

A Comparative Study of Adlerian Masculine Protest in Jonathan Franzen's *The Corrections* and *Freedom*: Individuality despite Similarity

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Abstract—This article is studying some of the characters in *The Corrections* (2001) and *Freedom* (2010) by Jonathan Franzen (1959) in the light of Alfred W. Adler's (1870-1937) concept of *masculine protest*. Adler has introduced different aspects of *masculine protest* some of which are found in the studied novels. This article intends to find the characters who suffer from *masculine protest* because of the fact that this concept is one of the elements that demonstrates people's *inferiority* and *superiority complex* which are the causes of *neurosis*. On the next level, the differences between the studied novels based on the studied concept will be mentioned, and finally the link between this concept with *post feminism* and Freud's theories will be briefly discussed.

Index Terms—complex, individual psychology, inferiority complex, masculine protest, neurotic, superiority complex

I. AN OVERVIEW OF ADLERIAN PSYCHOANALYTIC THEORY OF MASCULINE PROTEST

Adler is the founder of Adlerian psychology, which is called *Individual Psychology*. In fact, "Adler's theory is a holistic psychology that focuses on the goals and purposes of human behavior" (Rieken, 2014/2015, p.35). Therefore, *Individual Psychology* believes in evolution. It means that all individuals strive for *perfection*. And all of them move from minus situation to a plus one (Adler, 1938, p.37). Alfred Adler is called the "father of inferiority and superiority complex" (Adler, 1956, p.256). He strongly believes that there is always a relationship between these two notions. And also, he introduces *superiority feeling* the root of *inferiority feeling* (Adler, 1997, p.39, 40, 43). Moreover, he posits that the *feeling of inferiority* exists in human being in general and this is a natural and a normal feeling (Adler, 1956, p.117). This feeling becomes complex when it permeates the whole life of the individual. In such a case it is more than a complex, in fact it is a disease (Adler, 2013, p.74). Regarding this issue Adler asserts:

When the feeling of inferiority is intensified to the degree that the child fears he will never be able to compensate for his weakness, the danger arises that in his striving for compensation he will be satisfied not with a simple restoration of the balance of power; he will demand an over-compensation, will seek an overbalance of the scales! (Adler, 1946, p.75)

When the individual feels weak and there is no hope for overcoming his weakness, he will seek for 'over-compensating' the weakness he has. "The striving for power and dominance may become so exaggerated and intensified that it must be called pathological" (ibid). By way of explanation, throughout early childhood the individuals construct some rules about the world to overcome feelings of inferiority. Alfred Adler posits that individuals overcome the feeling of inferiority through compensatory mechanisms which are designed to enhance self-esteem (Highland and Dabney, 2009, p.112-113). To fulfill this goal, they move exaggeratedly towards their 'exaggerated goal of dominance.' And they have the desire to conquer everyone at any price (Adler, 1946, p.75).

Adler has coined various methods for detecting *inferiority* and *superiority complex* like *birth order*, *organ inferiority*, *pampered children*, *neglected children*, *masculine protest*, and *social interest*. Due to limitations of space, this research paper will merely analyze the concept of *masculine protest*.

Adler believes that many *neurotic* people demonstrate physical and psychological traits of the opposite sex which are regarded as *organ inferiority*. Children come down with this problem because of several reasons. First their weaker physical conditions make them more dependent on other people (Oberst and Stewart, 2012, p. 8). Sometimes men demonstrate feminine behavior like shyness and submissiveness; on the other hand women adapt masculine roles (Adler, 1956, p.47). Regarding the point, it is said that:

These situations can make male children feel less manly because, as Adler pointed out, society generally identifies strength, power, aggression, and even health, as being manly, whereas weakness, illness, powerlessness, or inhibition of aggression are considered as typically female traits. (Oberst and Stewart, 2012, p.8)

Therefore, in one kind of *masculine protest* a boy in his childhood might consider himself less masculine than he needs to be. As the result of this feeling "the boy moves sometimes in the feminine and sometimes in the masculine

direction" (ibid: 9). So, *masculine protest* can be a compensation for 'feeling unmanly'. In fact, the words masculine and feminine are metaphors for being weak and strong (Adler, 1956, p.45). Adler's classification of power is "inferior =below = feminine versus powerful = above = masculine" (ibid).

The next cause of inferiority is the different treatments that family and society has towards the girls and the boys. Girls are treated as though they cannot accomplish anything and boys are over-valued. Most "girls grow up always hesitating" and believe that only men are able to accomplish everything (Adler, 2013, p.45). A boy is always treated better and owns a better situation in the society because of being a male, compare to a girl child (Adler, 1946, p.126).

Every neurosis woman wishes to become a man (Adler, 1956, p.49). By wishing to be a man the patient demonstrates her wish to change from a woman to a man or wants to hide his unmanliness (ibid: 250). As if this kind of woman says: "No I shall not subordinate myself; I shall not be a woman" (Adler, 1945, p.129). They have the wish of not being a woman and of being a man (ibid: 111). However, this tendency reveals itself in various forms.

