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Exploring Racism, Reproduction And Masculinity In T.C. Boyle's Tortilla Curtain

Abdulsattar Jubair Mohammed

Research Scholar (Ph.D.), Gujarat University, India.

&

Dr. Rucha Brahmbhatt

Head, Dept of English, Samarpan Arts & Commerce College,

Gandhinagar, Gujarat-India.

Abstract:

Racism is a clear and important theme in T. C. Boyle's The Tortilla Curtain, but there is another important theme that can be seen by looking at how the book builds realism and moves the plot along. Using concepts of gender and masculinity that people already have, the story compares and contrasts the different worlds of men and women. As the story moves from one character to another, their different home responsibilities are also compared and contrasted. The story builds on and relies on the idea of a dichotomy between the sexes to show how Delaney Mossbacher's displays of masculinity are on the edge.

His identity problem and feeling of being out of place can be explained by putting Delaney's performance of manhood within the limits of the traditional male role. Also, by putting scenes where Delaney Mossbacher's male position has been threatened next to scenes that show his descent into racism, the book shows that there is a logical link between Delaney's bad situation and his increasingly racist, violent, and hateful outbursts, which makes them more believable.

Keywords: masculinity, Vraisemblance, masculine, gender, role, power, racism, domination, racism

Kyra and Delaney Mossbacher:

The story "The Tortilla Curtain" demonstrates a heterosexual standard in which men and women have separate spaces and roles. This separation of the male and female worlds goes back to the late 1700s and early 1800s, when the middle-class male ideal began to take shape. (Nixon 299). Sean Nixon. explains how "middle-class men's masculinity was not just distinct from middle-class femininity, but also characterized by their supremacy over it" (300).

These elements—power over various dependents and a placement of preeminence placed above a white middle-class femininity—are present in the story and help situate Delaney outside of the middle-class masculinity the book describes because he nor exercises power over his dependents nor occupies a position of

dominance. The Mossbachers have made the decision to live differentiated lives than other community members. Kyra lives in the open and assumes the role of family provider, whilst Delany inhabits the home domain and takes on the role of family nurturer in their family. Delaney is portrayed as a subservient husband in the accounts of their day-to-day activities, and it is in their house that his typical masculine position is most apparent. Jordan, Kyra's kid, her two terriers, and her Siamese cat all reside with the Mossbachers in a gated neighborhood in a home designed in the Spanish Mission style. Delaney is now in charge of the home, as well as taking care of Kyra's kid and her pets. He like spending time at home and turns domestic duties into games. Delaney makes her breakfast while Kyra gets ready for a day of work:

On this particular morning, the morning Cándido Rincón began to feel he'd lost control of his wife, Delaney was up at seven, as usual, to drip Kyra's coffee, feed Jordan his fruit, granola and hi-fibre bar and let [the dogs] out into the yard […]. At the moment, his attention was focused entirely on getting through the morning ritual with his customary speed and efficiency. [. . .] Typically, he stole a moment out in the courtyard to breathe.

The morning Cándido Rincón felt he had lost control of his wife" is the time period in question. In " relationship, one may both be the one who controls or the one who is controlled, as Cándido begins to realize that he doesn't longer has authority over his wife. In contrast to Cándido, Delaney is shown to have never had any power over his wife. He wakes up early "as usual" to take care of the family's needs, "dashing about" to make sure that everyone is taken care of. Making sure everything gets done on time, he makes Kyra's coffee, cooks' breakfast for Jordan, and takes care of the animals. In between jobs, he snatches a minute for himself before dropping Jordan off at school and "finally" getting back to his own work. Kyra, on the other hand, is the stereotypical middle-class father figure who sits at the table, reading her morning newspaper while sipping coffee.

