's the matter?" indicating civility, which is missing when Mr. Andrews surprises him at a very early hour (p. 95). Although her departure has been informed in a letter to Mr. Andrews, this is seen as insufficient by the latter. As such, when he receives Pamela's father that early of the day, his greetings are enveloped by surprise. An eighteenth-century master to a servant like Pamela is entitled to

indisputable ownership over his possession. Hence, Mr. B is surprised when Mr. Andrews confronts him to query personally on the whereabouts of his daughter. As an assurance, he vouches upon his honour. When Mr. Andrews insists for the address where Pamela is serving the new master, Mr. B sees it as defiance against his sworn honour, asking “What, am I to be doubted?” (p. 96). To B, losing honour simultaneously mars his honour, discrediting his reputation and causing a loss of power among colleagues and subordinates. Foyster (1996) reiterated on the importance of honour and reputation among eighteenth-century men. Between the two, Mr. B’s status empowers him to presuppose that his words hold an ultimatum in the discourse; a directive, a “constraint”, telling what Mr. Andrews should do or act. His “methods” at disciplining the ‘loose girl’ Pamela is seen as appropriate. In fact, he reminds the girl’s father of his role as the Master that owns his daughter – “Pr’ythee, Man, consider a little who I am” (p. 96). It is a counter-argument that puts boundary against any further resistance against him and this is done within his owned spatial landscape – Mr. B’s own mansion in Bedfordshire. The house is a reminder that Mr. Andrews has trespassed the borders of another man’s private sphere.

Both discourses are direct evidence of intrusion over a man’s heterotopia of illusion where the mansion is his private domain of power. Although it is another private property, its meaning takes up greater height at enabling the functioning of the ‘other space’. It is a heterotopia which serves an opposite role besides providing shelter; it is a space of power ownership. The interaction between Mr. B and Williams provides an observation on power play where the latter’s decision to snare Pamela away is an attempt to steal a man’s property. Meanwhile in the interaction between Mr. B and Mr. Andrews, albeit the old man’s position as a father, he is in the domain of another man’s private property. As such, he shall be treated accordingly. In both cases, they fall as prey to a man named Mr. B who exercises deviant masculinity. He is a man who shows a lesser sense of responsibility, even though he claims to be responsible.

ROXANA’S JEW AND THE DUTCH MERCHANT AS MEN OF GOOD AND BAD

On the contrary, Defoe’s *Roxana* is filled with woman-man discourses, except for one between the Dutch Merchant (who helps Roxana on one of her ordeals) and a Jew in Paris. The ruthless Jew is persistent at bringing Roxana to justice on the claim of theft but is subtly contended by the Gentleman Dutch Merchant. On one level, the Jew is seen as attempting to uphold the “King’s Name” but on another is as what Roxana refers to as a “Rogue”, who tries to manipulate her into surrendering the jewels “to us, to prevent her [from] being put to the Torture” (p. 117).

Upon learning that the jewellery that Roxana plans on exchanging are those which once belonged to the murdered Jeweller, the Jew draws a plan to confiscate these valuables. He is aware that Roxana is in a dire state for financial assistance that he threatens to expose her to the authorities, convincing her that surrendering the jewellery will ensure her freedom. This creates a rift between the two males since the Dutch Merchant is an honourable man with great respect for Roxana, albeit their short acquaintance. Power struggle can be observed when the Jew becomes aggressive when he is aware of the possible harm of getting caught as an accomplice, while the Dutch Merchant, who secretly forms a liking for Roxana, remains positive in order to understand her dilemma. However, the Dutch Merchant maintains dominance as he has the upper hand at controlling the situation in several points. He cunningly outsmarts the Jew by obliging passively. The Jew’s strategies were later revealed to Roxana. The Dutch Merchant’s pretence to agree with the Jew’s plans allows him an access to the former’s evil device. At the same time, he ensures the Jew’s faith in his contribution towards the plan by securing the jewels from Roxana by holding the fortress until she is safely offshore.

The Jew's abode reinforces his commanding space, giving him the confidence to reiterate his beliefs that she is wrongful to have the jewellery and that he has the right to question it, since he speaks French. Despite its commonality of function – a house is another form of shelter, the Jew takes it as a sanctuary that limits others from entering and once Roxana is within his space of power, the Jew takes advantage of this heterotopia. The heterotopia can be categorised as a space of deviation where the norms of civility and gentility are violated (Foucault, 1984). The Jew might have acted differently and fail to fulfil his roguish part if it is in a different utopic space where politeness is expected from a man of honour.