In general two types of women can be distinguished who fight against the *feminine role*. The first type is the girl who is raised in an active, masculine way (Adler, 1946, p.134). These are energetic and ambitious girls who endeavor to 'surpass' their brothers and all the males. They do male sports and activities. These girls avoid love and marriage. Even if they enter such a relation, they will attempt to be the superior and the dominant one. Also, she attempts to prove that "she has never developed a talent for domesticity" (ibid). In some cases she "appears as a passion to play the part of a man and can lead to Lesbian love" which is a sign of *superiority complex* based on the *inferiority complex* (Adler, 1938, 1956, p.64 and p.425). In this respect "this is the type that seeks to compensate for the evil of the masculine attitude with a masculine reason." She escapes to be looked at as a woman. She is in fact 'the "Mannish" woman' (Adler, 1946, p.134).

The second type is a "woman who goes through life with an attitude of resignation, who exhibits an almost unbelievable degree of adjustment, obedience, and humbleness" (ibid: 35). She demonstrates an entity who can adjust with every situation, and also she shows 'a high degree of clumsiness and helplessness' as if she can accomplish nothing. Most of these kinds of women 'produce nervous symptoms.' This element will help them to get other's attention (ibid). This type of woman does not fight against the 'womanly role' but she always hurts herself by the thought of being an inferior entity. And she always has the role of a subordinate person in life. Surprisingly enough, "she is fully convinced of the inferiority of women, just as she is convinced that man only is called upon to do the worth-while things in life. As a consequence, she approves his privileged position" on the other hand, she shows her weaknesses and demands additional help and support for it. And also for revenge she shifts "her marital responsibilities upon her husband" (ibid: 36).

The other kinds of *masculine protest* address men. In one type men's guiding fiction is that "I want to be a real man" (Adler, 1956, p.108). To be more exact, when a boy grows older his masculinity becomes his duty. He has to be ambitious; he has to have the 'desire for power and superiority.' They always have to measure their 'masculine traits' (Adler, 1946, p.127). This becomes the goal of the neurotic and also the outcome for compensating the underlying feeling of inferiority which is equated with femininity (Adler, 1956, 250).

These days in the division of labor, personal power is very important. As a result the importance of man is emphasized intensively. In fact, men are the privileged group and they are granted certain advantages. Males possess all these things as the result of 'their dominance over women in the division of labor.' It is understandable that men strive to dominate women constantly and also women are not satisfied with this domination. Little boys start behaving like a man from the time that they want to 'guarantee their superiority everywhere.' And later in life the father is the symbol of power in the families (Adler, 1946, p.122-124). However, "It is very difficult to make it clear to a child that a mother who is engaged in household duties is as valuable as a father" (ibid: 125).

Adler asserts: "Since every human being is measured according to the standard of the privileged male, it is no wonder that one always holds this standard before a boy" (ibid: 128). Finally he asks himself that whether he is acting like a complete man and he is "'fully a man.'" Masculine feeling is a kind of self-love that gives the individual the feeling of 'superiority and dominance over others.' And they try to harden themselves against the "'feminine" tendencies.' As a result, there is a combat over personal superiority because it is a sign of masculinity and it shows that you dominant the others (ibid). As a result there are several women who desire to be men. These girls act like boys. They play the same games and do the same activities. They play with boys more than with girls. They regard womanish activities as cheap activities and avoid doing them (ibid: 128-129).

In this respect, in this article, Alfred, Enid, Gary, Chip and Denise from *The Corrections* (2001) and Patty, Walter from *Freedom* (2010) will be studied in the light of Adler's theory of *masculine protest* in the aim of realizing whether they are suffering from *inferiority complex* and *superiority complex*.

II. MASCULINE PROTEST IN THE CORRECTIONS

A. *Masculine Protest in Alfred and the Symptoms of Neurotics*

Alfred has always wanted to be a 'real man.' From the beginning of the story up to the end of it his attempts for being a 'real man' is observed vividly. He reveals this desire throughout different actions such as being a dictator at home, being workaholic and not listening to anybody.

In many parts of the novel he is depicted as a really disciplined man. Alfred Adler (1870-1937) believes that "Active striving, whether of boys or girls, the pursuit of gratification, the stirring up of drives and passions are the *masculine protest* that is added to the equation" (2003, p.87). In other words, Alfred is seeking 'gratification.' He wants to be seen and known as the 'real man,' the best man. For instance, when Alfred faces a train problem at work which is impossible to solve, everyone asks him to take it easy, but:

The phrase seemed to Alfred an eastern blight, a fitting epitaph for a once great state, Ohio, that parasitic Teamsters had sucked nearly dry, Nobody in St. Jude would dare tell *him* to take it easy. On the high prairie where he'd grown up, a person who took it easy wasn't much of a man. (Franzen, 2001, p.245)