And as Kyra gets ready for a new workday, Delaney concentrates exclusively on caring for her family while Kyra concentrates on taking care of herself. Kyra commutes to work in her powerful, fancy automobile while Delaney drives his stepson to school. "the undeniable leader in volume." In contrast to how men and women are portrayed in the story, including their distinct roles and domains, Delaney and Kyra's representation subverts the conventional image that is painted in the novel. Delaney is shown to be in an unconventional situation where he has taken on the duties not of a strict father but rather of a protective mother. The verbs used to describe his deeds emphasize his motherly role even more. Jordan is bribed by Delaney. He's used to it. He hovers and goes on tiptoe. He tries "seductively" to persuade Jordan to eat, and when Jordan ignores Delaney's modest efforts to persuade him, his mother's severe command to "Eat" ends the disagreement. This demonstrates Kyra's place in the family structure and solidifies her status as the leader of the household. The many fields they are involved in also draw attention to the unconventionality of their role reversal. In his dual roles as a writer and a homemaker, Delaney works from his family's home. His workplace is a tiny study where he crafts a wildlife magazine column. Thus, his principal realm is established as the house, essentially cutting him off from society and placing him in what is often stereotyped as a woman's domain. It also highlights Delaney's other demeaning qualities. Delaney takes care of his family for the most of the day. He just has a couple of hours to himself each day to devote to writing. He takes tremendous delight in the pieces he writes. Writing, in his opinion, distinguishes him from Because it enables him to show "that he sees more thoroughly and feels more profoundly," "his fellow

men and women." The author claims that Delaney experiences safety and value via his work, which "creeps into to the guts of language." It also brings on melancholy thoughts, however. There were times when he pushed himself so weakly that he struggled to move his fingers off the keyboard. Delaney is empathetic and caring. Kyra, on the contrary hand, resists being affected by her feelings:

> You didn't move property with a long face and you didn't put deals together if you could barely drag yourself out of bed in the morning—especially in this market. Nobody had to tell Kyra she never let her enthusiasm flags no matter how small the transaction or how many times she'd been through the same tired motions.

The family's main provider is Kyra. For the sake of her profession, she puts in a lot of overtime and neglects spending time with her family. When she inspects her "forty-six current postings," she "feels like a queen." According to Judith Halberstam in Female Masculinities, "the shapes and forms of contemporary masculinity are best highlighted inside female masculinity" and that "masculinity becomes recognizable as masculinity where and when it departs the white male middle-class body."

The portrayal of gender by Kyra is more in line with the male characters in the book's portrayals of high-class masculinity. Her portrayal of Thus, gender offers a context for the reader to evaluate and based on which the reader may draw conclusions about Delaney's masculinity.

While Kyra lives in the outside world of civilization and power and is athletic, forceful, and determined, Delaney lives in the interior world of the home and nurturing.

This discussion on family hierarchy highlights the Mossbachers' unusual family structure. Delaney acknowledges that she is undoubtedly "the major earner" and that she has a prominent role in the household. The power dynamics revealed by Cándido's perspective on authority and losing of control highlight Delaney's submissive position and Kyra's dominating one. Delaney refers to the roles in their family even using the phrase "role". He also understands that this form deviates from the usual. Additionally, Delaney draws a parallel between "wearing the trousers," or being a guy, and being the "primary breadwinner"—the leader of the household. Because of this domination, Delaney's contributions to the home must be secondary and so unable to be as essential. The claim that he doesn't have "any of those childish masculine hang-ups about role reversal" suggests that, auconire: he should be worried about overturning the traditional family structure.

The Mossbachers do not adhere to the story's binary gender, and Delaney's depiction of masculinity is inaccurate is similarly presented as antipodal in relation to other male characters, while being in opposition to Kyra's presentation of femininity. When Connell defines masculinity as being distinct from femininity, she is building on a binary distinction between the sexes. This means that even while Delaney's display of masculinity is noticeably different from Kyra's presentation of femininity, it must be outside the usual since it also differs noticeably from the manifestations of masculinity shown by Delaney's male contemporaries. Connell provides a list of many "masculinities," noting that some are valued more highly than others. It is "achieved inside an equilibrium of forces, which necessitates the presence of 'others' to whom to be contrasted and climb above," that one goal is valued over another (Pitt and Fox 158).

She quotes Douglas in saying that the edges become weak in this balance of forces and should be "considered perilous." Additionally, she adds that these margins can be "pollution and endangerment" places. The binary antagonism between men and women and between masculinity and femininity is emphasized throughout the story. The four primary characters' distinct roles, roles they play, and worlds they occupy are also

highlighted. Delaney may be anticipated to behave in a manly manner since he falls within the "Male" category. When he is given a job, a function, or a realm that is outside of these bounds, his low status masculine expressions are highlighted. Additionally, since his gender performance in the story is more strongly associated with femininity, he seems to stray from the pattern that the narrative has created.

Therefore, the easiest way to understand Delaney is via what Douglas says "a contaminating individual." She says that the polluter "has formed some incorrect condition or just passed over to some boundary which should not have crossed," and she forewarns that the "displacement" may have terrible effects (Qtd. in Butler 2544).

