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British Society Reflected in The World of Downton Abbey
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Zásady pro vypracování

Bakalářská práce je věnována obrazu britské společnosti v díle Panství Downton. Teoretická část práce se zaměří na kulturně-historickou analýzu edwardiánské Británie, především sociálních rozdílů ve společnosti, vzdělání a různých témat, která soudobá společnost z různých důvodů tabuizovala. Protože se jedná o dílo reprezentující populární kulturu, bude teoretická část práce obsahovat i charakteristiku tohoto populárního žánru a jeho širšího literárního kontextu. V praktické části pak bude následovat literární analýza výše zmíněných témat a jejich zpracování v literární verzi Panství Downton.

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ANNOTATION

The aim of this bachelor's thesis is to analyse British society and provide reflection in the Downton Abbey TV series. The thesis is divided into four chapters. Each chapter consists of a theoretical and practical part. The first chapter of the thesis focuses on gender stereotypes and its reflection in various spheres of Edwardian Britain. The second chapter provides insight into sexuality and its understanding in Edwardian England. The third chapter is dedicated to the social structure of Edwardian England. In the third chapter, all three (lower, middle and upper) class are mentioned and compared from various perspectives. Since Downton Abbey is entrenched in popular culture, the thesis elaborates on the Downton TV series from this perspective as well.

KEY WORDS

Edwardian England, stereotypes, sexuality, The New Woman, social classes, popular culture

NÁZEV

Odraz britské společnosti v díle Panství Downton

ANOTACE

Tato bakalářská práce se zaměřuje na analýzu britské společnosti a jejího odrazu v díle Panství Downton. Práce je rozdělena do čtyř kapitol. Jednotlivé kapitoly obsahují teoretickou i praktickou část. První kapitola této práce se zaměřuje na genderové stereotypy a na odraz genderových stereotypů v různých sférách každodenního života v Edwardiánské Anglii. Druhá kapitola nabízí náhled na sexualitu a pojetí této tematiky v dobách Edwardiánské Anglie. Třetí kapitola se zabývá strukturou ve společnosti. Práce se snaží pokrýt všechny tři společenské vrstvy od pracující, střední až vyšší. Tyto třídy jsou následně porovnány, aby vynikl rozdíl mezi jednotlivými společenskými vrstvami. Jelikož se Panství Downton projevuje i v populární kultuře, poslední kapitola se zabývá i touto tematikou.

KLÍČOVÁ SLOVA

Edwardiánská Anglie, stereotypy, sexualita, The New Woman, společenské vrstvy, populární kultura

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Introduction

The thesis provides perspective on Edwardian society and attempts to capture the reflection in highly successful soap opera *Downton Abbey*. The first topic, discussed in the theoretical part of the thesis, is gender stereotypes. The general understanding of gender stereotypes is further developed and reflected in various spheres of early Edwardian and post-Edwardian England life. The theoretical part of the thesis elaborates on the impact of primogeniture inheritance and legal device entail, on the position of men and women in Edwardian society. The practical part attempts to mirror the impact of primogeniture inheritance and entail on aristocratic women in the storyline of *Downton Abbey* TV series. Furthermore, the thesis provides perspective on the rising popularity of women's economic independence at the beginning of the 20th century Britain. With respect to economic independence of women, the thesis elaborates mainly on one particular vocation, journalism. The practical part of the thesis attempts to put emancipation of aristocratic woman and her self-development to the historical context.

The thesis elaborates on sexuality of both men and women. Both theoretical and practical part attempt to outline understanding of sex in Edwardian England with emphasis on the progress in the perception on women and their sexual desires. The practical part provides insight to pre-marital sex in pre-war England and its consequences for an aristocratic woman. The attitude towards pre-marital sex in pre-war England is put to the contrast with the rising popularity of "The New Woman" concept and the perception of women's sexuality in 1920's. The thesis briefly outlines the position of men in Edwardian society, provides perspective on marriage and its role in Edwardian society. The thesis is not restricted to heterosexual couples only, but both theoretical and practical part of the thesis demonstrate social perception of homosexuality in Edwardian England.

The Edwardian England represents a time period of modification in social classes. Therefore, the thesis analyses class system as well. The influence of the upper class over the working class, gradual decline of the aristocratic power and decreasing number of domestic servants, typical of the early 20th century Britain, is discussed in the theoretical part of the thesis and reflected in the storyline of *Downton Abbey* TV series. The analysis of the lower class is narrowed down to life in service for the purposes of primary source elaboration.

Since Downton Abbey represents popular culture, the thesis includes general characteristic of the genre and provides evaluation of historians on depiction of historical events included in the storyline of Downton Abbey. Furthermore, the analysis includes evaluation of Downton Abbey from a linguistic perspective and elaborates on one particular dialogue between characters. Both positive and negative reviews of critiques are listed to demonstrate balance between what might be considered an accurate depiction of history in the storyline of Downton Abbey TV series and what was added to motivate viewers to pay attention to highly popular soap opera Downton Abbey.

1. Gender stereotypes in Edwardian England

Gender stereotypes are, despite their simplicity, a matter of assumption and expectation that men and women possess various attributes and patterns of behaviour. Gender stereotypes, therefore, do not distinguish men or women based on their sexual characteristics; this type of stereotypes aims to categorize and associate men and women with attributes strictly connected to their social roles. As contra-productive, providing examples of the attributes associated with men and women appears to be explanatory. Men, for instance, might be stereotyped according to Denmark as: “leaders, financial providers, and heads of households.”¹ Women, on the other hand, might be stereotyped, as Denmark suggests: “caregivers who shop, tend the house, and provide emotional support”². Gender stereotypes intend to promote bias against women and support the idea that women cannot be perceived as any of those characteristic aforementioned. Gender stereotypes exclude men from the range of attributes in the same manner as women from the range of description of their gender counterparts. Stereotypes, therefore, according to Ellmers: “reflect general expectations about members of particular social groups”.³ In detail, such stereotypes do not consider the importance of individuality and tend to overstate contrasts between genders. It should be noted that gender stereotypes might concern multiple layers of everyday life of people, and as United Nations Human Rights Office evaluates: “A gender stereotype is harmful when it limits women’s and men’s capacity to develop their personal abilities, pursue their professional careers and make choices about their lives.”⁴ In particular, gender stereotypes might concern economic, domestic, sexual and many other spheres of both men’s and women’s everyday life.

Edwardian England’s law and traditions, which influenced the inheritance of title and estate in early 20th century Britain, were referred to as primogeniture. Primogeniture inheritance most significantly influenced the inheritance of title. Nevertheless, real estate and property were under the influence of the primogeniture system as well.

¹ Florens L. Denmark, *Psychology of women a handbook of issues and theories (Women's psychology)* (Connecticut: Praeger Publisher, 2007) 207.

² Denmark, *Psychology of women a handbook of issues and theories*, 207.

³ Naomi Ellemers, “Gender Stereotypes,” *Annual Review of Psychology*, September 27, 2017, 276.

⁴ “Gender stereotyping”, United Nations Human Rights Office of the high commissioner, Last accessed March 22, 2021. <https://www.ohchr.org/en/issues/women/wrgs/pages/genderstereotypes.aspx?fbclid=IwAR29sVKOiGdruq3nj04QjqATzOS0b8-gVITsMkVP6uq3BzKGzcW4xNCm2Q>.

Primogeniture inheritance was a system based on the belief that the firstborn legitimate son was entitled to the right of succession and as evaluated by Hilbig: “Primogeniture, by apportioning all assets to the eldest son, leaves the remaining children with little or no wealth.”⁵ Siblings were not the only ones deprived of the opportunity. The succession of all the relatives to the title was postponed by parents the moment the gender of the baby was confirmed. The purpose of primogeniture inheritance is to secure the continuity of the bloodline. Therefore, the law did not provide the right to the title succession to the husband of the upper-class woman as the law postponed from inheriting the title. Instead, the title was passed to the firstborn legitimate son, an heir, to preserve the aristocratic family's bloodline. On the other hand, one way to secure a noble woman's future life, who was deprived of the title, was an arranged marriage. Therefore, the choice of husband was in the hands of the parents and as evaluated by Ciren et al.: “It is all about money and power.”⁶ The women could gain access to money through marriage. The beneficial marriage, therefore, served as compensation to the limited access to family fortune for women. The primogeniture inheritance represents the preference of one gender, income inequality, unequal distribution of wealth, and development of the position in the Edwardian society that was not the same for both men and women.

Furthermore, Primogeniture inheritance was frequently combined with a legal device called "entail" or fee tail to secure the property's intactness passed to male descendants. By bonding the property together, the tenants secured high profitability of the land and the estate. This combination was frequently found in upper-class families whose wealth was comparatively more enormous than the working class families' wealth. Gradually, the concept of entail became less and less popular which is supported by Ruhl: “By the nineteenth century the fee tail was so disfavoured by so many—including the aristocracy”⁷ Consequently, the introduction of the Law of Property Act of 1925 abolished the entail in England.

⁵ Anselm Hager, Hanno Hilbig, "Do Inheritance Customs Affect Political and Social Inequality?", *American Journal of Political Science* 63, no. 4 (August 21, 2019): 760.
<https://onlinelibrary.wiley.com/doi/full/10.1111/ajps.12460>

⁶ Cuo-Mu CIREN, Dan-Dan LIANG, Xiao-Fan LUO, Yu-Xuan XIA, Xi YAN, Yu-Guang YANG, "From Arranged Marriage to Autonomous Marriage: Marriage Liberalization in India, Ancient Rome, United Kingdom and China", *International Journal of Humanities and Social Science* 6, no.1 (January 2016): 117.
<https://www.sjsu.edu/people/lui.lam/hss/160419%20Marriage%20ijhss%20Yan.pdf>

⁷ J. B. Ruhl, "The Tale of the Fee Tail in Downton Abbey," *Law Review* 68, no. 131 (April 2015): 137,
<https://wp0.vanderbilt.edu/lawreview-new/wp-content/uploads/sites/278/2015/04/The-Tale-of-the-Fee-Tail-in-Downton-Abbey.pdf>

In addition to introducing the Law of Property Act of 1925, the 1920s represents a shift in working opportunities for women. The rising popularity and further development of financial independence across social classes supports Wiese, who claims that: "Women wanted to be engaged in business matters because they demanded gender equality in term of labour and payment."⁸ In particular, Edwardian England, followed by the Great War, marks a period when even upper-class women were emancipated and sought working options. The emancipated upper-class women's objective was to demonstrate their abilities and show that the upper-class women's lifestyle required change. The shift in the upper-class women's lifestyle expanded mainly after WW1 when new working opportunities for women across social classes aroused. During the Great War, working opportunities were found in the medical sphere, such as auxiliary nurses or ambulance drivers. These positions were rather demanding, and women were often exposed to discrimination. Keene supports the idea: "Male doctors and orderlies refused to recognize their authority, and it required constant vigilance to deflect unwanted advances or physical assaults from male patients."⁹ Despite the demanding circumstances for women in wartime, women were able to understand their abilities and opportunities for self-development, which motivated women to explore various working options unavailable to women of the Victorian period.

The Edwardian period represents a shift in working opportunities for woman. In comparison to previous years, the Victorian period in particular, where women across social classes were perceived, as stated by Gallagher: "Whatever their social rank, in the eyes of the law women were second-class citizens".¹⁰ Women of the Edwardian society started to refuse the idea of subordination to men and required change from the constant oppressions from their male counterparts. More women started to take an interest in working opportunities and began seeking a public sphere position to achieve this objective. Female office workers were provided with the opportunity to accept, for instance, the position of secretary or contribute to the journalist sphere, which helped woman publicly announce their opinion. The rising popularity of journalism among

⁸ Melina Wiese, *Marriage, Sex and Love in Traditional and Conservative Edwardian England. Lady Mary is Embracing the Modern World Exemplified in Julian Fellowes' 'Downton Abbey'* (Munich: Grin Verlag, 2017),7.

⁹ Jennifer D. Keene, "Call to Duty: Women and World War I," *Oklahoma HUMANITIES Magazine*, 7, no. 3 (2014): 24. https://digitalcommons.chapman.edu/cgi/viewcontent.cgi?article=1019&context=history_articles.