Instead of liking this situation he gets offended because he regards this phrase as an insult. He believes that a 'real man' should never take anything easy, otherwise he is not a 'real man.' To prove the state of being a 'real man' he becomes workaholic: "you might even say flaunted it, by standing no handedly on high narrow ledges, and working ten and twelve hours without a break, and cataloguing an eastern railroad's effeminacies" (ibid: 146). He works long hours without any help and any breaks in the aim of demonstrating his power. It is obvious that he wants to gain the approval of "no man was more of a man" (ibid) than he was. Furthermore, he loves his job because "when he'd given an order, it was carried out, Mr. Lambert, right away, sir" (ibid: 68). This gives him a good feeling that he is a 'real man' who gives commands and the others have to obey.

Moreover, the concept of man and woman is very important to him. In "'Repression" and "Masculine Protest:" Their Roles and Meaning for the Neurotic Dynamic," (1911) Adler declares that "I have never encountered a male neurotic who did not in some form make the point, and also tried to prove, that women are inferior" (2003, p.64). In other words, it can be concluded that Adler believes *masculine protest* reveals itself when the concept of man and woman comes to mind as man is powerful and woman is weak. This demonstrates that the individual is suffering from *masculine protest* and s/he is a *neurotic* character. Regarding this issue, since Alfred believes that some activities are *mannish* and women are not capable of doing them he is suffering from *masculine protest*. He believes in what Arthur Schopenhauer (1788-1860) argues about men and women which is: "The people who make money are men, not women; and from this it follows that women are neither justified in having unconditional possession of it, nor fit persons to be entrusted with its administration" (Franzen, 2001, p.280). That is why Alfred, Enid's husband, thinks Enid is not capable of making good decisions, so he does not let her interfere with financial matters. In fact, he is a stubborn man. He never listens to anybody. He never consults with anybody for making the important decisions in life. For instance, about the patent he has decided what to do with it without paying attention to what his wife and son say. When Gary wants him to listen to him he says: "I don't give a damn what you and your mother think" (ibid: 152). It is not the first time that Alfred does not listen to anybody. He has decided to be a man since a long time ago. He has decided to be disciplined and have the power of refusing (ibid: 147) to show the state of being a 'real man.'

Even at the end of the novel Alfred is still a disciplined person although he is old (ibid: 130). He is disabled and he has serious physical problem, yet "He refuses to accept that he shouldn't be carrying things on the stairs" (ibid: 63). He does not like to accept the fact that he is weak because he regards being weak as not being a 'real man' anymore. Therefore, at the certain stage of his life when he is sick and weak, his fight over showing himself as a strong person is observed. As an example, sitting on the sofa is so hard for him but to sound powerful he says: "I don't understand this furniture" (ibid: 64) while he is "struggling to sit up and sound Powerful" (ibid) and he adds: "Is this meant to be a sofa?" (ibid). In this situation, his daughter, Denise, helps him in looking big and suggests: "You can put your legs up and be a French philosophe. You can talk about Schopenhauer" (ibid). In fact, Denise attempts to help her father to feel as important as a French philosopher which symbolizes being powerful. Another example is when he is in the hospital and he tells Chip "Tell your mother not to worry about the mess down there. I'll take care of all that" (ibid: 557). Even when he is hospitalized and he can barely move he tries to sound powerful and wants to help his wife as a 'real man.' In general, Alfred endures several hard situations to preserve his idea that he is a 'real man.'

B. *Masculine Protest in Enid and the Symptoms of Neurotics*

Enid has accepted her role as a woman. She has accepted that she is weak and she is nobody. However, before marrying Alfred she used to be a very independent girl. She could handle a lot of tasks.

Enid had a gift for math, and so she not only washed sheets and cleaned toilets and served meals but also handled numbers for her mother. By the time she'd finished high school and the war had ended, she was keeping all the house's books, billing the boarders, and figuring the taxes. (Franzen, 2001, p.268)

Before her marriage she did not underestimate herself. She was an independent girl who could manage earning, spending and saving money besides her duties as a girl for the housework. But after getting married to Alfred who believed that women are not capable of doing many tasks which are *mannish*, Enid changed. After marriage, she regards herself as a person who even does not have the right to get angry. For instance, after 11 days of suddenly being disappeared now Alfred is back and Enid is in the "laundry room with butterflies in her stomach—whether, from lust or from fear of Al's rage or from fear that she might become enraged herself she didn't know" (ibid: 250). She has the right to become angry because Alfred suddenly vanished for a long time when she was pregnant, but she tries not to because deep down she does not give herself the right to become angry as a woman. She likes to and in fact she has to be an *obedient* wife to be looked at as a good wife.