The social structure of Delaney's group is consequently put at risk by his alternate masculine manifestations, and as a result, Delaney himself may be considered a polluting individual. Delaney's transformation into a violent, full-fledged racist is expected in the capacity of a polluter; the "disastrous repercussions" Douglas mentions are predicted and rendered plausible.

Cándido Rincón and Delaney Mossbacher:

Delaney, an upper middle class liberal white guy, lives a very comfortable existence, can afford fine dining, and has the leisure to help charity and the environment. Additionally, he has the luxury of work part time without having a detrimental impact on his well-being or that of his family.

Delaney Mossbacher accidentally struck Cándido Rincón with his automobile as he was driving to the recycling facility, bringing them face to face. The scene presents the first unsettling incident, after which Delaney uses racist slurs for the first time in the story. Delaney finds himself in a situation to which his usual behavior does not provide answers. Normally, his instinctive reaction to issues is to "write his congressman" or "call the sheriff." In response, he transforms his original sorrow into "anger, to indignation." It becomes clear that Delaney is displaced as a result of this auto collision. He feels exposed as a result. Delaney also experiences a sensation of self-image struggle and insecurity. Despite his privilege and good intentions, he has often found himself behaving selfishly when the choice is to injure another person, maybe fatally.

> To his shame, Delaney's first thought was for the car (was it marred, scratched, dented?), and then for his insurance rates (what was this going to do to his good-driver discount?), and finally, belatedly, for the victim.

He fears that he may have killed someone else, but only "belatedly" does he think about the deceased. Because of his ideas and the discrepancy between his actions and how he sees himself, he sadly recognizes that he has put his own narrow and self-centered goals above the lives of another person. He must get out of his car, virtually paralyzed with fear.

battle the impulse to take off, to get into the driver's seat, and to blow the tires. His true intention is to "leave the moron to his destiny and deny everything," as he puts it.

Though he makes an effort to convince himself that he wants to do the right thing, instead of insisting on taking Cándido to the clinic or staying to make absolutely sure that he will be alright, he resolves the argument by paying the man $20, believing that this would take care of the issue.

After the accident, he first finds comfort in Kyra's voice, but her inquiry sets off a reaction that makes him feel "hurt, put-upon, and ready to let it all flood out of him." He snaps at her, "he was Mexican," to defend his

conduct when she asks him about the $20.

The occurrence serves as a destabilizing event that sets off Delaney's feeling of disorder, both as a consequence of his guilt over having injured someone else and as a result of what it has taught him about himself. The first of several scenes linking Delaney's relocation and damaged manhood to his racist outbursts is this one.

Delaney's role as the family caregiver and Cándido's role as the family supplier are contrasted as the story goes on. In this instance, the book plays with ideas of the uncivilized white guy and the barbaric "Other." Cándido takes on the role of the racialized man and the stereotyped Hispanic macho culture. The formation of the white upper manhood of which Delaney is a representation depends on the subjugated and marginalized masculinity that Cándido symbolizes.

(Connell, p. 80–81) Because "where and when it leaves the white male middle-class body does masculinity become legible as masculinity," Cándido's gender performance, like Kyra's, serves as a background to Delaney's manifestation of masculinity (Halberstam 2).

Cándido's capacity to care for and house his wife America and the child they are expecting is the source of his sense of self-worth. He characterizes her as "a young lady" who is just "seventeen years old" and himself as "an elderly guy with grey in his beard" (24, 29). He cannot see being supported by America.

He feels ashamed and embarrassed when his injuries hinder him from working and she decides to take over. In the story, his frail condition and inability to maintain his status within the family are shown to be the root causes of his aggressive conduct against his wife. Cándido attempts to prevent America from leaving their camp, despite the fact that it is essential for their survival. He harms her when she ultimately departs.

The normalized nature of this behavior is evident in América's thoughts: He was the leader, the man, and the patron too much, yet she understood his frustration and anxiousness and really cared for him. " His "frustration" is a result of "fear." He feels angry that he is unable to fulfill his duty as a man, and he is concerned about the repercussions that this could have. America is aware. As their predicament worsens and America keeps challenging his masculine status, Cándido's aggressive behavior increases.