¹⁰ Catherine, Gallagher, *The Industrial Reformation of English Fiction 1832- 1867* (Chicago: UP of Chicago Print, 1985), 57.

women and contribution to the newspapers might be considered as highly beneficial for women and as stated by Lonsdale: “Despite women being a minority in early twentieth-century journalism, the profession offered wider access than others.”¹¹ The claim indicates that out of the limited scope of options for working women, contribution to newspapers helped women of the Edwardian period to shift from stereotypical perspectives on women promoted in Victorian England.

To balance a social gap between men and women, a concept called "The New Woman" started to be promoted within society. The concept was not restricted to one aim only but governed multiple areas to establish gender equality. The concept promised to change the attitude towards women's sexuality but also sought economic independence from men. It should be noted that the concept of "The New Woman" was a slowly developing process that frequently met with criticism. The idea of women being financially independent of men was not usually supported. To explain, an independent woman represented threat to men because married women with their income, according to West: “were economic rivals to husband and were not a subject to domination.”¹² The claim of West indicates a changing attitude towards women in marriage, at least in comparison to Victorian working women. The Victorian women were oppressed by their male counterparts, as Barrett stated: "The women workers were still paid considerably less money than the men and often could not survive on their wages.”¹³ Indicating the economic dependence on men to such an extent that even basic needs could not be satisfied with the wages provided. The concept of "The New Woman", on the other hand, promoted the financial stability of women who no longer had to rely on their male counterparts.

Women's economic independence changed women's perspective on the concept of marriage, and as West specifies: “Women who were financially independent could choose to make marriage secondary.”¹⁴ The decision to postpone marriage to concentrate on their careers differentiates significantly from the perspective on marriage in previous years since marriage used to be one of the significant stereotypical objectives for women.

¹¹ Sarah, Lonsdale, “We agreed that women were a nuisance in the office, anyway”, *Journalism studies* 14, no.4 (September 04, 2012): 461.

<https://www.tandfonline.com/doi/citedby/10.1080/1461670X.2012.718572?scroll=top&needAccess=true>.

¹² June B., West, "The "New Woman", *Twentieth Century Literature* 1, no. 2 (1955): 56,doi:10.2307/440970.

¹³ Kara L. Barrett, “Victorian Women and Their Working Roles”(Diploma thesis, State University of New York, Buffalo State College, 213), 10.

¹⁴ West, "The "New Woman", 56.

To explain, marriage, before the introduction and increasing popularity of the "The New Woman" concept, was supposed to provide women with financial stability. "The New Woman" concept, on the other hand, concentrated on the exact opposite. To provide women with, apart from other types of independence, financial independence on men.

In conclusion, the Edwardian period represents a shift from the Victorian perspective on women in multiple areas of everyday life. Edwardian England, followed by the Great War, marks a period of changes regarding women's economic position, the perspective on sexual desires of women, the perspective of marriage for women and many other spheres of everyday life. However, women were still exposed to remaining stereotypical attitudes from the previous, Victorian England. Women were disadvantaged, for instance, due to the primogeniture inheritance system, which was sometimes combined with entail abolished in 1925. Nevertheless, the beginning of the 20th provides a shift from the constant overall oppression of women and marks a decline from the ideals of the past.

2. Sexuality in Edwardian England

The matter of sexuality was highly influenced by the Victorian period's principles, mainly at the beginning of the 20th century. Expectations from both men and women were strictly given even though the Edwardian period introduced some changes from the previous period. Woman, for instance, was at the beginning of the 20th century still expected not to be bothered with the matter of sex, at least from the perspective of the previous generation. The interest in sex itself was not acceptable for a single woman as the ideal of a single woman was, according to Vicinus: "that she has little sexual feelings at all, although family affection and the desire for motherhood were considered innate".¹⁵ The quote indicates that a positive attitude towards motherhood in women was taken for granted, whereas the enjoyment of sex for a single woman was perceived as unacceptable. To experience sexual practises, women had to find a husband in the first place and to demonstrate the shift in attitude towards sex after marriage, Bruley claims, the married women needed "to endure rather to enjoy sex."¹⁶ Bruley's claim indicates the involvement of sexual practises, yet the level of enjoyment is diminished and still regarded as undesirable.

However, the shift in attitude towards sexuality is noticeable after The Great War. The rising popularity of a new concept labelled as "The New Women" aroused curiosity among emancipated women and brought changes in perspective on the rigid sexuality of women. The main objective of the concept was a rejection of the traditional Victorian view on women needs. The idea of women's sexual innocence was perceived as old-fashioned by the concept's promoters, including journalist and novelist. The preservation of women sexual desires for marriage and the sole purpose of sex to become mothers started to be rejected. The picture of a Victorian woman and her sexual desires explains Seidman: "they sought to purge sex of its sensual aspects and restrict its role to a procreative one."¹⁷ Seidman's idea indicates that the sole purpose of sexual activities between man and woman is to reproduce without any sign of sensuality. The understanding of sex in Victorian England is put to the contrast of women who, according to Steinbach: "might even pursue sexual pleasure for its own sake or have

¹⁵ Martha Vicinus, *Suffer and Be Still: Women in the Victorian Age* (Indiana: Indiana University Press. Print.,1972),9.

¹⁶ Sue Bruley, *Women in Britain since 1900: Social History in Perspective* (New York: St. Martin's Press. Print.,1999),14.

¹⁷ Seidman, Steven. "The Power of Desire and the Danger of Pleasure: Victorian Sexuality Reconsidered." *Journal of Social History* 24, no. 1 (1990): 47. <http://www.jstor.org/stable/3787630>.

more than one sexual partner.”¹⁸ which differentiates significantly from the perception of women common in Victorian England and describes sexual life with advanced features typical of "The New Woman" concept.

On the other hand, men could derive the benefits of a relatively tolerant perspective on male sexual activities. Not only was the premarital sex acceptable for men, but it was also perceived, as elucidated by Bland: “even necessary for health.”¹⁹ It was rather conventional for a man to seduce a woman. By seducing women, men were able to demonstrate their masculinity to their chosen lady and other potential suitors of their lady as they represented competition. As mentioned before, the sexual interest of men was socially acceptable and relatively common, yet the affectionateness of men towards women should be expressed in private. It should be mentioned that men and women usually met each other during social events, as supported by Priestley: “the Edwardian house-party, while severely determined to keep up the appearance, discreetly provided opportunities for lovers, not necessarily young, to enjoy themselves.”²⁰ Indicating a high frequency of love affairs outside of marriage. Should the couple surround the house with the miasma of scandal, such as love affairs resulting in unwanted pregnancies or divorce, the consequences were more severe for women than men. As evaluated by Steinbach: “Whereas divorced men were able to acknowledge and retain custody of their illegitimate children, divorced women were socially stigmatized.”²¹ Steinbach's evaluation summarizes more beneficial positions of men after a divorce than women who faced rather severe divorce consequences.

The reason behind rather high occurrence of love affairs outside of marriage was that pre-arranged marriages still existed at the beginning of the 20th century. To escape from the marriage was complicated because divorce was regarded as a social decline. Furthermore, the grounds for divorce were rather more disadvantageous for women than for men. Holland claims that to apply for divorce was more accessible for man, due to fewer motives required for proper application. Men were entitled to apply for divorce in case of adultery, whereas women were required to present longer lists of accusations, preferably physical violence, to achieve a successful divorce.²²

¹⁸ Susie Steinbach, *Woman in England 1760-1914 A social history* (London: Orion Publishing Group, 2004), Prostitution and Venereal disease, <https://read.amazon.com/?asin=B00DRI008K>

¹⁹ L. Bland, *Banishing the Beast: English feminism and sexual morality 1885-1914* (London: Penguin, 1995), 13.

²⁰ John Boynton Priestley, *The Edwardians* (London: Heinemann. Print.,1970),66.

²¹ Susie Steinbach, *Woman in England 1760-1914 A social history*, Home.

²² Evangeline, Holland, *Edwardian England, Guide to Everyday life 1900-1914* (London: Plum Bun Publishing, 2014),152.

Despite the more tolerant perspective of the Edwardian society on the sexuality of men since men were perceived as Steinbach clarifies: “governed by their sexual desires”²³ the idea of expressing an interest straightforwardly in a lady might seem way too daring and might question a gentlemen's morality. Moral attributes of the Edwardian gentlemen are listed according to Tosh: “courage, resolution, straightforwardness and self-discipline.”²⁴ The direct expressiveness of sexual feelings would violate, in particular, the vision of self-discipline that governs various situations to which gentlemen were exposed to and yet, self-discipline mainly understood by Tosh as: “but above all in submitting to a code of sexual restraint.”²⁵ Edwardian society, in which according to Hyams: “only appearance matters”²⁶ Did not support direct expressiveness of affections towards women while courting. Potential husbands, who received the invitation to a social gathering, were strictly selected according to marriage profitability. The purpose of the emphasis on a husband with a high position on the social ladder was to secure women's future. However, men's suitability for marriage was under strict observation and was evaluated according to Wiese: “vast fortune, a powerful position and most importantly, noble title.”²⁷ The social expectations of men being providers indicate gender inequalities where women are disadvantaged by the expected limited scope of sexual experience. Yet, it represents pressure on men whose marriage suitability was evaluated by the amount of money and titles.

The topic of sexuality does not govern the relationship of heterosexual couples only. The position of homosexuals during the Victorian and Edwardian period was, in comparison to heterosexual couples, highly disadvantageous. Homosexuality was regarded as a social issue for a long time, and many psychologists and psychiatrists tried to define and demonstrate their understanding of homosexuality. The emerged definitions usually indicated mental instability of homosexual men since Weeks reflects the understanding of homosexuality at the beginning of the 20th century: “homosexuality originated from a stunted individual development and was a manifestation of moral

²³ Susie Steinbach, *Woman in England 1760-1914 A social history*, Understanding Sex.

²⁴ “MASCULINITY, 1560-1918: MEN DEFINING MEN AND GENTLEMEN”, Adam Matthew Digital Ltd, Last Accessed March 21, 2021, http://www.ampltd.co.uk/collections_az/Masc-1/description.aspx.

²⁵ “MASCULINITY, 1560-1918: MEN DEFINING MEN AND GENTLEMEN”.

²⁶ Jack, Hyams, *The Real Life Downton Abbey: How Life Was Really Lived in Stately Homes a Century Ago* (London: John Blake Publishing Ltd, 2011), The Aristocratic Marriage.

²⁷ Melina Wiese, *Marriage, Sex and Love in Traditional and Conservative Edwardian England. Lady Mary is Embracing the Modern World Exemplified in Julian Fellowes' 'Downton Abbey'* (Munich: Grin Verlag, 2017),5.

insanity."²⁸ The resulting meaning indicates a negative attitude towards homosexuality in late Victorian and early Edwardian England. People who fell in love with a same-sex partner were perceived as mentally ill and highly immoral.

Male homosexuality in the late Victorian and early Edwardian period was pictured as negative as possible. Homosexuality between men represented a decline from the social morals of the Victorian and Edwardian period. Nevertheless, the authorities did not wish to endanger the morality of ordinary people, and as supported by Adut: "homosexuality norms were rarely and reluctantly enforced in Victorian England."²⁹ Therefore private matters between two men were frequently overlooked as long as they were kept in secret. On the other hand, if a public figure was accused of homosexuality, the public eye's opinion on the subject matter was so dismissive that people did not hesitate to support even stricter restriction and punishments of homosexuality. As a result, the convicts were publicly humiliated since the prosecution was, according to Week: "associated with social obloquy and moral revulsion."³⁰ To explain, Victorian society promoted significant distinction between men and women. Since the sole purpose of sex was a matter of marital commitment to producing children, intercourse between men was perceived as redundant and therefore socially unacceptable.

The Edwardian period did not introduce radical changes on the perspective of male homosexuality. Homosexuality between men still represented a decline from the social morals of the Edwardian period. To clarify, the perception of homosexuality among the ordinary people at the beginning of the century is described by Symonds: "No one dares to speak of [homosexuality], or if they do, they bate their breath and preface their remarks with maledictions."³¹ Suggesting that despite the gradual change in understanding of homosexuality from: "markers of a society's degrading morals"³² to a gradual understanding of homosexuality from the medical perspective, the public opinion on the subject matter remained negative and was still regarded as a social taboo.