Moreover, it is observable that she enjoys showing herself powerless and nothing. Adler calls this action of Enid as "the awareness of one's natural inadequacy" (2003, p.87) which is a sign of her *masculine protest*. Regarding this issue, Enid says: "I don't know where my children got their talents. But not from me. I'm a nothing as a cook. A big nothing. (How strangely good it felt to say this! It was like putting scalding water on a poison-ivy rash)" (Franzen, 2001, P.99). In fact, she has accepted that she is a woman and she has no power and that this way Alfred likes her better. "There was something almost tasty and almost sexy in letting the annoying boy be punished by her husband" (ibid: 263). There is nothing more enjoyable for such a woman than being silent and letting the husband do whatever he wants. In Adler's words, she "shows tendencies of being submissive" (2003, p.2). It demonstrates that she has changed to an *obedient* and a subordinate woman.

Also, she has always shown herself *obedient* and subordinate that her son Gary wants to run her life and her daughter, Denise does not listen to her at all and she "obeyed Enid in nothing" (ibid: 126). They do not think that she is as important as the father which is a proof of Adler's word that being a woman in the society equals being weak and being a man means being strong and powerful.

C. *Masculine Protest in Denis and the Symptoms of Neurotics*

Denise is the *youngest* child and is born in a family with the presence of three men. Her father, Alfred, considers women as weak creatures; therefore, he tries to nurture Denise in a way not to have womanish weak points. In fact, like Adler's case Denise has "been educated to undervalue the female role" (2006, p.42) and try to be a man to be powerful. Her father tells her:

"You'll find that some of the men take coffee breaks," Alfred told Denise in the pink of the rising sun, as they drove downtown on her first morning. "I want you to know they're not paid to take coffee breaks. I expect you not to take coffee breaks yourself. The railroad is doing us a favor by hiring you, and it's paying you to work eight hours. I want you to remember that. If you apply yourself with the same energy you brought to your schoolwork and your trumpet-playing, you'll be remembered as a great worker." (Franzen, 2001, p.354)

Alfred who is suffering from *Masculine Protest* is her mentor. When summer finishes Alfred on the way home tells her that:

You made a deep impression on those men. You opened their eyes to the kind of work a girl can do. I didn't tell you this before, but I had the feeling the men were dubious about getting a girl for the summer. I think they expected a lot of chattering and not much substance." She was glad of her father's admiration. (ibid: 377)

In fact, Denise enjoys the complements she receives from her dad. Based on these facts Denise attempts to be as strong as a man and even stronger than a man. Her rivals are mostly strong men. There is no satisfaction for her in competing with girls that is why she chooses trumpet at high-school. There are twelve boys in the band (ibid: 354) with whom she can compete. She keeps working without any breaks even in her adulthood. One of the reasons that she falls in love with cooking is "the crazy hours, the intensity of the work" (ibid: 378). She can work exactly like Alfred, her father, without any breaks. She can do this and deny being weak like a woman. She wants to feel that she is a super strong man.

This desire affects her life in some ways. One of the consequences that she has faced is that she has *mannish* sexual preferences. Adler has mentioned in "Psychological Attitude of Women Toward Sex" (1926), that 'lesbian love' is one of the consequences of the woman's tendency to have *mannish* behavior (2004, p.117). In the beginning it shows itself at college where she does not pay attention to guys and as the result "She acquired a rep as an ice queen and possible Lesbian" (Franzen, 2001, p.378). In fact, she divorces her husband because of discovering this tendency and she starts living with another lesbian woman named Becky but "Everything about Becky Hemerling sickened Denise—her C.I.A. education (Denise was an autodidact snob), her over familiarity with more senior cooks (especially with Denise)" (ibid: 381). Because of this their love life is full of fights (ibid: 382) because they both are after power, both love to play the part of a man who is successful and none of them like to play the role of a *submissive* woman that is why "the lust for combat was never gone for long" (ibid). Finally, because of the mentioned reason they separate.

The other consequence that is previously pointed out is competing with men but by the passage of time its form has changed. "She had a thing for a straight woman who was married to a man whom she herself might have liked to marry" (ibid: 409). She knows that this is not right but she has this desire for both of them. She loves to construct a love relation with both of them. She wants to win the husband and prove that she is better than his wife, and on the other hand, she likes to have the wife and defeat the man and prove that she is stronger than the man. In fact, she loves the feeling of power that is transmitted to her by winning each of them separately.

She loves being first at everything. She is always competing with everyone everywhere. 'Excelling' and being more powerful than a man are important to her which reveals her *masculine protest*. In turn, her *masculine protest* is the evidence of her *inferiority complex* because of being a woman and her *superiority complex* because of the false feeling of being more powerful than a man.

D. *Masculine Protest in Gary and Chip and the Symptoms of Neurotics*

Both Gary and Chip suffer from *Masculine Protest*; however, the types are different. Gary knows that he is a man he just intends to show himself as a 'real' one. On the other hand, Chip feels like a woman in some situations, the feeling which reveals his *Masculine Protest*.