He understands how it needs to be," Cándido acknowledges the influence of the masculine role that " controls his behavior. He acknowledges the perversity of his deeds, but he also acknowledges their ill nature: He wanted to die more than anything else at that point since it was so awful and nasty. Through this latter realization, the tale starts to question the gender roles that it has constructed as normal. Delaney and Kyra's partnership appears to be more refined when compared to the Rincón family structure, which is characterized by Cándido's exaggerated machismo and América's servility and understanding. These differences include the Mossbacher traditional family, Delaney's lack of masculine features, and Kyra's masculine manifestations of femininity. The "others" that Delaney and Kyra may be related to and deemed superior to are Cándido and América (Pitt and Fox 158). However, it also highlights how strange the Mossbacher family structure is by drawing comparisons to Typical sex roles as they are described in the story with their positions reversed It also draws attention to Delaney and Kyra's marginal position in terms of how their gender-specific performances compare to the narrative's established norm. This fragile situation explains the frailty of their conventional family and the consequences of Delaney's "displacement". his transformation's resemblance (Douglas, qtd. in Butler 2544).

Jack Jardine and Delaney Mossbacher:

As the book goes on, it becomes clearer and clearer how Delaney's sense of relocation connects to his endangered male status and his racist outbursts Delaney's relationships with his male classmates demonstrate this, and his friendship with neighbor Jack Jardine stand out as examples. The encounters between Delaney and Jack provide as excellent examples of the narrative's power and dominance struggles as well as manifestations of low and high-status masculinities. Jack's portrayal of masculinity is intertwined with the "white male middle-class body" Despite being different from Kyra's and Cándido's, it nevertheless acts as a counterbalance to Delaney's demonstrations of masculinity and helps the reader differentiate between his position of powerlessness and Jack Jardine's power position.

(Halberstam 2). Jack works as a lawyer and presides as "the president of Arroyo Blanco Estates Property Owner's Association" He is a respected member of his community and maintains a high-profile role in the public realm. He is everything Delaney's is not: athletic, "cool," and demanding. He also represents an impossible masculine position in this sense. "a norm that can never be fully internalized" (Butler 2552).

The conversations involving Delaney and Jack are also what pushed Delaney to become racist. After failing to save one of Kyra's pets from such an approaching coyote, Delaney is forced to wait for his chance to speak at one of the community gatherings that Jack hosts. Delaney is emotional and worried. He makes a valiant effort to inform his neighbors of the dangers of having to feed local animals.

While Jack commands the audience's attention with his confidence, Delaney's nervousness swiftly loses the audience's focus. He is struggling to be heard, his heart is racing, and before he can finish his thought, he is cut off. The command to "talk or relinquish the floor" is given to him. He responds strongly to this challenge: "I was instantly angry, angry for the second time that day, blazing mad." Delaney must endure the embarrassment of being dismissed and immediately called from the platform in addition to failing to save his family from an oncoming coyote.

Later on, when Delaney thinks back on the episode, he feels embarrassed: "thinking Upon reflection, he got the awful impression that he had embarrassed himself. Because of the difference between Jack's identity and his lack of authority and authority, Delaney's marginal standing in his social circle may be identified. Jack's visibility as an alpha-male, which stands for a high-status type of normative masculinity, helps to establish the psychological hierarchies between the two men.

In his investigation of the relationships between masculinities, Connell argues that these relationships "delineate what is within from the outside or the powerful from the helpless". (Pitt and Fox 157). A false sense of order is produced by accentuating the distinctions between inside and outside, above and below, masculine and female, and with and against. (Douglas qtd. in Butler 2544).

The Tortilla Curtain depicts a culture and a neighborhood where a societal shift threatens the existing order. Of addition, it depicts the chaos in Delaney Mossbacher's own personal life. Delaney's change may proceed as a result of her attempts to reclaim this "semblance of order." He uses this method to conform to gender norms in his social environment. Butler says that strategy "better illustrates the context of pressure under which gender performance always and variably happens" and that "gender is a performance with plainly punishing repercussions as a strategy of survival inside coercive regimes".

The reward and punishment of the binary gender system are shown by these "punitive consequences." Delaney will be able to restore order by adhering to gender standards, but defying them will lead to setbacks, maybe even punishment, since the norm always has the ability to "exclude people who don't comply" (Culler 103–4 and Hall 258). Delaney makes a few vain efforts to disagree with Jack, but they just seem to encourage her to do so.