²⁸ "Homosexuality as Subculture", The Perception of Male Homosexuality in Great Britain from the 19th century to the Present, last Accessed March 21,2021, <http://cle.ens-lyon.fr/anglais/civilisation/domaine-britannique/the-perception-of-male-homosexuality-in-great-britain-from-the-19th-century-to-the-present#section-3>.

²⁹ Ari Adut, "A Theory of Scandal: Victorians, Homosexuality, and the Fall of Oscar Wilde," *American Journal of Sociology* 111, no. 1 (2005): 214. doi:10.1086/428816.

³⁰ Jeffrey Weeks, *Sex, Politics and Society: The Regulation of Sexuality since 1800* (London: Routledge, 2017), 107.

³¹ John Addington Symonds, *A Problem in Modern Ethics being an Inquiry into the Phenomenon of Sexual Inversion* (New York: Benjamin Blom, Inc., 1971), 3.

³² The Perception of Male Homosexuality in Great Britain from the 19th century to the Present, "Homosexuality as Subculture".

The persistence in a similar attitude towards homosexuality remained noticeable during the first half of the 20th century.

It should be noted that the perspective on homosexuality was highly influenced by the social class to which the men accused of homosexuality belonged. Members of the aristocracy, who stood in the position of role models to the working and middle-class members, were more likely to face relatively mild consequences of sodomy allegation. Adut further explains the reason behind lower attention paid to homosexuality among the upper gentlemen: “The homogeneity and insularity of the upper classes closely connected by tight-knit networks would allow individual scandals to disgrace the whole elite.”³³ Since, as mentioned before, the aristocrats were held in high regard with certain power and importance, the allegation would endanger the whole social layer's image.

It should be clarified that there was a rather significant difference between male homosexuality and female homosexuality. Unlike male homosexuality that was perceived as illegal, intercourse between two women, on the other hand, was not perceived as a criminal offence. To provide evidence, Steinbach states that: “sex between women remained unprosecuted and in some ways invisible, which perhaps gave those who engaged in it a certain freedom.”³⁴ To elaborate, sodomy, an umbrella term for intercourse between two men was prosecuted in accordance with the law. On the other hand, intercourse between two women was never given the same attention of the law in the same manner as the intercourse between two men.

³³ Adut, "A Theory of Scandal: Victorians, Homosexuality, and the Fall of Oscar Wilde," 224.

³⁴ Susie Steinbach, *Woman in England 1760-1914 A social history*, Loving Women.

3. Social Classes in Edwardian England

The most basic distinction recognized by Edwardian society was the working, middle and upper class. The middle class differentiated from the upper class by way of generating their income. To achieve better condition than those of the lower class, members of the middle class were expected to work. However, according to Holland, the middle-class man who could derive benefits from his income-related activities was "a man of the professional class or a businessman."³⁵ because manual work was reserved for men of the working class. Education and personal growth were rather popular spare-time activities of the middle class, which furthermore describes Bailey: "something that had to be both respectable and productive. For this reason, they established tennis, croquet and cricket clubs, practised photography and played musical instruments, and collected natural objects, such as ferns, feathers and birds' eggs."³⁶ During the lifetime of the middle-class citizen, the knowledge received was used to apply for suitable employment and secure financial stability to their families.

In addition, the housing standards of the middle class differed from the upper class as well. A typical feature of a middle-class household is a limited number of servants, yet as Maloney stated, "even a modest middle-class home would employ one or two servants."³⁷ This limitation in helping force led to modernization of the middle class houses. To explain, modernization aimed to compensate for the lack of domestic staff. For instance, central heating was nearly maintenance-free compared to fireplaces that required additional care of servants.

Members of the middle class were very proud of their achievements regarding income and received education, and at the same time, they were aware of the fact that a single misstep could lead to poverty or, as stated by Holland: "or worse, a lower rung on the social ladder."³⁸ A lower position on the social ladder was a degradation of high significance since the public face and social class were perceived as Edwardians' highest priorities. Since living standards differed highly between individual classes, to avoid a socially unacceptable list of mistakes including: "bankruptcy, an unwanted pregnancy,

³⁵ Evangeline Holland, *Edwardian England: A guide to everyday life, 1900-1914*(London: Plum Bun Publishing, 2014),67.

³⁶ Peter Bailey, "Leisure, culture and historian: reviewing the first generation of leisure historiography in Britain," *Leisure studies* 8, no.2 (September, 2006): 120.

³⁷ Alison Maloney, *Life Bellow Stairs: True Lives of Edwardian Servants* (London: St. Martin's Publishing Group, 2011), 12.

³⁸ Holland, *Edwardian England*, 66.

a redundancy, an accident"³⁹ was highly recommendable to preserve the middle class's position on the social ladder and avoid categorization of the lower class.

It should be noted that differences in living standards between social classes were immense. The working class highly differentiated from the middle and upper class. To explain, living conditions of the lower class in Edwardian England at the beginning of the 20th century reached shocking poverty. To achieve better living standards for both sexes, working in service was somewhat effective. Not only did service in the household provided better working condition, but it also offered, according to Maloney: "respect from the local population, including the tradesmen and shop workers."⁴⁰ indicating that despite the position among the working class, the achievement of the worker in service was held in higher regards.

Servants living under the roof of the middle or upper-class family were perceived as respectable workers. Nevertheless, the borderline between the working class and the upper-class family, to which the servants served, was strict. Working in service in a large household was connected with rules to be observed, and as Maloney explains: "each servant was aware exactly which rooms past that door they were allowed to enter and when, and few would have dared to stray outside their given parameters."⁴¹ The script that described servants' everyday life should be observed accordingly if the servants wanted to keep their position in the household. If the servants violated the rules, the consequences of such behaviour were expected. Servants answered to their superiors, who were in charge of the household staff. To support the dependency of servants on the decisions of their superiors, Zweig defines members of the working class: "people who, when they go to work or when they act as citizens, have comparatively little power or authority."⁴² Despite its contemporary understanding, the working class's definition serves as evidence that the aristocratic household's position provided servants with more considerable respect among the working class as Maloney narrows the reputable perspective on servants in Edwardian England.

Despite changes in Edwardian England's social structure, the borderline between the upper class and the working class was still present. The major belief of the

³⁹ Holland, *Edwardian England*, 66.

⁴⁰ Alison Maloney, *Life Bellow Stairs: True Lives of Edwardian Servants* (London: St. Martin's Publishing Group, 2011), 15.

⁴¹ Maloney, *Life Bellow Stairs*, 17.

⁴² Michael Zweig, ed., *What's Class Got to Do with It? American Society in the Twenty-First Century* (New York: ILR Books, 2004), 4.

Edwardian aristocracy was the dominance to the working class. The upper class held on the idea that the main role of the aristocratic family was according to Helgadóttir: “to take care of, again with an air of paternalism, others less fortunate.”⁴³ The attitude expressed by Helgadóttir represents one of the major perspectives of the upper class on the working class, with its origins deeply rooted in Victorian England. As mentioned before, the differences between the working class and the upper class were rather obvious as Hynes emphasizes: "Never before had there been such a gap in wealth distribution between the classes and whilst the fortunate were able to squander their money, the poor were going from bad to worse."⁴⁴ Despite the cruel poverty spreading among the working class, the aristocratic families did not hesitate to spend large amount of money to ensure housing renovations and a broad scope of leisure time activities that included hunting, sport activities and expensive family gatherings with multiple dinner courses served by footmen. The purpose of such investments into the leisure time and household staff was to demonstrate the family's financial possibilities as explained by Horn: "Edwardians judged the amount of a man's income by the size of his house and the number of his servants."⁴⁵ The steps aforementioned were taken to keep the name of the family in high regard as is was one of the highest priorities of the Edwardian aristocracy.

Nevertheless, the beginning of the 20th century started a period of changes in the rigid class system. The post-war era, in particular, served as an indicator of modification in social classes and raising standards of the middle and working class. The working class, found at the bottom of the social ladder, started to seek higher standards. Men from the working class, wounded in a war were regarded highly and the overall perspective on the power of the working class changed as well which is supported by Robb: "Many middle- and upper-class men claimed that their attitude towards the working class was changed by the war".⁴⁶ The upper class, whose influence on people's everyday lives was rather significant, started diminishing and, as specified by Bourne: "Aristocracy seemed to be, if not actually extinct, an endangered species".⁴⁷ The most noticeable changes in the upper class's influence to be found after WW1, as explained

⁴³ Oddfríður Steinunn Helgadóttir, "The Edwardian Era as Depicted in Downton Abbey" (Bachelor Thesis, Sigillum Universitatis Islandiae, 2014), 5.

⁴⁴ Samuel Lynn Hynes, *The Edwardian Turn of Mind* (Princeton, Nj: Princeton UP, 1968. Print, 2011), 54.

⁴⁵ Pamela Horn, *Life below Stairs in the 20th Century* (Stroud: Sutton, 2001. Print, 2003), 6.

⁴⁶ George Robb, *British Culture and the First World War* (New York: Palgrave, 2002), 86.

⁴⁷ J.M. Bourne, *The Decline and Fall of the British Aristocracy* (Birmingam: Birmingam University, 1991), 381.

by Saxová: “the enormous loss of lives did not raise the confidence of people in the ruling aristocracy.”⁴⁸ The war and the importance of education awareness among the working class contributed to the change in the influence of the working class. The shift on the social ladder is referred to as social mobility, and Tomida specifies: “The major route to social mobility in England, however, is education.”⁴⁹ The necessity of educated workers appeared stronger, and to improve living standards and support social mobility of the working class; education was found essential.

To summarize, the most basic distinction recognized by Edwardian society is the working, middle and upper class. The middle-class man differed from an aristocratic man in the way of generating income. While aristocracy relied on the property of their ancestors, middle-class citizens were expected to work. Spare time activities of the middle class reflect the necessity of self-development. Also, the housing conditions of the middle class were limited in terms of servants. On the other hand, aristocratic families enjoyed spare time activities such as hunting and did not mind spending a large amount of money to secure luxurious living conditions. The life of service was held in high regard, yet there were rules to be observed. However, with the decreasing power and wealth of the aristocracy, the number of servants was noticeably lower.

⁴⁸ Dita Saxová, “Changing Perspectives: Approaches to Edwardian Society and the First World War in the Fiction of Richard Aldington, Susan Hill and Pat Barker,” (Dissertation Paper, Masaryk University, 2014), 95.

⁴⁹ Hiroko Tomida, “The History and Development of the English Class System”, *Graduate* 43, no: 15 (2012):274.

4. Downton Abbey and its reflection in popular culture

Defining popular culture is a rather complex issue. Popular culture is a system that reflects the everyday life of people from multiple perspectives. To clarify its complexity, multiple studies focused on popular culture have been published. Yet, a book with direct reference to popular culture, entitled *An Introduction to Theories of Popular Culture* claims: “Although this is a book about popular culture, not much time will be wasted defining it in this introduction.”⁵⁰ The reason behind its complexity is that popular culture aims to share artefacts of people worldwide. These artefacts include fashion, manners, linguistic differences across cultures and many others. The 21st century provides platforms that enable the rise of popular culture and its distribution towards the audience. These platforms occur relatively frequently in people's everyday routines, and Hebdige mentions, for instance: “films, records, clothes, TV programmes.”⁵¹ It should be noted that those who contribute to the development of popular culture are common people with their lives because these lives serve as a material for interpretation in modern devices, such as TV. To emphasize the importance of everyday life of common people for the development of popular culture, Glover and McCracken claim: “it is these social, political and economic conflicts that make popular culture into a kind of battleground.”⁵² The battleground of social, political and economic conflict might be interpreted, for instance, in period dramas to develop the reflection of historical events so that the audience is provided with the opportunity to reflect on historical artefacts.