Gary endeavors to be seen as a 'real man' through ruling others' lives and denying the fact that he is mentally depressed. In fact, he feels weak and he attempts to conceal this weakness through demonstrating himself as a strong person.

Thus, grounded on a false premise that results in false values, but richly fed by our social environment, there develops in the child a psychological hermaphroditism that is "dialectically" supported by internal contradictions and from which develops a dynamic, the baffling urge toward a strengthened masculine protest, as a solution to the existing disharmony. (Adler, 2003, p.3 87)

Through leading other's lives and giving order Gary attempts to hide his weakness and have a better feeling about himself. One of the traces of his *Masculine protest* is seen when he insists on ruling Enid and Alfred's life. Denise asks him the reason why he tries to run their mother's life and Gary answers, "I think you'll see [...] that the situation is out of hand. I think you'll see that it's about time somebody stepped in and ran her life" (Franzen, 2001, p.491). He treats his mom like a baby and tells her "No, Mother, sorry, you're not going anywhere. [...] We're going to sit here and have our little talk right now" (ibid: 544). He even interferes with the patent that Alfred is going to accept. "You're not telling me you're going to take that offer. [...] Because that's not even an option. Dad. That's not even on the menu" (ibid: 151). He regards himself as a 'real man' who can lead his parents to the correct way. He does not regard them as adults who can make good decisions. Moreover, he is a 'real man' who is worried about everything and everyone. He is worried about his sister Denise:

Her career seemed to him an evil spell under the influence of which she worked sixteen-hour days and had no social life. Gary was afraid—he claimed, as her oldest brother, the right to be afraid—that by the time Denise awakened from this spell she would be too old to start a family. (ibid: 207)

He is a 'real man' who is responsible for everyone. He wants to have this position in his relation with his wife and children too, but his illness is his weakness. He intends to hide it but suddenly he realizes that his wife has told the children about it. "Did you tell the boys that I'm depressed" (ibid: 202)? He becomes angry that he is not considered as a 'real man' at home that is why he decides to work longer. In the office nobody knows anything about his weakness; therefore, he can manage the clerks and be a 'real man' whose commands are taken.

Gary's forty hours at the bank had become the only hours he could count on enjoying in a week. He'd even begun to toy with the idea of working a fifty - hour week; but this was easier said than done, because at the end of his eight hour day there was often literally no work left on his desk (ibid: 194).

He likes to be somewhere that he is the ruler there. In fact, he has "placed himself under Caroline's thumb" (ibid: 502) at home and she is the ruler of their house. Therefore, to escape this situation he spends more time where he is considered powerful and healthy.

However, Chip, Gary's younger brother, faces *Masculine Protest* in another way. First of all, he feels 'unmanly' when he does not have enough money. Adler in one of his articles entitled "Psychological Hermaphroditism in Life and in the Neurosis" (1910) reveals some characteristics of the situation that somebody may feel weak which is the feeling that Chip has experienced.

To the child, the renunciation of manliness seems synonymous with femininity thus creating a wide range of original childish value judgments, according to which every form of unbridled aggression, activity, ability, power, courage, freedom, wealth, assault, and sadism is seen as manly; all inhibitions and shortcomings (also cowardice, obedience, poverty, etc.) can be regarded as feminine. (2003, p. 2)

When Chip is in Nightmare center and he has no money to buy the salmon he needs he has the feeling of being weak and womanish. When he has stolen the salmon, he faces some people whom he is not ready to visit. At this point of life that he has no money and he has committed a crime, he is in a situation that he regards himself as a really weak person. So, when they see him and they are about to have a conversation, he thinks "There seemed to be no ways but girly ways for Chip to hold his grocery basket" (Franzen, 2001, p.95).

Furthermore, in his relationship with Gitanas he regards himself in a lower position. He supposes himself like a needy woman who is supported by Gitanas.

Everywhere the two men went, people asked if they were brothers, but the truth was that Chip felt less like a sibling of Gitanas than like his girlfriend. He felt much like Julia: perpetually feted, lavishly treated, and almost wholly dependent on Gitanas for favors and guidance and basic necessities. (ibid: 441)

However, Chip is not an independent person that is why in the situations that he is not capable of acting strongly and independently, he observes his weaknesses. In this respect, he sees himself as a weak creature who either is acting weakly like a woman or is supported like a woman. As the result of this feeling he feels *inferior* and he is suffering from *masculine protest*.

III. MASCULINE PROTEST IN FREEDOM

A. *Masculine Protest in Patty and the Symptoms of Neurotics*

Patty all through her life intends to protect herself. The growth of such a tendency has its roots in the time that she was raped and the facts that first, she could not defend herself and second, she was not protected by her family (Franzen, 2010, p.11-15). In this respect, she demonstrates two different types of *masculine protest* in her life. In the beginning, it seems that Patty has developed a *masculine protest* to be a *mannish woman* throughout doing a *mannish* activity which

is doing sports in order to avoid her weaknesses as a woman and be able to protect herself against men. However, in a period of time she is illustrated as a *submissive* woman who has accepted her inability in accomplishing things and therefore needs to be protected by others like her friend Eliza and her husband Walter.