The two friends stand for two opposed viewpoints on whether to turn their area into a gated community. The conversation swiftly turns to Hispanic immigration when they first meet. In this situation, Delaney tries to refute Jack's prejudice and support the immigrants' right to establish themselves, but he ultimately fails, leaving him with little choice but to "get in line next him" and offer Jack a feeble grin. It's remarkable how much Delaney gives in to Jack physically.

He stands right next to him, and his grin is feeble and helpless. Jack now apologizes for his "lecture" on the subject. Jack utilizes his masculine authority in order to maintain his position and secure Delaney's acquiescence, much like a kind father who gently administers his lessons. Delaney is motivated by this encounter to get closer to racism. Delaney's hatred is stoked as Jack and Delaney leave the shop and observe how Cándido is being bullied across the street. In spite of the fact that his first inclination was to intervene and put a stop to the situation "He desired to see this little, dark, alien person crushed and destroyed, from out his life forever," the author wrote. Delaney no longer opposes Jack when he says anything discriminatory because he is now ready to unload his rage on someone else. Currently, Delaney sees Cándido as a "black alien tiny guy," and he wants to have him eliminated. The repetition of the scene structure showing Delaney's low status masculinity next to his more bigoted rants makes the development plausible.

Jack also comes to represent the male fraternity and the social organizations that men participate in. When Delaney goes with Jack will have the opportunity to interact with a limited group of pals who want to turn the Arroyo Blanco Estate into a gated and guarded community the power of this socialization is made apparent. This gathering is a rendezvous for a small group of individuals, unlike communal meetings where everyone may attend, and Delaney is only there because of a particular invitation.

The concept of a male-dominated structure of power within the story is further strengthened by the lack of women at this conference because the male peer group is portrayed as the actual center of power and decision-making.

In front of this group of peers, when Delaney disagrees with Jack, he anticipates sympathetic laughter and "a murmur or two of accord"; the cordial atmosphere and relaxed atmosphere have given him a false feeling of security. Among his pals, he had self-confidence. He is greeted with an unsupportive silence rather than words of encouragement. All of a sudden, the experiences being outdoors and being chilly. The "duress" he feels as a result of this treatment brings to light the implicit danger of “punitive consequences” (Butler 2551). Delaney recalls his efforts to be heard at the community meeting as a result of the event and becomes "uncomfortable," making him flush angrily. How many of these guys were there at the meeting the night he made such a fool of himself? he wonders himself. His marginal status within his socioeconomic group is shown once again. He causes a reaction because of his contaminating traits.

punishment in the form of "domination and exclusion" from his classmates (Butler 2551 and Douglas qtd. in Butler 2545).

His endangered male status is once again connected to his more racist beliefs by the direct consequences he faces when he displaces himself in the masculine hierarchy, which acts get in line, and keep getting in line. After a brief interval, Delaney turns to the topic of undocumented immigrants in the war context. Delaney no longer pauses before referring to a different collection of people as "migratory animal species." He predicts a day when conflict will arise, predicting death and violence until one tribe has swept out the other." The restoration of the natural order and the granting of Man's lawful "rights to the primary, hunt, breeding, and grazing areas," in his opinion, follow a predictable sequence of events. He conjures up pictures of ferocious, animal-like fighters and hunters from antiquity by employing such expressions he defends the male domination and violence he witnesses

by labeling it "a terrible fact, but true." Delaney has started to absorb Jack's views on the Hispanic community in this way, as well as the hierarchical systems that exist within his peer group. He says that he may as well enjoy building the wall because "he was a part of it now, implicated by his simple being here," and that "he might as well enjoy it".

Delaney feels more at peace as he begins to submit himself to this hierarchy. The Mossbachers then go through yet another upsetting circumstance. Despite a tall, new fence, a coyote once more intrudes on their property and grabs Kyra's only surviving dog. Delaney leaps after the animal out of instinct, but in vain.

> Despite his headlong rush, despite the quickness of his feet and the hard-honed sinewy strength of his legs, despite his rage and determination and the chorus of howls from his wife and son, he was impotent.

In light of his devotion to the neighborhood's social power structures and his current sense of security, Delaney is portrayed in a more forceful manner: he is "quick to his feet," and his legs are "difficult" and strong. He is enraged and insistent, and his family is supporting him. However, despite all of his strong qualities as indicated in here, his activities are ineffective. He has "impotence." Despite all the time and care he has put into raising a kid he hasn't fathered and dogs who aren't his, he is eventually unable to fulfill the most revered of all male roles: the duty of the guardian. Because he is incapable of defending his family, his house, and his possessions, Kyra eventually humiliates him in front of his neighbors at a Thanksgiving gathering, further undermining his manhood.