The Dutch Merchant, in another instance, lives up to his given reputation. He is, as what the novelist refers to – the Gentleman; one who constantly exhibits the use of rationale at deliberating truth and making the right decision. Instead of presuming that Roxana is the hunted thief and murderer, the Dutch Merchant keeps good faith and cautions her against evil plans designed by the Jew. The soundness of his decisions is in line with Edmund Burke's suggestion of a man's quality. This exemplifies the common eighteenth-century men who use logic and are often even-tempered, which distinguishes them from women. Burke mainly highlighted several differences between men (as the Sublime) and women (as the Beauty). One in particular, specifically points out women as irrational, besides their identifiable "weakness, delicacy, and ... timidity" (1992, p. 106). Intellect is pre-owned by men in order to provide control over the situation. Elizabeth Foyster's (1996) discussion on female (mis)treatment (like wife battering) is linked to men and their hopes to retain honour and social control and this helps to explain men's need to control women like Roxana. The use of Fairclough's control and constraint champions the Dutch Merchant in his power struggle with the Jew as he abandons the latter with his conniving plans at confiscating Roxana's rightfully-owned jewellery. In such instances, the Dutch Merchant is the opposite of Mr. B, who finds the need to rescue Roxana from the claws of a wretched jeweller. He exhibits qualities that make him a desired man. Again, the Dutch Merchant reiterates his masculine power through his choice of heterotopia where privacy is maintained. The heterotopia is not only a house which provides sanctuary but also a seclusion for private thoughts. He is able to retain the Jew's confidence in his loyalty as well as Roxana's conviction in his honesty. It is the heterotopia of crisis, that plays a specific role in maintaining secrecy for discussion.

MOLL FLANDERS' ROBBIE: SIBLING RIVALRY

Like *Roxana*, Defoe's *Moll Flanders* also highlights inter-gender discourses, through conversations between the men in the novel and the protagonist. Yet, there is one discourse between one brother and another brother in the family home, which provides proof for the association between the presence of masculine power and specific choice of space. The elder brother, Robert, who is engaged in an affair with the young Moll Flanders, confronts his naive younger brother, Robin, who is by now in love with the same woman in their London family home.

Unlike other power struggles which are often contested aggressively, this discourse between siblings is more relaxed and intimate in nature. The house does not only serve as a space of sanctuary for the family but also as a space to articulate ownership and possession over a subject, which fulfils Foucault's third principle of heterotopia. In this case, the subject is Moll Flanders. Both spaces do not reduce the other's function; each functions independently. The relationship between Robin and Robert remains cordial, albeit Robert's confrontation. In fact, amicable power play can be observed when Robert attempts to understand the truth about his younger brother's affiliation with Moll Flanders (who is referred to as Miss Betty). He hints of his knowledge of a rumour. This obliges Robin to

confess, concurring on his similar knowledge about the rumour (no. 2) in order to reclaim his male ego. As such, Robin's confession of his secret affair with Moll Flanders is equivalent to honouring his pride. On the other hand, Robert sees his required responsibilities to protect his younger sibling from Moll Flanders's tactics since to him, she is a demeaning lower creature who eyes on opportunities to benefit her welfare and Robin is a possible victim who might help her to succeed in her social upscaling plans. Robert's earlier affiliation with Moll Flanders equips him to caution Robin at being wary of her tactics and schemes. He warns against having a serious affiliation with her.

- (1) Robert: [I] heard strange news of [you] since [I] went ... that [you] made Love to Mrs. Betty.
- (2) Robin: Well, (a little angry) and so I do, And what then? What has any body to do with that?
- (3) Robert : Nay, don't be angry Robin, I don't pretend to have any thing to do With it; nor do I pretend to be Angry with you about it: But I find they do concern themselves about it, and that they have used the poor Girl Ill about it, which I should take as done to myself.
- (4) Robin: Who do you mean by THEY?
- (5) Robert: I mean my mother, and the Girls. But hark ye, are you in Earnest, do you really love the Girl, you may be free with me you know? (p. 47)

An analysis of their power play shows Robin's limited responses portray control over the flow of the discourse as Robert has to reassure his younger brother of unnecessary worry over his query (no. 3). This is where relationship between siblings triumphs since they have a long history of understanding each other. Yet, interrogation can also be part of a tactic. At the turn of Robert's mentioning about the vague "they", Robin pounces at the opportunity in order to obtain clarity. This is an effort to assert control over what is being spoken about him behind his back (no. 4). As such, family ranking at times do not determine dominance in any discourse. In the case of Robin and Robert, the one with the secret holds a powerful role at determining the rhythm of the discourse. Under the pretext of protecting his brother, Robert approaches Robin and provokes him for answers, which is possible within closed doors.