As mentioned before, the 21st century is a period that provides a significant platform for cinematography and its depiction of historical events. Besides *Downton Abbey* TV series, period dramas such *The Outlander*, *The Crown*, *Upstairs Downstairs*, *Victoria* and many others are frequently compared as they attempt to mirror history. Historical dramas tend to present various characters who reflect, for instance, period usage of language properties such as accents, archaisms, and differences in vocabulary across social classes. Apart from language properties, historical dramas might provide perspective on period fashion, manners, leisure time activities as historical experts and movie critics evaluate this list. It should be noted that both historians and movie critics'

⁵⁰ Dominic Strinati, *An Introduction to Theories of Popular Culture* (New York: Routledge, 2004), XVII.

⁵¹ Dick Hebdige, *Hiding in the Light: On Images and Things* (London: Routledge, 1988), 47.

⁵² David Glover, Scott McCracken, *The Cambridge Companion to Popular Fiction (Cambridge Companions to Literature)* (Cambridge: Cambridge University Press, 2012), 4.

opinions might overlap as both worlds concentrate on two different aspects: historical accuracy and popularity.

Downton Abbey TV series, in particular, is a British historical drama that aired in the United Kingdom on September 26 2010. With the aim to introduce members of the Crawley family, who represent the upper class of Edwardian England, as well as to introduce members of the middle class and the life of servant the Downton Abbey TV series earned rather significant popularity to such extent that Mattisson claims: “*Downton Abbey* is the most popular series in the history of British television.”⁵³ As a result of its popularity, the Downton Abbey TV series was awarded multiple honourable prizes, including a record in the Guinness World Record in 2011.

Downton Abbey TV series reflects the lifestyle of upper, middle and lower class members. It also provides a detailed perspective on significant social events such as the Titanic disaster, the impact of The Great War on the everyday life of people across social classes, the Spanish Flu pandemic and many others. The insight into these matters is achieved through television. It should be clarified that historical experts' perspective on the Downton Abbey TV series's accuracy differentiates. Yet, Mattisson does not hesitate to claim: “Television is the primary means by which people today learn about history.”⁵⁴ While Mattisson focuses on the accessibility of historical knowledge to the audience, historical experts' perspective on the accurate depiction of social events in television differentiates significantly. Despite its popularity among viewers, Downton Abbey TV series met with the critical reception of critics who, according to Byrne: “criticized the show for its glossy and nostalgic view of the past, and of interclass relations, linking its ideology to the politics of its writer, Conservative peer Julian Fellowes.”⁵⁵ The interclass relations in Downton Abbey TV series are often questioned. In particular, the depiction of the interclass conflicts, meaning a rise of the working class and the decline of the aristocracy, are examined and discussed in Downton Abbey by historians alongside other Edwardian social issues.

To provide an example, Downton Abbey's viewers might notice close bonds between the servants and members of the aristocracy. Lady Mary, for instance, who

⁵³ Jane Mattisson, " Cultural Phenomenon. History for the many, " *Journal of Literature Culture and Literary Translation* 5, (December 2014): 1.
https://www.researchgate.net/publication/287604694_Downton_Abbey_a_Cultural_Phenomenon_History_for_the_Many.

⁵⁴ Mattisson, "Cultural Phenomenon", 2.

⁵⁵ "Downton Abbey", Oxford Bibliographies, Last Accessed March 24h 24, 2021.

<https://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0321.xml>.

does not hesitate to put her social class awareness on display, suddenly demonstrates an interest in a personal matter of a first footman Alfred. Alfred's mother is known to be ill, yet she does not wish her son to know her state. Lady Mary is aware of both the fatal illness and the wish not to inform Alfred. Nevertheless, Lady Mary ignores Alfred's mother's wish and decides to tell Alfred anyway. Mary's determined to achieve her objective to such extent that she does not hesitate to interfere with her mother, who reminds the rules of observing patients' wishes. Mary, however, replies by stating: "I don't care a fig about rules."⁵⁶ However, based on the evaluation of Fellowes: "most employers would hardly know the names [of their servants]"⁵⁷ The probability of Mary's interest in the personal matter of a servant is not very probable.

Furthermore, the *Downton Abbey* TV series reflects Edwardian culture, and therefore the matter of language is under the observation of historians as well. The attention paid to the choice of vocabulary included in dialogues between characters reflecting the Edwardian period is supported by *The Telegraph*: "fierce debates have raged online over whether particular words and phrases have been used [by *Downton Abbey*] in the correct historical context."⁵⁸ The reason behind the fierce debates is that all three social layers depicted in *Downton Abbey* have distinctive approach to grammar. The usage of language was evaluated from different perspectives, including accents, syntactic view, the etymology of words and others.

Multiple particular words and phrases have received the attention of historian and linguists. One example that aroused historians' curiosity and started a discussion regarding its accuracy in *Downton Abbey* TV was the noun phrase "a steep learning curve". The noun phrase was used in season three, episode six, which supposedly takes place in June 1920. Nevertheless, Zimmer argues that he found the origins of the phrase in a psychology journal from 1903⁵⁹ and even though the phrase started to arouse in different spheres, including management, Zimmer evaluates: "it didn't become a common

⁵⁶ Percival, Brian, dir. *Downton Abbey*, Season 1 Episode 6, "Episode Six", Air October 31r 31, 2010 on ITV. <https://www.primevideo.com/>.

⁵⁷ J. Fellowes, *Downton Abbey: The complete scripts. season one* (New York: William Morrow, 2012), 35.

⁵⁸ Katherine Anne Donahue, "Fact Through Fiction: A Case Study of Televised Historical Drama's Influence on Audiences' Perceptions of the Past" (Bachelor thesis, Boston College, 2014), 43.

⁵⁹ "A "Steep Learning Curve" for "Downton Abbey"", WORD ROUTESEXPLORING THE PATHWAYS OF OUR LEXICON, Last Accessed March 24h 24, 2021. <https://www.visualthesaurus.com/cm/wordroutes/a-steep-learning-curve-for-downton-abbey/>.

phrase until the 1970s".⁶⁰ Further debates focus on the actual context of the phrase usage. In *Downton Abbey*, the phrase occurred in dialogue regarding *Downton Abbey* management and the question of a tenancy. However, it should be reminded that season three, episode six, marks June 1920. Therefore, the usage of the phrase has been put to the question of whether the economic context and the time period in which *Downton Abbey* characters used the phrase was suitable and accurate.

On the other hand, the *Downton Abbey* TV series received positive reviews as well. Positive feedback was provided, for instance, for a rather accurate depiction of some historical events that influenced the everyday lives of people and consequently went down in history. One depiction of the historical events that received relatively positive feedback of the critiques was the depiction of the Spanish flu pandemic. The Spanish flu is dated from 1918 to 1920, and one of the most vulnerable group of people atypically represented young people and middle-aged people as Gagnon et al. specifies: "those aged 20–40 years."⁶¹ In the storyline of *Downton Abbey*, a demonstration of infection by The Spanish Flu is present. The fatal case represents Lavinia Swire. Lavinia dies at the age of 23 and therefore follows the age-pattern of Spanish Flu mortality. Lavinia's death evokes mixed feelings of sadness and surprise in *Downton Abbey*'s household as a reaction to such a young person's death with no visible physical or mental weakness. The surprise to a sudden change in Lavinia's states is expressed by Mathew: "I don't understand. When I was with her, she was talking. She was fine."⁶² To which a local doctor replies: "It's a strange disease with sudden, savage changes."⁶³ The purpose of Lavinia's death was to demonstrate the abnormality of the virus, and with the intention, Donahue specifies: "to demonstrate the nature of the disease to unaware audience members."⁶⁴ Therefore, the representation of Lavinia's death is considered accurate, in terms of historical accuracy. Her character follows, as specified before, the age pattern of mortality typical of the Spanish Flu pandemic. Fellows evaluates this

⁶⁰ "A "Steep Learning Curve" for "Downton Abbey"", WORD ROUTE EXPLORING THE PATHWAYS OF OUR LEXICON.

⁶¹ A, Gagnon, Miller, Hallman, Bourbeau, Herring, Earn, Madrenas, "Age-specific mortality during the 1918 influenza pandemic: unravelling the mystery of high young adult mortality," *PLoS One* 8, (August 2013), . doi: 10.1371/journal.pone.0069586.

⁶² James Strong, dir. *Downton Abbey*, Season 2 Episode 8, "Episode Eight", air November 6er 6 2011 on ITV. <https://www.primevideo.com/>.

⁶³ Strong, dir. *Downton Abbey*, Season 2 Episode 8.

⁶⁴ Donahue, "Fact Through Fiction", 43.

historical event that in his words: "has almost been forgotten today."⁶⁵ Therefore, he decided to include this reflection of history in the storyline of *Downton Abbey* as well.

Additionally, further aspects of learning about history through television should be mentioned. Glover and McCracken, for instance, argue that: "each unit is only meaningful when it leads to a narrative effect in which a missing causal link – through inattention or interruption – can be fatal to the coherence of the narrative."⁶⁶ Glover and McCracken, therefore, emphasize the importance of attention given to the actual storyline because should the viewer skip an episode, the loss in the storyline and, therefore, loss in the depiction of historical and social event is probable. Glover and McCracken additionally emphasize the devotion of viewers to the storyline and remind that: "even death may not be the end."⁶⁷ The authors refer to the commitment of the viewers to the storyline despite the frequent occurrence of death in soap operas. Therefore, Lavinia Swire's death does not mark the end of the *Downton Abbey* series but enjoys rising popularity for four more years.

⁶⁵ Fellowes, *Downton Abbey*, 435.

⁶⁶ Glover, *The Cambridge Companion to Popular Fiction*, 56.

⁶⁷ Glover, *The Cambridge Companion to Popular Fiction*, 57.

5. Gender stereotypes in the Downton Abbey TV series

In the storyline of Downton Abbey, the question of gender stereotypes concerns both the upper class and the working class. One of many depictions of stereotypical attitudes among the upper class is the situation of Lady Mary, the oldest daughter of Lord and Lady Grantham. After a great tragedy, the heir to the Downton Abbey estate passes away, and the question of heritage is brought up. Mary is convinced to be the rightful heiress to the title and estate as she supports her thoughts by claiming to be the oldest daughter of the family. "I shall be Countess of Grantham one day, and in my book, the Countess of Grantham lives at Downton Abbey."⁶⁸ Mary's initial determination to participate in the running of the estate indicates an attempt to establish gender equality regarding the question of ownership. Hrnčířová nevertheless evaluates Mary's determination to participate in the management of Downton Abbey estate: "It is necessary to consider her attitude as progressive and highly unlikely."⁶⁹ Mary's improbability in achieving her objective is based on the fact that Mary supports her claim to the Downton Abbey estate based on her noble ancestors. Nevertheless, she does not pay any attention to the prevailing primogeniture inheritance, provided that according to Kohlke: "real estates and especially titles usually went to male descendants"⁷⁰ which prevents Mary from possessing Downton Abbey estate.

Nevertheless, the only support Lady Mary initially receives comes from her mother and grandmother. Countess Dowager, despite being throughout the series depicted as highly traditional and conservative, partly overcomes her conservatism and speaks in Mary's interest when she claims: "I didn't run Downton for 30 years to see it go lock, stock and barrel to a stranger from God knows where."⁷¹ Not only does Violet objects to the idea of a male heir inheriting Downton Abbey estate, she even refers to herself as a leader of Downton which implies a strong belief that women are able to be in charge of such estate. Therefore, Countess Dowager demonstrates the attributes of "The New Woman", a concept of rising popularity mainly between the First World War and the Second World War. Yet, Violet demonstrates some of its attributes at the

⁶⁸ Percival, Brian, dir. Downton Abbey, Season 3 Episode 2, "Episode Two", Aired September 23, 2012 on ITV. <https://www.primevideo.com/>.

⁶⁹ Denisa Hrnčířová, "Genderové stereotypy v současném britském historickém kostýmním dramatu. Komparace Panství Downton a Pana Selfridge," (Diploma thesis, Charles University in Prague, 2017) 37.

⁷⁰ Marie-Luise Kohlke, Christian Gutleben, *Neo-Victorian families: gender, sexual and cultural politics* (New York: Rodopi. Print 2011), 204.