The wall is addressed once again, but this time from the standpoint of pest management. Delaney becomes increasingly resentful as Jack's power is made clearer throughout the story. Jack grinned predatorily, showing his fangs, and Delaney understood the meaning of his dominant conduct. He is not seduced by the appearing good humor. Likewise, Kyra "slips up behind him." The "grip of his arm" and the gesture suggest an assault, respectively. When the others laugh, she pushes Delaney to concede defeat by calling their argument over the wall "full-on, no holds-barred" warfare.

She also wants him to acknowledge that she was the one who pushed for the wall, ensuring them protection. Do you feel more secure now? "Accept it," He shrugs and adds, "I know when I'm licked," conceding his loss like a wounded dog. When Jack cracks a joke to break the ice, Delaney says he feels "something uncoil within him" and bursts out laughing.

Another catastrophe develops soon after this one. The family looks to Delaney for direction as a wildfire spreads over the valley: "His bride, her mother, the maid, and Jordan were all keeping an eye on him, looking for clues and waiting for him to act, seize the moment, and grab the bull by the horns. " As he struggles to exert authority over people who rely on him, the ladies and the little child who are watching him highlight the shortcomings of his masculine position.

His opportunity to take control and act quickly disappears. When Kyra hears the news report urging evacuation, she instantly responds, crying, "Load up the vehicles!" She gives the order to begin loading the vehicle and preparing to go. Delaney feels defeated in their subsequent argument: "Delaney watched her depart. He felt mistreated, misjudged, furious, pissed off, and rubbed raw as she laid the blame on him and made him the scapegoat.

Delaney seems defeated and resigned as the neighborhood residents gather to talk with the police at the foot of the hill: "What next? What else could they possibly do to him, he wondered. One of his guy friends arrives at this very time. The guy presents him with a bottle of alcohol as a symbolic reflection of the backing of his male peer group. Delaney appreciates this gesture of friendliness and inclusiveness, and his bigoted change is complete

when he sees two guys leaving the valley who he believes to be of Hispanic descent. Delaney has now felt the effects of the upsetting incidents as well as the accumulation of breaches and violations against his manhood and masculine position. He does not feel regret at this time, and neither does he feel guilty or sympathetic. Delaney shouted, "Fuck you," and had to be restrained (289). The narrative's journey towards racism has reached a complete halt after moving from a gentle caregiver to an angry racist.

Conclusion:

The story revolves on Delaney Mosbacher's transition from a liberal humanitarian to a violent bigot. To make this shift plausible, the book uses a Using a binary framework where masculinity and femininity are seen as diametrically opposing opposites to discuss gender and sex roles. These presumptions and assumptions are what give the book its logical undercurrents. Delaney's marginal status among his classmates is emphasized by situating Delaney's display of masculinity on the edges of the typical masculine role. This marginalization of him draws attention to the potential harm that low status masculinity may carry. The upsetting situations Delaney runs into make him feel inadequate in ways that are intimately related to his masculine position.

However, Delaney's racist behavior is determined by the requirement of the narrative, "as a function to the conclusion," not because these in turn generate wounded sentiments that inspire violent and racist behavior (Genette 251).

The narrative's sequence of events is driven by a recurring pattern that juxtaposes scenes showing Delaney's poor social standing with his rising racist outbursts. By doing this, the trend towards violence is foreseen. Delaney will likely alter his masculine performance in an effort to fulfill the expectations of his male role in order to demonstrate his authority since he is unable to conform to the mandated male role and create his masculinity using the normative model. In this way, Delaney's difficult masculine position serves as a mechanism that advances the story, logically justifies his racist behaviors, and makes his violent and cruel behavior plausible. This exemplifies how the narrative's structure and the display of masculinity work together to successfully propel the series of events. Additionally, it shows how essential a topic of the book masculinity is. In addition, if Genette is correct in her assertion. If it can be argued that the views on gender and the male role exist as general assumptions, not just within the narrative but also outside of it, then the progression of the narrative must be regarded as vraisemblable. A vraisemblable narrative is defined as "a story where the actions answer, as so many applications of particular cases, to a body of maxims accepted as true by the public to which the narrative is addressed".

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