Sperry in *Alfred Adler Revisited* reveals his view point about sportswomen. According to Sperry it is believed that "sports have made the American girl approach closer to the masculine type" (McKay, 2012, p.189). Regarding this issue Patty "had received one of the first women's full scholarships to play basketball at Minnesota" (Franzen, 2010, p.2). As the symbol of *masculine protest*, she does not play in an ordinary team, but "she had made second team in all America" (ibid) and played in one of the best teams. The other strategy that she has taken to fight with her *inferiority feeling* as a woman is surrounding herself with athletic female athletes. All of them are *mannish* women athletes and this way she has insured herself that she is protected against men. In other words, she has not only tried to be *mannish* and powerful, but she also has gotten help from a lot of other powerful women to make sure that she is powerful and no man can ever harm her.

But after a while she alters her way of protecting herself and reveals some signs of being *submissive* and *obedient* which according to Adler is a trace for *masculine protest* (Adler, 1946, p.35) and also in his view point *feminine obedience* is considered as a *feminine role* (Adler, 2003, p.86) which is looked upon in a negative point in the society. When she gets familiar with Eliza the gradual shift in the form of her *masculine protest* is observed. Eliza sets some rules that Patty should obey "but something was wrong with her judgment and she instead felt excited to have such an intense best friend" (Franzen, 2010, p.11). Patty supposes that somebody is protecting her that is why she loves to be *submissive* to Eliza. But this is just a bridge for the alteration of the shape of *masculine protest*. After marrying Walter, she chooses not to work. She merely devotes herself to raising the children and being a house wife (ibid: 39, 92). Walter "threw himself into renovating the house and defending her against her family" (ibid: 40) and Patty accepts that. She gradually turns into a person who has neither any skills nor productivity. In other words, she submits to her *feminine* and *womanly role* (Adler, 1946, p.36) which means being weak and unimportant and does not want to accomplish anything in life.

The next case that Patty's low opinion of herself is pointed out is when Walter states that he has made a big mistake in letting her not having a job. He has found that the source of her feeling of worthlessness is that she has never had a real career. Surprisingly, when Walter suggests finding a job she does that but not for her own benefit but for Walter's 'sake' (ibid: 92). In fact, she is not *defiant* she is just being *obedient* to Walter's demand for having a job. As she wants Walter to win in his competition with Richard, she finds a job immediately for helping her husband. Her *womanly role* makes her firstly obey what Walter demands and secondly, consider his success in life not her own needs and desires. In fact, she has no desires, as if she does not exist.

Hence, in the beginning Patty is seen as a *mannish woman*. She develops this characteristic to protect herself. In other words, she wants to be as powerful as a man. But after a while, she enjoys being protected by Walter and submits to her weak and passive role as a woman and develops a *submissive* characteristic. Finally, she forgets herself, all that is important is the man, Walter, and the accomplishment of his desire and Patty *obediently* does what is necessary for fulfilling that.

B. Masculine Protest in Walter and the Symptoms of Neurotics

Since Walter has always been ridiculed by his father and two brothers he has always done various kinds of work including housework to attract the attention of his father (Franzen, 2010, p.124). Based on doing *feminine* tasks, as Adler asserts that the people who suffer from *masculine protest* are "filled with doubt regarding their manliness" (2003, p.2), he doubts his manhood too. Therefore, to overcome this feeling he *strives for superiority*. As the result, he grows the desires to be a 'real man' which Adler has defined as a characteristic of *masculine protest* (Adler, 1956, p.108).

Based on the fact that he is a person who is *neglected* and ridiculed by his father and brothers, he commences performing several actions in the aim of being known as a 'real man' and a savior. Adler asserts "Such children want to possess everything, eat everything, hear, see, and know everything. They seek to excel everyone else and carry out every task by themselves. Their fantasies play with exalted ideas: They seek to save others, see themselves as heroes," (2003, p.85) and all of them are true about Walter. To be a 'real man', a protector and a controller he struggles a lot during his life time. As an instance, when he marries Patty, "he threw himself into renovating the house and defending her against her family (Franzen, 2010, p.40). Walter commences to protect Patty. And he accepts the role of a 'real man' who defends his wife. For a while, he gains the feeling he wants but then everything changes. His wife and son do not listen to him any more (ibid: 6-7) and Walter "Instead of dragging Joey home by the hair and making him behave himself, instead of knocking Patty over the head with a rock and making her behave herself, he disappeared into his work" (ibid: 7). Walter instead of trying to reason with both of them, he just leaves them alone because they give him the feeling that he is not able to handle the situation something that a 'real man' can do. However, throughout working a lot and doing something very important for the nature and the world he gains the feeling of being important, big and beneficial. He supposes that he is doing something that merely a very powerful man is capable of doing.