This privacy needs to be maintained since Moll Flanders, hierarchy-wise, is lower in status that any effort to be affiliated romantically with another who is non-equal would bring dishonour as well as mar filial reputation. As such, Robert's strategies in convincing Robin to forget Moll Flanders must take place within a secluded area – a heterotopia of deviance. The discussion over a private issue on love is only proper if it takes place at a secluded area since it involves honour and reputation. Robert's cautionary act can also be interpreted as an effort to retain filial honour against status impurity that he sees an apt affiliation with Moll Flanders is only through promiscuity, instead of an honourable marriage.

CONCLUSION

Although all three discourses take place in certain heterotopias – discourse (ia) near a bend along a road while discourse (ib) in the second home, belonging to Mr. B's family, discourse (ii) in the Dutch Merchant's home and discourse (iii) in the home of the brothers, it is important to note that each heterotopia specifically occurs within intended selection. Intention is the enabler of the act. As a result, the notion of honour is clearly treated differently in these heterotopias.

Concerns on moral conducts are also treated differently between the first set of discourses (ia and ib) and the second discourse. Firstly, the first set deals with the aristocrats where the exposure of misconduct would discredit a family reputation, hence hurting honour. In the case of Mr. B, the proof of his evil intentions towards Pamela would place a question on his credibility as an aristocrat in the society. There are instances when Mr. B works on regaining trust between him and both of his other non-powerful participants; reassurance has to be conveyed in order to convince Mr. Andrews that he is both interested in Pamela's future as a lady of chaste, as well as protecting his societal status as a noble. The conversation between Robert and Robin also centres on the younger brother's moral conduct that will eventually affect the family's good name. The concern over moral values is reiterated in Pamela's lines at trying to convince her parents, "I never will do anything that shall bring your grey Hairs with Sorrow to the Grave. I will die a thousand of Deaths, rather than be dishonest anyway" (*Pamela*: p. 15). Both discourses reside in a heterotopia of deviance – a space that either empowers its dominant discourses or elevates his sense of superiority, which allows a magnified yet different kind of power possession. This engaged behaviour would raise a few brows among the utopic English where the accepted behaviour is otherwise.

Like London, Paris was also a leading city with mutual rising awareness over similar concerns and Defoe is one of the several novelists that aspired to narrate stories involving moral and financial problems. John Mullan (1996) observed this. Inasmuch, discourse (ii) that is based on a commercial interest occurs in an urban space. The conniving Jew negotiates with the Dutch Merchant on a possible business of securing a valuable jewel from the misfortunate Roxana in Paris. This wave of commerce was observable as early as the Renaissance England since European cities, particularly London, were noted to have welcomed foreign corporations. In the more urban locations, power reigns within the control of capitalism and financial liberty and this can be attained through a newer definition of gentleman that rules order. The price of food was in particular under the dictum of capitalism. As such, Defoe puts forth a discussion over the value of a true gentleman who will forego the interest of money for the sake of another person's welfare. This brings forth a discussion of a new form of gentleman through his ethics of good business. This is pointed out by Robert Shoemaker who emphasizes on the significance of upholding the reputation of an honest business since "[a] tradesman's reputation was established publicly, and those who were perceived to be untrustworthy were the subject of public gossip and insult" (2004, p. 59).

Both rural and urban heterotopias are selected with an intention to highlight contemporary issues without excluding men and their tensions. The rural space provides a platform to discuss moral concerns since there were reports of girls from the nearby country sides, coming to London to find work opportunities to which later, lost their moral values in trying to meet the challenges of life. This reiterates Kit and Yahya's (2016) claim of a synergic consent of cultural setup and common constitution for masculinity to operationalize its purpose. The men featured in these locations were either meant to help these so-called girls in trouble or to lure them into vices. While the urban space was created to provide a picture of reality; the modern eighteenth-century society placed little concern over one's welfare when material appeals look far more attractive than true personality and character. Hence, this space offers two ends of men – a truthful, helping man against the manipulative sort that will be a source of scourge.