⁷¹ Percival, Brian, dir. Downton Abbey, Season 1 Episode 1, "Episode One", Aired September 26, 2010 on ITV. <https://www.primevideo.com/>.

beginning of the *Downton Abbey* TV series dated to 1912. The features typical of the New Woman that reflect the position of Violet are listed by Finney as: "self-fulfilment and independence rather than the stereotypically feminine ideal of self-sacrifice."⁷² Violet's position indicates the refusal to accept the male-dominated society rules regarding estate management. To explain, Violet shifts from the "stereotypically feminine ideal of self-sacrifice"⁷³, which is an ideal of the Victorian woman, to achieve her objective and promote Mary to the position of *Downton Abbey* estate leader. At this point, Violet combines rebellion against the deeply rooted tradition of a male heir and, in fact, a law, which signals attributes of the "The New Woman". Furthermore, she demonstrates the importance of a family ties awareness, which is a typical virtue of Victorian women, when she attempts to promote her granddaughter to the position of *Downton Abbey* estate leader.

In addition to the support that Countess Dowager provides, the dialogue between Countess of Grantham and Countess of Dowager includes direct reference to primogeniture inheritance as an answer to the question of the *Downton Abbey* estate's heritage. Countess of Grantham gave birth to three children, all of whom are girls. Nevertheless, *Downton Abbey*'s future is not secure unless a boy is born to inherit the title and estate. The birth of a boy was highly appreciated in Edwardian families, and as Steinbach reminds: "All married landed woman and especially those whose families were titled or owned much property were under pressure to produce a male heir."⁷⁴ Evidence of such pressure can be found in the dialogue between Lady Grantham and the Countess of Dowager, who mentions the purpose of entail: "Lord Grantham wanted to protect the estate. It would have occurred to him that you would not have a son. Lady Grantham: Well, I didn't. Countess of Dowager: "No, you did not."⁷⁵ The Countess Dowager's last reaction in the dialogue serves as a reference to high hopes for a male heir that did not live up to expectations. Furthermore, in the conversation between the Countess Dowager and the Countess of Grantham, the option to disentail the estate is included as well. Mary could not be provided with a title. Nevertheless, the chance to provide her with money is possible.

⁷² Gail Finney, *Ibsen and Femininity*(Cambridge: Cambridge University Press,1995), 95.

⁷³ Gail Finney, *Ibsen and Femininity*(Cambridge: Cambridge University Press,1995), 95.

⁷⁴ Susie Steinbach, *Woman in England 1760-1914 A social history*, Home.

⁷⁵ Percival, Brian, dir. *Downton Abbey*, Season 1 Episode 1, "Episode One", Aired September 26, 2010 on ITV. <https://www.primevideo.com/>.

On the other hand, Lord Grantham's perspective on the subject matter is rather different from his wife and his mother's position. Despite Mary being his oldest daughter and therefore part of the family, he does not hesitate to promote an unknown male relative to the future heir's position. The support of Mathew, as the future heir, is based on the matter of customary law and tradition of the Edwardian society. However, Robert is determined not to support Mary and leave the Downton Abbey estate to Mathew despite the decreasing popularity of the entail at the beginning of the 20th century. Robert is determined to achieve his objective even if it takes interfere with his mother: "Countess Dowager: What I don't understand in all this is you. You seem positively glad to see Mary disinherited! Robert: You speak as we had a choice."⁷⁶ Lord Grantham unwittingly violates the manners of respecting parents to achieve his objective and support gender stereotypes of a male heir.

Consequently, Lady Mary's emancipation in the running of the estate gradually fades. Despite the support of her mother and grandmother, the power of traditional primogeniture attitude towards inheritance, meaning a customary law that excludes women from inheriting property and their ancestors' title, appears stronger. Lady Mary realizes that the only way to contribute to the Downton Abbey estate management is to lead a typical lifestyle of the aristocratic woman as she describes: "Woman like me do not have a life. We choose clothes and pay calls and work for charity and do the season. But really, we are stuck in a waiting room until we marry."⁷⁷ and hope that one day her future son will be given a chance to be in charge of the estate. The future lifestyle can be therefore defined according to Hyams: "the English lady was taught to run an aristocratic household, how to deal with servants, and tradesmen and how to advance her husband's career in whichever field he chooses."⁷⁸ Under the pressure of both traditional primogeniture inheritance and her father's determination, Lady Mary accepts that an independent woman would never be allowed to be in charge of the Edwardian household.

Gradually, the affectionateness towards the heir of Downton Abbey, Mathew Crawley, develops. The bond between Mary and the rightful heir to the estate is rather beneficial, as the marriage would provide Mary with a beneficial position in society. Yet,

⁷⁶ Kelly, Brian, dir. *Downton Abbey*, Season 1 Episode 4, "Episode Four", Aired October 17, 2010 on ITV. <https://www.primevideo.com/>.

⁷⁷ Kelly, dir. *Downton Abbey*, Season 1 Episode 4.

⁷⁸ Hyams, *The Real Life Downton Abbey*, Marriage.

the Downton Abbey would remain Mary's home. However, Mary is engaged to newspaper proprietor Richard Carlisle, who threatens Mary to expose her secret about Mr Pamuk. Mary is hesitant to break the engagement as she demonstrates respect for the reputation of her name and respect to her upbringing. A young aristocratic woman was led to cherish and, as stated by Holland: "to compliment her husband and to further the goals of her own family."⁷⁹ Nevertheless, Mary cancels engagement to Richard Carlisle. She risks exposure to Edwardian society as a consequence of the break-up, yet she achieves beneficial marriage based on love to the future heir of the Downton Abbey estate. In addition, based on the decision to marry the future heir, Mary achieves preservation of family estate and secures family dynasty continuity.

Furthermore, Lady Mary is not the only upper-class woman oppressed by gender stereotypes. Lady Edith, the middle child of Lord and Lady Grantham, demonstrates the rising popularity of female journalism at the beginning of the 20th century. Edith's sudden emancipation in the journalist sphere might evoke after several years of underestimating, as even her mother, while talking to the oldest daughter Mary, does not hesitate to point out: "You mustn't be unkind to Edith. She has fewer advantages than you. Mary: Fewer? She has none at all."⁸⁰ To explain, Lady Grantham refers to advantages functioning as a base for prosperous marriage and position in the county. Edith is not very fortunate to derive the benefits of physical beauty and elegance and, therefore, to be labelled as professional beauty. The professional beauty governs the idea of a beautiful woman in Edwardian England as described by the EdwardianPromenade: "not be rich, highly born, nor well educated[...]all that was required of her was that her face should be approved by society as a great beauty and her future was assured."⁸¹ Despite Edith being highly born, the definition does not apply to her character, at least in comparison to her sisters.

The emancipation of Edith was based on an embarrassing moment when she was jilted at the altar. As humiliating as the inconvenience is, the realization of her situation and her perspective function as an eye-opening moment. The idea of marriage to an older aristocratic man, in which women, as described by Gardiner: "were supposed to

⁷⁹ Holland, *Edwardian England*, 63.

⁸⁰ Kelly, Brian, dir. Downton Abbey, Season 1 Episode 5, "Episode Five", Aired October 24, 2010 on ITV. <https://www.primevideo.com/>.

⁸¹ "The professional Beauty," Edwardian Promenade, last modified March 19, 2008, <http://www.edwardianpromenade.com/women/the-professional-beauty/>.

be dutiful and supportive”⁸², is no longer an option. Unlike Mary, Edith does not hide behind her social background in an attempt to influence her own destiny and decides to consider an offer to contribute to the magazine that supported women's rights. Her interest in journalism slowly develops, starting from complaints regarding a monotonous lifestyle of a single-upper class woman as she claims: “There is nothing to do in the house, except when we entertain.”⁸³ to acceptance of an offer to contribute to *The Lady* magazine. The final decision to develop her own career marks emancipation of the upper-class woman in 1920s as a period that, according to Banks: "drew many young women of the upper class into social work, whether voluntarily or, as time went on, as a professional career."⁸⁴ Edith's decision to contribute to the magazine and, therefore, start her own career as a journalist demonstrates that Edith follows the rising trend of women's economic independence, which is another attribute of "The New Woman" concept.

The support provided at the beginning of Edith's journey to becoming an independent woman rapidly decreases as soon as the Grantham family finds out about Edith's vocation. For instance, the Countess Dowager, despite dissuading Edith from publicly acceptable interest, usually a household related activity, as mentioned "Edith: Gardening?" The Countess Dowager: Well, no, you can't be as desperate as that."⁸⁵ Changes her attitude towards her grandchild the moment Edith steps out of her comfort zone and publicly announces the intention to apply for a job in a journalist sphere. The shift in attitude towards Edith can be depicted in the feedback of Countess Dowager: "What do you mean you wrote to a newspaper? No lady writes to a newspaper!"⁸⁶ Unlike Mary, who was fortunate to receive support from the vast majority of female protagonists, Edith is exposed to pressure from male and female protagonists. Not only Violet, even Cora doubts the idea of a woman putting her opinion on display. Lord Grantham, representing the only male protagonist at the dinner table, does not approve of Edith's decision either. The attitude of the vast majority of protagonists at the dinner table towards Edith represents ideals of Victorian women who were economically

⁸² John Gardiner, *The Victorians: An Age in Retrospect* (London: Hambleton and London. Print, 2002),15.

⁸³ Goddard, Andy, dir. *Downton Abbey*, Season 3 Episode 4, "Episode Four", Aired October 7, 2012 on ITV. <https://www.primevideo.com/>.

⁸⁴ Olive Banks, *Faces of Feminism: A Study of Feminism as a Social Movement* (Oxford: Blackwell Group. Print,1986),181.

⁸⁵ Goddard, *Downton Abbey*, Season 3 Episode 4.

⁸⁶ Goddard, *Downton Abbey*, Season 3 Episode 4.

dependent on their ancestors or husbands and as Barrett evaluates: “could even be found being idle women.”⁸⁷ Edith tries to avoid such categorization. In the end, Edith does not pay any attention to the disapproval of her family and attempts to succeed in the world of journalism.

In addition to the refusal from an aristocratic man, several other motives may have encouraged Edith to establish her own career. The fact that both sisters are married and lead a family lifestyle, for instance. Mary is married to the heir of Downton Abbey estate, therefore, promised an advantageous position in society. Sybil abandons her position and title to marry a journalist despite the consequential decline on the social ladder that supports Wiese's claim: "Aristocratic women did not only marry for a good economic position, power and property but also out of love."⁸⁸ Initially, Lady Edith expresses boredom and reluctance of her position in society when she explains to her grandmother: “There is nothing to do at the house, except when we entertain.”⁸⁹ The idea to enrich Edith's life is encouraged even by The Countess Dowager, who tries to comfort her by emphasizing: "Edith, dear, you are a woman with a brain and reasonable ability. Stop whining and find something to do."⁹⁰ Consequently, Lady Edith pays attention to the advice given by her grandmother and finds out that, as stated by Lonsdale: “women’s magazines increasingly relied on advertising revenue and thus concentrated on articles which reinforced the gender stereotype of women, offering advice on issues such as childrearing, dealing with servants, and the latest fashion and electrical items.”⁹¹ Despite Lonsdale's claim that women at the beginning of the 20th century focused on a limited scope of topics, usually reflecting domestic work, Edith does not hesitate to speak openly about women's right to support the changing attitude towards women from previous, Victorian period.

Gender stereotypes do not concern only the upper class of the Downton Abbey TV series. Situations where men or women are exposed to the decision to choose their future life with respect to their gender roles influence servants as well. Unlike Lady Mary and Lady Edith, who represent women of the upper class, Alfred, the second footman, attempts to break gender stereotypes as he decides to change his footman's

⁸⁷ Barrett, “Victorian Women and Their Working Roles”, 6.

⁸⁸ Wiese, *Marriage, Sex and Love in Traditional and Conservative Edwardian England*, 7.

⁸⁹ Goddard, Andy, dir. Downton Abbey, Season 3 Episode 4, “Episode Four”, Aired October 7, 2012 on ITV. <https://www.primevideo.com/>.

⁹⁰ Goddard, Downton Abbey, Season 3 Episode 4.