It is essential to mention that Walter does not merely endeavor to preserve and protect Patty, his family and the nature, he also endeavors to protect his friend Richard whom he considers as his younger brother. He likes Richard to be a less powerful person. He wants him to be in the dire need of his help. However, "there was a kind of brinkmanship between them, a competition not to be the first to blink and show need" (ibid: 42). In this respect, after many years,

when Richard has financial problems and needs his help, Walter helps him out (ibid: 45). In this condition he feels like a 'real man' who has protected his younger brother.

According to the aforementioned reasons Walter is attempting to grasp the feeling of being a 'real man' because of being ridiculed by his father and brothers. Hence, the result of being ridiculed is his feeling of weakness which in turn equals being *feminine*, not masculine and powerful.

C. Masculine Protest in Connie and the Symptoms of Neurotics

Connie is the character who has strongly accepted her weak role in life. She has accepted that she is a woman which equals being a feeble creature. This kind of belief demonstrates her *masculine protest*. Joey has trained her to be "obediently trivial with him" (Franzen, 2010, p.74). He has taught her that he is the *superior* one and she is the weak creature who is not as valuable as he is. This behavior roots in the act of viewing "inhibiting aggression as feminine" (Adler, 2003, p.2) and "heightened aggression as masculine" (ibid). That is why the male one, Joey, has demonstrated himself as the dominant person who has the ability of gaining whatever he wants and she has accepted her *inferior* position in their relationship. Therefore, Connie, "whenever it became clear that the boys were going off to be boys, knew enough to fall back and dematerialize without reproach or entreaty" (Franzen, 2010, p.3). Connie knows how to vanish and avoid being seen and being important which based the description that Adler gives in his article "Psychological Hermaphroditism and the Masculine Protest - A Cardinal Problem of Nervous Diseases" (1912) on the features of femininity in the society (2003, p.83-89), can be regarded as *feminine role*. After a while, the only purpose in her life is being with Joey, the man, the accomplisher. The reason she wants to do that is "You can do anything you want, and I can be there for you. You'll own lots of companies, and I can work for you. [...] If you want children, I'll raise them for you" (Franzen, 2010, p.72).

There appear some words that are repeated several times throughout the novel which are the witness for Connie's *inferiority feeling* and consequently her being *submissive* to Joey like the words 'ashamed', 'embarrassed', and *obedient*. In several parts of the novel she asks Joey whether she is an element of embarrassment to him. One more time this factor discloses the fact that she considers herself unimportant and Joey very important. Additionally, the word 'obediently' is repeated so many times in the text. Connie always says yes 'obediently,' she "walked obediently toward the bus" (ibid), and also she obediently refrained from calling him (ibid: 73). This word is one of the important words that is introduced by Adler as the sign of *inferiority feeling* in some of his books such as *Human Nature*.

Thus, Connie's *masculine Protest* is quit observable. She cannot accomplish anything; it is Joey who can. Connie merely does whatever Joey orders even studying and learning some skills. In fact, she accepts that in order to be able to help him out in his future career (ibid: 72). In conclusion, she is not the decision maker Joey, the man, is. Also, the woman can help the man fulfill his goals because the woman herself does not have any special goals of her own. In other words, she is a subordinate woman and she has accepted the fact that she is a girl and she has no power against a man, so she has to just be patient, *obedient* and subordinate.

IV. INDIVIDUALITIES DESPITE SIMILARITIES: A COMPARATIVE STUDY OF ADLERIAN MASCULINE PROTEST IN JONATHAN FRANZEN'S THE CORRECTIONS AND FREEDOM

The concept of *masculine protest* is utilized in different ways in both novels by Jonathan Franzen. Alfred, Gary and Chip in *The Corrections* (2001) and Walter in *Freedom* (2010) are the studied male characters in the light of *masculine protest*. These characters' types and reasons of *masculine protest* differ from one another. Walter endeavors to be a 'real man' because he is competing with the sense of being a woman because of doing *feminine* actions like doing the housework in the aim of absorbing his father's attention. Alfred's reason to do so is not mentioned but the method of fulfilling this desire differs from Walter's method. Throughout the way Walter changes to a better person and at the end of the novel he is loved by his family while Alfred is taken to a nursing house and dies there after attempting to commit suicide for a few times. He dies when he still attempts to seem a 'real man.'

The brothers Gary and chip have different reasons for suffering from masculine protest too. Gary knows that he is a man he merely attempts to be a 'real man,' while, Chip is a needy person like a woman and therefore he feels his manliness. However, all of these male characters are fighting the feeling of being weak. Some of them want to be a 'real man' and some other ones intend to escape the feeling of being weak like a female.

The chosen female characters' types of *masculine protest* are various too. In *Freedom*, Patty in the beginning tries to escape from being a woman and weak but after a while she changes her strategy to protect herself by being weak. In fact, she becomes a *submissive* woman who needs others like his husband to protect her. In *The Corrections* Enid in the beginning is demonstrated as an independent woman who is capable of doing many things but after her marriage she changes to a *submissive* and a dependent woman who has accepted her weak role in life.