Indirectly, Foucault's concept of power also helped to construct understandings of eighteenth-century masculinity, particularly masculine power where his theory specifically provides a platform for discussing desired and deviant men. Masculine power is energized through its reiteration and negotiation in on-going discourses. As such, reading the three selected novels not only allowed a specific exploration of the tropes of men but also identified the influence of heterotopia over power possession, owned by these tropes of men.

In some cases, masculine power is recognised by the common public, hence empowering the power owner to exercise his domains, while others are those asserted in secret. In the case of the latter, this occurs in conversations with deviant men. These deviant men (such as Mr. B, the Jew and Robert) assert their masculine power onto weak women. The tropes of deviant and desired men, which are illustrated in these novels help to shape how certain social behaviours are enabled by not only social stature but also context.

The current study presented an effective, working interdisciplinary approach at reviving and sustaining literary scholarship, especially one that concerns the annals of English literature. Eighteenth-century masculinity is perhaps the beginning of the present understanding of man and the analysis of these three novels present an early discussion of a proto-type of masculinity, especially deviant masculinity. Without understanding and identifying the types of heterotopias that enabled deviance in these selected power plays, this type of masculinity would have been left unstudied. Perhaps a more thorough analysis based on Fairclough's Three-tier Analysis Framework and its association with the selection of heterotopias could reveal other man-man relations that can be further explored.

ACKNOWLEDGEMENT

This paper was partially presented in the London City Conference 2012 where it welcomed several constructive criticisms on the concept of masculinity. Upon her return to Malaysia, the corresponding author further discussed the initial concept paper in an interdisciplinary sharing session in the Centre for Foundation Studies, International Islamic University Malaysia, where ideas for its direction were further spurred.

REFERENCES

- Ahmad, Z. (2010). *Stylistics and Discourse Analysis: A Contribution in Analyzing Literature*. Retrieved from <http://apnaorg.com/research-papers/zulfiqar-1/>
- Bachelard, G. (1958). *The Poetics of Space: The Classic Look at How We Experience Intimate Places*. Introduction John R. Stilgoe. Trans. Maria Jolas. Boston: Beacon.
- Blewett, D. (1981). "Changing Attitudes toward Marriage in the Time of Defoe: the Case of Moll Flanders." *Huntington Library Quarterly*. 44(2), 77-88. DOI: 10.2307/3817523
- Bhabha, H. (1994). *The Location of Culture*. Routledge: London & New York.
- Bible. *1 Corinthian*. King James Version. Biblegateway. Retrieved from [https://www.biblegateway.com/verse/en/1 %20Corinthians%206%3A9](https://www.biblegateway.com/verse/en/1%20Corinthians%206%3A9)
- Borsay, P. (1989). *The English Urban Renaissance: Culture and Society in the Provincial Town 1660-1770*. Oxford: Clarendon Press.
- Brown, H. O. (1971). "The Displaced Self in the Novels of Daniel Defoe". *ELH*. 38(4), 562-590. DOI: 10.2307/2872266
- Burke, E. (1992). *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. (Ed.). Adam Phillips. Oxford & New York: Oxford U.P. (Original work published 1759).
- Conway, A. (2002). "Defoe's Protestant Whore." *Eighteenth-Century Studies*. 35(2), 215-233.
- Cohen, A. (1966). *Deviance and Control*. Englewood Cliffs, N.J.: Prentice-Hal.
- Cornell, R. W. (1987). *Gender and Power. Society, the Person, and Sexual Politics*. Stanford, CA: Stanford UP.
- Coser, L. (1962). "Some Functions of Deviant Behavior and Normative Flexibility." *American Journal of Sociology*. 172-181.