⁹¹ Lonsdale, “We agreed that women were a nuisance in the office, anyway”, 470.

occupation. Following the trend of decline in domestic service, Hyams claims that new types of work emerged at the turn of the century. Despite cruel condition in, for instance, mill, this work started to be more appealing because it provided certain freedom in comparison to work in service."⁹² Alfred's passion for cooking appears more alluring as he claims while going through the market: "This is where I belong, I know it... working with food. Cooking. Preparing."⁹³ Not only does Alfred demonstrate his dissatisfaction with his position in the household, but he also does not hesitate to put his preferred occupation, as perceived by EdwardianPromenade: "Cooking, in its basic format, is seen largely as a feminine position."⁹⁴, on display. Despite Alfred's open discontentment in service where the working schedule, for instance, was highly influenced by the employers' desires, as supported by Thompson: "if they wanted you up in the middle of the night they did. Nobody had set hours in service."⁹⁵. Alfred's surrounding is depicted as relatively supportive, both from the working-class representatives and the upper-class representatives. To demonstrate an example of the support provided by the member of the working class, the butler states: "I reckon you work hard and you deserve to succeed."⁹⁶ Mr Carson appreciates a young man's devotion to develop his education and expand his range of skills.

In addition to the support from Mr Carson, the entire Grantham family with the servants demonstrate high hopes for a male servant to change his position in society. Unlike Mary and Edith, who had no choice but to face doubt arousing from their surroundings, Alfred is fortunate to develop his cooking abilities with the main cook Mrs Patmore's assistance. Mrs Patmore is in the storyline of *Downton Abbey* depicted as a woman of authority, with powerful voice and sense of details as the world of the cook is described according to Hyams who claims that the cook was in charge of the kitchen in the aristocratic household with certain authority because hostesses were judged by the abilities of their cook⁹⁷. Not only does Mrs. Patmore believe in the cooking abilities of men as she claims that some people say that the best cooks are

⁹² Hyams, *The Real Life Downton Abbey*, The Wages of Service.

⁹³ Goddard, Andy, dir. *Downton Abbey*, Season 3 Episode 9, "A Journey to the Highlands", Aired December 25, 2012 on ITV. <https://www.primevideo.com/>.

⁹⁴ "Of cooking & Genre", Edwardian Promenade, Last Accessed March 21, 2021, <http://www.edwardianpromenade.com/food/of-cooking-gender/>.

⁹⁵ Paul Thompson, *The Edwardians: The Remaking of British Society* (Bloomington: Indiana UP Print., 1975),30.

⁹⁶ John, Phill, dir. *Downton Abbey*, Season 4 Episode 5, "Episode Five", Aired October 20, 2013 on ITV. <https://www.primevideo.com/>.

⁹⁷ Hyams, *The Real Life Downton Abbey*, Food and Drink.

men”⁹⁸ but she even encourages Alfred and provides him with helpful advice regarding gastronomy. Contrary to Mrs Patmore's perspective on men in the kitchen, James, the footman, does not reciprocate the understanding of Alfred's passion. To express his lack of understanding, James comments that he does not wish to spend his life tied to a stove⁹⁹ and he indicates in the storyline of Downton Abbey that only women should practise Alfred's chosen occupation.

⁹⁸ Goddard, Downton Abbey, Season 3 Episode 4.

⁹⁹ John, Phill, dir. Downton Abbey, Season 4 Episode 5, “Episode Five“, Aired October 20, 2013 on ITV. <https://www.primevideo.com/>.

6. Sexuality in the Downton Abbey TV series

Downton Abbey TV series depicts sexuality between men and women as well as sexuality between men and men. An example of premarital sex and its consequences represents Lady Mary, the oldest daughter of Lord and Lady Grantham, and Turkish diplomat Mr Pamuk. The introduction of Mary and Mr Pamuk might be considered proper. They met each other while hunting which was a relatively common spare time activity of the upper class, alongside with, as mentioned by Tomida: “shooting game birds such as pheasants, partridges and grouse on their country estates, fishing, riding and playing polo.”¹⁰⁰ It should be mentioned that Tomida labels the activities aforementioned as: “Typical upper-class men’s popular leisure activities.”¹⁰¹ The hunting preference indicates Lady Mary's attempt to break down gender stereotypes as she also enjoyed hunting with other upper-class gentlemen.

Nevertheless, the support of acquaintance between young Lady Mary and Mr Pamuk expresses Mary's father and her grandmother: "Mary has more suitors tonight than[...]. Countess Dowager: I hope she judges them sensibly. Lord Grantham: No one is sensible at her age, and why should she be? That's our role."¹⁰² Lord Grantham's claim indicates the judgment of ancestors on the suitability of their daughter's potential suitors. Edwardian England was a period of time where changes in courting were achieved, as the Edwardian society promoted lesser impact of parents on the choices of their daughters, the role of parents was to stress that as Steinbach states: "to make appropriate choice of partner based in part of love."¹⁰³ Since the members of the Grantham family are present in the saloon, observing the process of interaction between Mary and Mr Pamuk, no inappropriate behaviour is expected from either Mary or Mr Pamuk.

Nevertheless, as soon as her companion is alone with Lady Mary, Mr Pamuk attempts to seduce her. As expected of a well-behaved upper-class woman, Mary refuses her seducer's suggestions claiming: "Mr Pamuk, I will not repeat your words to my father since I should hate to see you cast out into the darkness."¹⁰⁴ Mary's reaction includes reference to her father, which indicates the influence of parents on

¹⁰⁰ Tomida, “The History and Development of the English Class System”, 282.

¹⁰¹ Tomida, “The History and Development of the English Class System”, 282.

¹⁰² Ben Bolt, dir. Downton Abbey, Season 1 Episode 3, “Episode Three”, Aired October 10, 2010 on ITV. <https://www.primevideo.com/>.

¹⁰³ Susie Steinbach, *Woman in England 1760-1914 A social history*, Politics.

¹⁰⁴ Ben Bolt, dir., Downton Abbey, Season 1 Episode 3.

the lifestyle of a woman before marriage. In addition, according to Tosh, the straightforward proposal of Mr. Pamuk would not meet the expectations of a gentleman whose character: “should check his anger and prevent him from becoming a libertine.”¹⁰⁵ most likely would not be found suitable from the perspective of Mary's parents. In addition, Mr Pamuk attempts to seduce Mary one more time and enters her bedroom at night with no hesitation. Mr Pamuk reminds Mary of her options. She cannot ring a bell to call a maid. However, if the servant found Mary alone with her suitor in the middle of the night and even if Mary had strong bonds with servants and trusted the maid, which according to Hyams is: “not a very reliable premise”¹⁰⁶ rumours might arouse and tarnish Mary's reputation. Mary is shocked and emphasizes the inappropriateness of the gentleman's suggestions in her bedroom by asking: "Do you have any idea what you are asking? I would be ruined if they knew we had this conversation."¹⁰⁷ To which the Turkish diplomat pays no attention. The lust and physical attraction to Mary appear more powerful than the idea of marital sex.

Mary intended to keep the love affair between her and Mr. Pamuk in secret. However, Mary finds her lover dead in her bed. If found in such circumstances, the reputation of a single upper-class woman would be tarnished irrevocably. As a solution to her situation, Mary asks her mother and her lady maid Anna for help. Lady Grantham's reaction, who considers her eldest daughter to be pure and innocent, does not agree with the rising popularity of the "New Woman" concept. Therefore, Lady Grantham disagrees with a more benevolent attitude towards premarital sex when she claims that the world is not changing fast enough for Mary.¹⁰⁸ Gradually, Lady Mary starts to understand the consequences of the love affair with Mr Pamuk when she interferes with her mother: “I am a lost soul to you. I took a lover with no thought of marriage”¹⁰⁹ as she understood the strong bond between sex and marriage that was prioritized at the beginning of the 20th century. At this point, Downton Abbey TV series provides reflection of the stereotypical perspective on women who enjoyed sexual activities before being married, such as the "fallen woman" who,

¹⁰⁵ “MASCULINITY, 1560-1918: MEN DEFINING MEN AND GENTLEMEN”.

¹⁰⁶ Hyams, *The Real Life Downton Abbey*, The Aristocratic Marriage.

¹⁰⁷ Ben Bolt, dir., *Downton Abbey*, Season 1 Episode 3.

¹⁰⁸ Kelly, dir. *Downton Abbey*, Season 1 Episode 5.

¹⁰⁹ Kelly, dir. *Downton Abbey*, Season 1 Episode 4.

according to Furneaux: “had, or appeared to have, sexual experience outside of marriage”¹¹⁰ to which Mary relates due to the love affair with Mr Pamook. Nevertheless, the story of the upper class lady and her loss of virginity with Turkish diplomat is no longer safe. Mary, whose reputation is in danger, is under pressure to find a proper husband who would provide her with a suitable position in society. To achieve this objective, Lady Grantham attempts to remind Mary of the necessity of being married. Mary is not pleased with the idea of being forced to marry a man she does not know as she asked her mother: "How many times am I order to marry a man sitting next to me?"¹¹¹ which indicates a traditional way of making bonds between a man and woman in Edwardian England that might lead to marriage. Despite the changing attitude towards marriage, in comparison to the previous, Victorian period, the Edwardian society might be still described by Priestley who claims that in Edwardian society, the concept of marriage tended to be pre-arranged by parents or by attorneys with the intention to either unite two estates and therefore increase profitability or donate money to the estate that is in debt.¹¹² In the case of Mary, the purpose of marriage arranged by the parents is to secure her future life and position in a county. To emphasize the urgency of Mary's wedding, Lady Grantham states: "Now you are damaged goods", which reflects the fact that Mary is no longer being virtuous and therefore, the probability of beneficial marriage is lowered.

However, the development of Mary's character represents a shift in attitude towards sex which is a typical feature of the "The New Woman" concept. Mary, whose character is at the very beginning of the storyline disgraced by a love affair with Mr. Pamuk, does not hesitate to expose herself and engage in love affair one more time with a *Viscount Gillingham*. Mary does not wish to marry unless she evaluates all aspects of marriage, including sex and cooperation in that matter. To achieve this objective, Mary is willing to spend a night with Viscount Gillingham. Yet, she is not ready to face the consequences of her behaviour and decides to use a protection to prevent pregnancy. However, the perspective on sex protection was rather dismissive and as supported by Steinbach: "contraception was not considered respectable"¹¹³ to which Mary attempts to avoid and sends her maid to buy the

¹¹⁰ "Victorian Sexualities", British Library, Last Accessed March 21, 2021. <https://www.bl.uk/romantics-and-victorians/articles/victorian-sexualities>.

¹¹¹ Kelly, dir. *Downton Abbey*, Season 1 Episode 5.

¹¹² Priestley, *The Edwardians*, 67.

¹¹³ Susie Steinbach, *Woman in England 1760-1914 A social history*, Controlling Fertility.

protection instead. To explain her position, Mary claims: "You see, I just cannot go to the shop and buy something. What if I were recognized?"¹¹⁴. Mary, a member of the upper-class family, does not wish to be recognized because buying contraception might damage her reputation which is supported by Steinbach who claims that mainly aristocratic families refused the idea of birth control. The hesitation to accept birth control among the aristocracy was based on the need to continue in the family dynasty. Property reasons influenced the opinion of aristocracy on the subject matter as well. "¹¹⁵Since the aim of sex between Mary and Viscount Gillingham was not to conceive but to explore the sexual desire of both partners, Mary wishes not to be seen with contraception. Therefore, the attitude of Mary towards the sexual experience with Viscount Gillingham represents the behaviour of The New Woman who, according to Steinbach: "might even pursue sexual pleasure for its own sake"¹¹⁶ and not to continue in the family dynasty.

To contrast a relationship between an upper-class woman and an upper-class man, the *Downton Abbey* TV series includes a perspective on homosexuality and its consequences on *Downton Abbey* characters. The depiction of homosexuality demonstrates Thomas Barrow, the first footman. Viewers of *Downton Abbey* might notice slight hints of Thomas's sexual preferences as noted by Lord Grantham and Mr Bates during the stay of Mr Pamuk, to whom Thomas serves as a valet: "Lord Grantham: I hope Thomas doesn't mind. Mr. Bates: I gather he cheered up when he saw the gentleman."¹¹⁷ However, one of the direct steps to reveal Thomas' sexuality was taken when a new footman James, enters the *Downton Abbey* TV series. The attraction to James appears so strong that Thomas forgets the conservative approach to the homosexuality of Edwardian Britain as described by Adut: "Britain stood out at the turn of the 20th century as the only country in Western Europe that criminalized all male homosexual acts with draconian penalties."¹¹⁸ Even though the prosecution and ruined public image endanger Thomas' future, Thomas reveals his preferences and attempts to seduce James.