However, Denis and Connie in *The Corrections* have fixed characteristics. Denise always attempts to be a man to the extent that no longer she believes that she is a woman. She even has male sexual tendencies and has turned lesbian. She is a competitor who has weird kinds of competition. Connie on the other hand has accepted her *feminine*, *submissive* and *obedient* role in life.

V. MASCULINE PROTEST AND NEUROTICS: A GENERALIZATION

The idea of being a man or a woman is important to a *neurotic* character and some of these characters are studied in the novels *The Correction* (2001) and *Freedom* (2010) by Jonathan Franzen (1959). Some of these characters try to prove that they are 'real men' and some submit to their weak and '*feminine*' role. However, "the predominant tendency is to break away from feminine obedience and to assert masculine defiance" (Adler, 2003, p.86). Therefore, the mentioned characters' *masculine protest* and consequently *inferiority* and *superiority complex* are understandable in the current study.

The outcome is almost the same in both novels; however, they differ in some details. Alfred Adler (1870-1937) "called his approach individual psychology because it focused on the uniqueness of each person" (Schultz and Schultz, 2005, p.125). Relying on his ideas the studied characters demonstrate their uniqueness in spite of the similar idea of being *Neurotic*. On the one hand, the difference is a proof of these characters uniqueness. On the other hand, the alteration proves the idea that "Alfred Adler fashioned an image of human nature that did not depict people as victimized by instincts and conflict and doomed by biological forces and childhood experiences" (ibid).

Further reading

There is a link between *feminism* and *masculine protest* of Alfred Adler. In fact, Adler supported the *feminist* movement and he opposed oppressing women and counting them as *inferior* to men (Rigby-Weinberg, 1986, p.195). However, for further reading a *post-feminist* reading of the texts is possible. Regarding post-feminism Ann Brooks (1952) mentions: "Perhaps the most persuasive message for *popular* postfeminism is that feminism has pushed women into wanting too much. Alice in *Postfeminisms* declares Postfeminism is offered as an escape from the imposition of being 'superwoman' in order to fulfill a feminist image of success" (Brooks, 1997, p.3). Denise in *The Corrections* (2001) and one phase of Patty's life in *Freedom* (2010) is a symbol of *post-feminism*. Also, the other female characters can be analyzed in the light of *post-feminism*.

To be more exact, in the works by Franzen, Franzen has utilized a lot of women in constructing his novels. Patty is the second generation of women in the aforementioned novels. She is in the threshold of being independent or dependent and obedient. She has not accepted any of them completely yet. While, her daughter and Denise who are the third generation of women have accepted themselves as strong women who can be independent individuals. Specially in the case of Denise this independency is shown more and the idea of post-feminism is seen more. Because she is a woman who has the strength of a man but she is as beautiful as a woman. She has accepted the diversity that feminists could not accept. She has accepted that women can be free and they do not have to be restricted to some feminist views.

For further reading Adler's ideas on *masculine protest* and Sigmund Freud's idea on *Oedipus complex* and *Electra complex* is worth mentioning. Sigmund Freud (1856-1939) has related every single human psychological problem to sexual experiences they have had in their childhood. *Oedipus complex* roots in the fear of losing the penis for boys because of having sexual desires for the mother. Consequently, they find their father as a powerful rival who will cut their penis if he realizes their desire for the mother. Since boys' penis is their source of pleasure, they do not like to lose it; therefore, they commence identifying with the father and grasping his behavior to protect their source of pleasure (Schultz and Schultz, 2005, p.65-67).

On the other hand, *Electra complex* refers back to the girls' feeling for lacking a penis. These girls start blaming the mother because of making them inferior and they start loving the father because of owning "the highly valued sex organ" (ibid: 66).

Freud described the male phallic personality as brash, vain, and self-assured. Men with this personality try to assert or express their masculinity through activities such as repeated sexual conquests. The female phallic personality, motivated by penis envy, exaggerates her femininity and uses her talents and charms to overwhelm and conquer men (ibid: 67).

Hence, the similarity between Adler and Freud's idea is seen here. The boys who suffer from *Oedipus complex* resemble the men who want to be a 'real man' in Adler's theory. Surprisingly, the women who suffer from *Electra complex* seem that they want to be powerful by conquering men who in Freud's theory possess the superior organ. However, the difference between the two psychologists lies in the fact that Freud has related everything to penis even penis brings power for everyone in his theory. Quite contrary, in Adler's ideas on *masculine protest* everything is related to the power and the freedom a man possesses in the society.

Overall, in the present article the aforementioned characters suffer from *masculine protest* which is a good proof of the presence of *inferiority* and *superiority complex* in these characters based on the definition that Adler has given on *masculine protest*. For further reading also the *masculine protest* in Richard is an interesting case.

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