- Dabhoiwala, F. (1996). "The Construction of Honour, Reputation and Status in late seventeenth-and early eighteenth-century England." *Transactions-Royal Historical Society*, 6, 201-214. DOI: 10.2307/3679236
- Defoe, D. (1996). *Roxana: The Fortunate Mistress*. John Mullan. Ed. Oxford: Oxford UP.
- Defoe, D. (1998). *The Fortunes and Misfortunes of the Famous Moll Flanders*. G. A. Starr. Ed. Oxford UP.
- Fairclough, N. (1989). *Language and Power*. Longman: London & New York.
- Foucault, M. (1986). "Of Other Spaces: Utopias and Heterotopias". *Diacritics*. 16, 22-27. DOI: 10.2307/464648
- Foyster, E. (1996). "Male Honour, Social Control and Wife Beating in Late Stuart England." *Transactions of the Royal Historical Society Sixth Series*. 6, 215-224. DOI: 10.2307/3679237
- Gabbard, D. C. (2004). "The Dutch Wives' Good Husbandry: Defoe's Roxana and Financial Literacy." *Eighteenth-Century Studies*. 37(2), 237-251.
- Habermas, J. (1991). *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*. Thomas Burger & Frederick Lawrence (trans.) MIT Press: Cambridge, Mass.
- Hashim, R. S. (2011). "Doing Gender: Voices from Within." *Gender, Multiculturalism and Re-visioning: Creating and Fostering Literary Communities* (pp. 372-388). Serdang: UPM U.P.
- Kit, T.L. & Yahya, W.R.W. (2016). "Hegemonic Masculinity and the Position of Men in Kathleen Winter's Annabel." *International Journal of Comparative Literature & Translation Studies*. 4(1), 36-42.
- Klein, L. (2002). "Politeness and the Interpretation of the British Eighteenth Century." *The Historical Journal*. 45(4), 869-898.
- Lacquer, T. (1990). *Making Sex: Body and Gender from the Greeks to Freud*. Massachusetts: Cambridge UP.
- Langford, P. (1989). *A Polite and Commercial People: England 1727-1783*. Oxford: Clarendon Press.
- Mowat, R. B. (1932). *England in the Eighteenth Century*. George G. London, Bombay & Sydney: Harrap & Co. Ltd., 1932. Web.
- New, P. (1996). "Why Roxana can never find Herself." *The Modern Language Review*. 91(2), 317-329. DOI: 10.2307/3735014
- Novak, M. E. (1966). "Crime and Punishment in Defoe's Roxana." *The Journal of English and Germanic Philology*. 65(3), 445-465.
- Pocock, J. G. A. (1975). *The Machiavellian Moment: Florentine Political Thought and the Atlantic Republican Tradition*. New Jersey & Sussex: Princeton UP.
- Ricciardelli, R. (2015). Establishing and Asserting Masculinity in Canadian Penitentiaries. *Journal of Gender Studies*. 24(2), 170-191.
- Richardson, S. (2001). *Pamela; or, Virtue Rewarded*. T. Keymer and A. Wakely. Eds. Oxford: Oxford UP.
- Shoemaker, R. (2010). "Print and the Female Voice: Representations of Women's Crime in London, 1690-1735." *Gender & History*. 22(1), 75-91. DOI: 10.1111/j.1468-0424.2009.01579.x
- Soja, E. (1989). *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. Verso: London & New York.
- Sweet, R. H. (2002). Topographies of Politeness. *Transactions of the Royal Historical Society*. 12, 355-374.
- Tadmor, N. (1996). The Concept of the Household-Family in Eighteenth-Century England. *Past and Present*. 151, 111-140.

- Van Dijk, T. A. (1993). Principles of Critical Discourse Analysis. *Discourse & Society*. 4(2), 249-283.
- Vickery, A. (2008). An Englishman's Home is His Castle? Thresholds, Boundaries and Privacies in the Eighteenth-century London House. *Past and Present*. 199, 147-173.
- Wollstonecraft, M. (1992). *A Vindication of the Rights of Woman*. (Ed.) Miriam Brody. England & New York: Penguin. (Original work published 1792).
- Yahya, W.R. (2003). Female silence in K.S. Maniam's play, *The Sandpit: A Monologue*. *GEMA Online® Journal of Language Studies*. 3(2), 1-17.
- Zabihzadeh, S., Hashim, R.S., & Chua, C.W. (2015). Domestic Violence against Women in Atiq Rahimi's *The Patience Stone*. *GEMA Online® Journal of Language Studies*. 15(3), 51-66.

ABOUT THE AUTHORS

Hanita Hanim Ismail is a Phd candidate at the University of Putra Malaysia, writing her thesis on eighteenth-century novels and masculinity. She teaches for a living.

Wan Roselezam Wan Yahya is Assoc. Professor of English Literature at the Department of English, Faculty of Modern Languages and Communication, Universiti Putra Malaysia. Her research ranges from English Literature, Ecocriticism, Dystopian Literature, Gothic Literature to the most recent on Grotesque and Masculinity.

Forough Barani obtained her PhD degree in English Literature from Universiti Putra Malaysia. Currently she is an Assistant Professor at Azad University of Mashhad, Department of Foreign Languages. Her research interests include Bakhtinian studies and psychological theories of the self. She is eager to explore relations between psychology and literature and is currently undertaking research on the dialogical dimensions of the self in the relationship between author and hero in literary works.