¹¹⁴ Catherine Morshead, dir. *Downton Abbey*, Season 5 Episode 2, "Episode Two", Aired September 28, 2014 on ITV. <https://www.primevideo.com/>.

¹¹⁵ Susie Steinbach, *Woman in England 1760-1914 A social history*, Controlling Fertility.

¹¹⁶ Susie Steinbach, *Woman in England 1760-1914 A social history*, Prostitution and Venereal disease.

¹¹⁷ Bolt, dir. *Downton Abbey*, Season 1 Episode 3.

¹¹⁸ Adut, "A Theory of Scandal: Victorians, Homosexuality, and the Fall of Oscar Wilde," 214.

James does not reciprocate Thomas' interest, and to demonstrate his heterosexual preferences, he notes towards the kitchen maid Ivy: "Ivy, [...] you look very tasty yourself this morning."¹¹⁹ The purpose of such note is to show heterosexual preference and to demonstrate masculinity in front of Mr Barrow, because as Saxová evaluates: "the manliness had to be cautiously maintained"¹²⁰ in order not to be categorized as a gay man. Furthermore, to demonstrate his disapproval of Thomas's sexual orientation, James insists on Thomas' dismissal as he finds a loss of position in the Downton Abbey household proper punishment for breaking the law.

As soon as Downton Abbey's inhabitants find out about Thomas's crime, three approaches to the inconvenience arouse. One of the most radical reaction performs Mr Carson, the butler, as he expresses disgust and emphasizes the seriousness of Thomas's crime: "I do not need to tell you that this is a criminal offence! You should be horsewhipped."¹²¹ which indicates that he does not express any sign of sympathies towards Thomas. In his own defence, Thomas claims that "When you are like me, Mr Carson, you have to read the signs because no one dares to speak out."¹²² The hesitation to publicly express a homosexual preference in Edwardian Britain might be caused due to consequences of such behaviour. Not only was the hesitation based on the strict law, but the public image of the individual might also have been tarnished, as supported by Sharma: "Homosexual identity was always accompanied by a fear of punishment, or later a fear of rejection in society."¹²³ In Thomas's case, the exposure of his sexuality represents a threat to his position in the Downton Abbey household.

The second approach represents Mrs Hughs, the housekeeper. Unlike Mr. Carson, whose reaction resembles the Victorian and early Edwardian social approach to homosexuality, Mrs Hughs represents a character expressing sympathies towards the footman. Mrs Hughs even attempts to analyze the misunderstanding between Thomas and James: "I think James may led him on. I don't mean deliberately. He

¹¹⁹ David Evans, dir. Downton Abbey, Season 3 Episode 7, "Episode Seven", Aired October 28, 2012 on ITV. <https://www.primevideo.com/>.

¹²⁰ Saxová, "Changing Perspectives," 53.

¹²¹ Evans, dir. Downton Abbey, Season 3 Episode 7.

¹²² Evans, dir. Downton Abbey, Season 3 Episode 7.

¹²³ "Conclusion", The Perception of Male Homosexuality in Great Britain from the 19th century to the Present, Last Accessed March 21, 2021, <http://cle.ens-lyon.fr/anglais/civilisation/domaine-britannique/the-perception-of-male-homosexuality-in-great-britain-from-the-19th-century-to-the-present>.

may have given Thomas a wrong impression without meaning to.”¹²⁴ In addition, Mrs Hughs notes his services to the king and the country, as Thomas was wounded in a war. The reference to the Great War might influence Mr. Carson standpoint, as Edwardians regarded wounded men from the Great War highly. At this point, Mr. Carson reminds the illegality of Thomas actions. The loss of position in a household is put to the contrast of Thomas's prosecution.

The last action performs Lord Grantham, who represents the head of the Crawley family, as he does not express surprise when informed about the allegations towards Thomas's behaviour. The lack of surprise to homosexuality allegation among the staff members is reflected in his claim: "It is not as we all didn't know, about Thomas. If I shouted blue murder every time someone tried to kiss me at Eton, I would have gone hoarse in a month”¹²⁵ The progressive approach, expressed by Lord Grantham to the same-sex relationship, is even more visible when he prevents Thomas's prosecution. To achieve this objective, Lord Grantham attempts to influence the statement to the police of young footman Alfred: "Thomas does not choose to be the way he is. What harm was done, really? That his life should be destroyed for it?"¹²⁶ by which Lord Grantham expresses the belief that sexual orientation is not under the influence of personal choice. The positive attitude towards homosexuality might be supported by Michael Bailey: "A recent survey found that those who believed that homosexuals are "born that way" held significantly more positive attitudes towards homosexuals than subjects who believed that homosexuals "choose to be that way" and/or learn to be that way."¹²⁷ which corresponds with an attitude of Lord Grantham, as he explains to Alfred that a personal choice does not have a part to play in the matter of sexual orientation.

To summarize, the Downton Abbey TV series provides a perspective on both heterosexuality and homosexuality. The depiction of the love affair between Lady Mary and Mr Pamuk demonstrates a violation of Edwardian respect towards marital sex. Furthermore, Lady Mary's situation refers to marriage as a way to secure the future of an aristocratic woman. The love affair between Lady Mary and Viscount

¹²⁴ David Evans, dir. Downton Abbey, Season 3 Episode 8, "Episode Eight", Aired November 4, 2012 on ITV. <https://www.primevideo.com/>.

¹²⁵ Evans, dir. Downton Abbey, Season 3 Episode 8.

¹²⁶ Evans, dir. Downton Abbey, Season 3 Episode 8.

¹²⁷ J. Michael Bailey, Richard Pillard," A Genetic Study of Male sexual orientation", *Archives of General Psychiatry* 48, no.1 (January 1992): 1089.

Gillingham, on the other hand, indicate a shift in approach towards premarital sex and includes reference to contraception used to enjoy love affairs outside of marriage without unwanted pregnancy that might tarnish the reputation of Lady Mary. Furthermore, the storyline of Downton Abbey includes three approaches towards homosexuality. The first approach of Mr Carson, who expresses a negative attitude towards homosexuality. The second approach of Mr Hughes, who finds Mr Barrow's attempt to seduce James as a misunderstanding and finally, Lord Grantham, who not only expresses reluctance towards the presence of homosexuality in the household, he even prevents prosecution of a young man accused of homosexuality.

7. Social Classes in the Downton Abbey TV series

Downton Abbey TV series offers rather detailed insight into the social classes of the Edwardian period. One of the first situations, depicted in Downton Abbey's storyline, reflecting social classes of the Edwardian period, concerns Mathew Crawley and his mother, Isabel Crawley. Mathew Crawley, whose occupation is of a lawyer, and Mrs Crawley, a widowed wife of a doctor, represent the middle class and, as Mrs Crawley specifies: "upper middle class!"¹²⁸ This note aims to demonstrate awareness of her position in the society and subclassification of the middle class of Edwardian England. However, due to the right to inherit property and title of Earl, Mathew serves as an example of upward social mobility and as mentioned by Tomida: "Social mobility in England exists in both directions"¹²⁹ Mathew was fortunate to move up on the social ladder. Initially, Mathew does not approve of the social status changes and argues that he is completely satisfied with a life of a middle-class man. The perspective of a middle-class man on the housing condition and the number of servants described by Helgadóttir as: "something smaller with much fewer staff and fewer formalities."¹³⁰ To support the satisfaction of the middle-class status, Mathew claims: "We do not need a butler or a valet if it comes to that. We always managed perfectly well with a cook and a maid"¹³¹ by which Mathew refers to the limited number of servants common among the middle-class families.

On the other hand, the upper-class family members are not pleased by the arrival of the middle-class family to Downton and do not hesitate to remind differences between classes. The invitation to dinner aims to introduce two families. Its process demonstrates a clash between two different perspectives on the life of the upper and middle class. Lady Sybil would like to know the daily schedule of the middle-class citizens: "What do you do with your time?"¹³² to which Mathew reacts: "I have got a job in Rippon. I said I will start tomorrow."¹³³ Mathew's perspective on everyday schedule differentiates from the perspective of the upper-class men who, as stated by Strnadová: "did nothing for having such a powerful position, so they were simply

¹²⁸ Ben Bolt, dir. Downton Abbey, Season 1 Episode 2, "Episode Two", Aired October 3, 2010 on ITV. <https://www.primevideo.com/>.

¹²⁹ Tomida, "The History and Development of the English Class System", 274.

¹³⁰ Helgadóttir, "The Edwardian Era as Depicted in Downton Abbey", 16.

¹³¹ Bolt, dir. Downton Abbey, Season 1 Episode 2.

¹³² Bolt, dir. Downton Abbey, Season 1 Episode 2.

¹³³ Bolt, dir. Downton Abbey, Season 1 Episode 2.

born to be rich”¹³⁴ Nevertheless, members of the middle class did not rely on their ancestors' achievements in the same manner as the members of the upper class and were expected to work. The preferred occupation was found in, according to Holland: “suitable business or in professions such as law or medicine”¹³⁵ Despite the fact that Mathew refuses to accommodate to the lifestyle of the upper class, his income-producing activities reflect expectations of the middle class citizens. The promotion to the upper-class position includes giving up on values of the middle-class man to cherish traditions of aristocratic ancestors and contribute to the country house

The matter of income and differences in attitude towards money are not the only subjects discussed at the dinner table in *Downton Abbey's* storyline, but the reference to spare time activities of the upper and middle class is present as well. The entertainment in the form of hunting or sports activities, which were rather typical of the upper class, is encouraged by Mary, who claims: "Families like ours are always hunting families."¹³⁶ by which she puts an aristocratic family to the contrast with middle-class families whose leisure time activities included, according to Tomida: “reading, going to see plays, visiting famous historical buildings and sites, which stimulate their intellect.”¹³⁷ So that members of the middle class combined entertainment and personal development.

Further in *Downton Abbey's* storyline, Mathew gradually accommodates to customs and traditions and realizes the importance of the upper class on the life of the working class. Mathew who insists on dismissal of his valet, as he finds his services: “The superfluous to our style of living”¹³⁸ refers to his life as a middle-class lawyer who is not used to being surrounded by a large number of servants. Nevertheless, Mathew does not realize the consequences of valet's dismissal. As mentioned before, life in service was perceived with respect and even though, as stated by Maloney: "Even the more aristocratic homes were beginning to cut back by the turn of the century."¹³⁹ Lord Grantham insists on keeping the valet in the

¹³⁴ Barbora Strnadová, “Social and Cultural Development of British Society as Depicted in *Downton Abbey* TV Series” (Bachelor’s Diploma Thesis, Masaryk University, 2015), 40.

¹³⁵ Holland, *Edwardian England*, 66.

¹³⁶ Bolt, dir. *Downton Abbey*, Season 1 Episode 2.

¹³⁷ Tomida, "The History and Development of the English Class System", 284.

¹³⁸ Bolt, dir. *Downton Abbey*, Season 1 Episode 2.

¹³⁹ Maloney, *Life Below Stairs*, 16.

household of Downton Abbey. The purpose of Lord Grantham's decision is to remind Mathew of the commitment to the working class that is to provide employment. Consequently, Mathew Crawley decides not to dismiss the valet, and starts actively using his services, which indicates gradual accommodation to the lifestyle of upper class men.

On the other hand, social mobility might represent a decline on the social ladder as Tomida reminds that social mobility exists in an upward and downward direction".¹⁴⁰ which is demonstrated on Ethel. Ethel represents a member of the working class because she works as a maid in Downton Abbey's household. Nevertheless, Ethel does not hesitate to put her determination to improve her social status on display when she claims that she wants the best for herself and that she is not ashamed of it¹⁴¹ Blindfolded by her determination, Ethel spends a night with an officer and consequently gets pregnant. In contradiction to her vision of a higher position on the social ladder, Ethel is dismissed from the maid's position and to take care of her baby; she starts working as a prostitute. The perspective on women working as prostitutes at the beginning of 20th century Britain was highly influenced by the picture created in Victorian society. The shift from the position of a maid in an aristocratic household to working as a prostitute represents a rather significant social decline to Ethel because Joyce claims that prostitution was a symbol of sinfulness and degradation in society".¹⁴² The general picture of the prostitute with a baby at the beginning of the 20th was highly negative as well, which is supported by Joyce: "The prostitute was also far from the ideal mother figure"¹⁴³ because children were perceived as a symbol of purity and innocence, the opposite of a woman working on the streets.

Furthermore, prostitution was frequently condemned and was considered a social taboo in Edwardian society. The negative attitude towards prostitution is demonstrated on Carson, the butler. Mr Carson does not express any sympathies towards Ethel and criticizes any changing attitudes towards women who lost their reputation and declined on the social ladder as a world that is "weaker and less

¹⁴⁰ Tomida, "The History and Development of the English Class System", 274

¹⁴¹ Ashley Pearce, dir. Downton Abbey, Season 2 Episode 1, "Episode One", Aired September 18, 2011 on ITV. <https://www.primevideo.com/>.

¹⁴² Fraser Joyce, "Prostitution and the Nineteenth Century : In Search of the 'Great Social Evil'" *Journal of Undergraduate Research* 1, no: 1(2008):1.

¹⁴³ Joyce, "Prostitution and the Nineteenth Century", 1.

disciplined".¹⁴⁴ Mr Carson refers to the Victorian understanding of female prostitution, which was attributed as: "vice-ridden, criminal and poor."¹⁴⁵ To find reputable employment for women working as a prostitute was very difficult. Poverty was one of the motivating factors for prostitution. Such circumstances might motivate Ethel to choose to work as a prostitute since she explains the limited scope of working opportunities: "A bit of scrubbing. There are not many places I can take the baby."¹⁴⁶ Therefore, Ethel starts working as a prostitute to provide her child with better living condition.

The power of the upper class and its influence on working class, particularly, is demonstrated in the storyline of *Downton Abbey* TV series as well. The superiority of the upper class to the working class is demonstrated mainly by conservative characters such as the Countess Dowager who claims: "It is our job to provide employment. An aristocrat with no servants is much use to the county as a glass hammer."¹⁴⁷ The Countess Dowager's perspective on the aristocratic lifestyle demonstrates a sense of responsibility towards the working class yet she indicates the dependency of the upper class on the servitude of the working class. It should be noted that season three, episode one marks spring 1920, two years after the Great War. Therefore, the statement of the Countess Dowager does not correspond with Edwardian England, which according to Maloney marks the last period of golden age between the division of upstairs and downstairs¹⁴⁸ and more modest living condition of the aristocracy at this time period.

Lives of servants, depicted in the *Downton Abbey* storyline, demonstrates both prestige and strict rules to be observed. Working for an employer of "an elevated social position"¹⁴⁹ was held in high regard, and servants were aware that the position was prestigious. As a reminder of the status which working in a service provided, Mr Carson claims: "I should remind you that there are plenty of young girls who would be glad of a position in this house."¹⁵⁰ The claim of Mr Carson was targeted

¹⁴⁴ Jeremy Webb, dir. *Downton Abbey*, Season 3 Episode 6, "Episode Six", Aired October 21, 2012 on ITV. <https://www.primevideo.com/>.

¹⁴⁵ Joyce, "Prostitution and the Nineteenth Century", 1.

¹⁴⁶ Brian Kelly, dir. *Downton Abbey*, Season 2 Episode 5, "Episode Five" Aired October 16, 2011 on ITV. <https://www.primevideo.com/>.

¹⁴⁷ Jeremy Webb, dir. *Downton Abbey*, Season 3 Episode 1, "Episode One" Aired September 16, 2012 on ITV. <https://www.primevideo.com/>.

¹⁴⁸ Maloney, *Life Bellow Stair*, 15.

¹⁴⁹ Maloney, *Life Bellow Stair*, 15.

¹⁵⁰ Ben Bolt, dir. *Downton Abbey*, Season 1 Episode 3, "Episode Three", Aired October 10, 2010

at a young maid, Gwen, who wishes to leave service to become a secretary. Her determination is not supported by the vast majority of servants because, as Maloney claims: “They saw marriage as the only acceptable reason for a young girl to leave service.”¹⁵¹ Nevertheless, Gwen, a member of the working class, attempts to influence her destiny by applying for a middle-class job and consequently contributes to the decreasing number of servants, typical of 20th century Britain.

Working in service in the household of the aristocratic family was associated with rules to be observed. The consequences of overstepping the line between aristocracy and the life of the working class represents Edna, a maid. Edna falls in love with Thomas Branson, who is considered a member of the Crawley family at the time of the love affair. He is, therefore, higher up on the social ladder. Edna, nevertheless, does not hesitate to put her affections for Thomas on display which leads to Edna's dismissal. Edna is confused about her dismissal and asks for an explanation. Mrs Hughs provides the answer: "There are rules to this way of life, Edna. And if you are not ready to live by them, then it is not the right life for you."¹⁵² The answer of Mrs Hughs refers to strict rules by which servants of Edwardian England were supposed to live. The rules meant limitations in multiple areas, married life, for instance, as Maloney mentions: “the majority of indoor staff was expected to remain single”¹⁵³ and to respect the line between upstairs and downstairs which Edna did not consider and based on the lack of respect towards this particular rule was dismissed.

Following the trend of reduction in the number of servants, the Grantham family starts to accommodate to the rising popularity of lower number of servants in aristocratic households. Multiple reasons led to the decrease in the number of personnel, and Hyams summarizes that some aristocrats were not able to accommodate to the modernization of the 20th or ended in endless debt.¹⁵⁴ Not only the question of income influenced the number of servants in the aristocratic household. The servants' working schedule was rather strict, and as Mr Carson, the butler, explains to Lord Grantham the reasoning behind handing a notice of a maid:

on ITV. <https://www.primevideo.com/>.

¹⁵¹ Maloney, *Life Below Stair*, 156.

¹⁵² Andy Goddard, dir. *Downton Abbey*, Season 3 Episode 9, “A Journey to the Highlands” Aired December 25, 2012 on ITV. <https://www.primevideo.com/>.

¹⁵³ Maloney, *Life Below Stair*, 170.

¹⁵⁴ Jack Hyams, *The Real Life Downton Abbey*, Money.

"Carson: Her man wants her to be free in the evenings."¹⁵⁵ Life in service was challenged by a rising number of employments which provided members of the working class with multiple benefits, including more flexible working schedule. Furthermore, the modification in the number of servants was sometimes initiated by employers themselves whose income status did not reach the same level anymore. Downton Abbey TV series provides perspective on a gradual accommodation to the rising popularity of more modest living standards typical of the interwar period.

¹⁵⁵ Minkie Spiro, dir. Downton Abbey, Season 6 Episode 1, "Episode One" Aired September 20 2015 on ITV. <https://www.primevideo.com/>.

Conclusion

The aim of the thesis was to analyse Edwardian society from multiple different perspectives and to provide reflection in the storyline of *Downton Abbey* TV series. The first topic discussed in the thesis represents Gender Stereotypes. Firstly, the theoretical part focused on explaining primogeniture inheritance with legal device entail. The matter of primogeniture inheritance and its stereotypical approach to women is reflected in Lady Mary's character. Despite her determination to push boundaries of ownership, Mary is forced to give up on the idea of women being in charge of large households in Edwardian England. Lady Mary's situation reflects respect towards the importance of traditions as Lord Grantham cherishes the rules of primogeniture inheritance at the expense of his daughter's future. Despite the initial determination of Lady Mary to manage *Downton Abbey* estate on her own, she gradually accepts the rightful heir to *Downton Abbey*, Mathew Crawley. The marriage between Lady Mary and Mathew confirms the idea that to compensate limited access to family fortune due to primogeniture inheritance and to secure a woman's future in Edwardian England was marriage.

Furthermore, the thesis provides perspective on the rising popularity of women's economic independence in post-war Britain. The thesis elaborates mainly on one particular vocation, journalism. Journalism is in the thesis, titled as *British Society Reflected in The World of Downton Abbey*, depicted as a platform that allowed women to publish their opinion. In the storyline of the *Downton Abbey* TV series, the role of publisher, who hankers to differentiate from the pre-war aristocratic lifestyle, is taken by Edith. The character of Edith mirrors the emancipation of women typical of post-war Britain. Also, the thesis attempts to depict a clash between two approaches towards the financial independence of women. The thesis provides The Countess Dowager's approach and her contrary character because she motivates a young woman to shift from the stereotypical perspective on women, yet disagrees with women putting their opinion on display. Secondly, the thesis points out Lady Edith's approach, as she embraces the virtues of "The New Woman, a concept targeted at women's emancipation and shift from the stereotypical picture of women typical of the Victorian period.

The thesis elaborates on the sexuality of both men and women. The matter of sexuality and the act of premarital sex, which is depicted in the love affair between Lady Mary and Mr Pamuk, demonstrates a violation of the Edwardian tradition of marital sex. The premarital sex in season one, episode three that mark March 1913, is not perceived by Crawley family

members as progressive in terms of the sexual freedom of women but instead introduces consequences of such behaviour in the Edwardian period. The character of Mary nevertheless develops and season five, episode two, which marks April 1924, brings a perspective on a female birth-control and love affair outside of marriage, which confirms rising popularity of the New Woman concept.

The thesis is restricted to male homosexuality only because only gay men occur in *Downton Abbey*. To conclude, three major approaches towards homosexuality are presented in the storyline of *Downton Abbey*. Mrs Carson, who represents the head of the working class in the *Downton Abbey* TV series, expresses hostility to homosexuality and reflects a stereotypical attitude towards homosexuality in the Victorian and Edwardian period. Mrs Hughs, on the other hand, represents progressiveness in her approach to homosexuality as she does not express any negative attitude towards homosexuality. Lastly, Lord Grantham, who shares a similar point of view with Mrs Hugh, prevents the prosecution of a gay man in the aristocratic household, which confirms the idea that aristocracy and its close surrounding could avoid severe consequences of sodomy allegation.

The thesis furthermore depicts the social structure of Edwardian England. The theoretical part attempted to narrow down differences between individual classes and demonstrate these findings in *Downton Abbey's* storyline. Both upward and downward social mobility is present. Upward social mobility and accommodations to the lifestyle of the upper class are demonstrated on Mathew Crawley, who shifts from the middle-class lawyer to the heir to aristocratic estate thanks to aristocratic ancestors. On the other hand, downward mobility is mentioned as well. Ethel, standing in the prestigious position of a maid in an aristocratic household, does not respect the borderline between classes and, consequently, ends as a prostitute, which means social degradation and a lower position on the social ladder. Both examples included in the thesis explain the difference between upward and downward social mobility, reflect features of the lower, middle and upper class of Edwardian England.

The last chapter of the thesis provides explanation of popular culture and reflects *Downton Abbey* in popular culture. The thesis concludes that the *Downton Abbey* TV series achieved significant popularity. Both positive and negative reviews of historians are presented. Positive feedback was provided for a rather accurate depiction of some historical events, such as the Spanish flu epidemic. The directors of *Downton Abbey* precisely imitated the nature of the virus. On the other hand, a negative review was provided from the linguistic perspective

due to questionable usage of a noun phrase. In addition to criticism of the language used, the interclass relationships, depicted in the storyline of Downton Abbey, are evaluated as far too close. Therefore, it should be recommended to appreciate Downton Abbey for its plot and to use reputable sources for verification purposes.

Resumé

Tématem této bakalářské práce je zanalyzovat období edwardiánské Británie z několika různých hledisek a nabídnout reflexi těchto hledisek v primárním zdroji, Panství Downton. Tato bakalářská práce se skládá ze čtyř kapitol, z nichž každá obsahuje teoretickou i praktickou část.

První teoretická kapitola řeší otázku genderových stereotypů. Úvod této kapitoly představuje obecnou charakteristiku genderových stereotypů. Po obecné charakteristice následuje reflexe genderových stereotypů v otázce primogeniturního dědictví. V této části bakalářské práce je diskutována znevýhodněná pozice žen způsobená preferencí prvorozeného legitimního syna v následnickém systému. S ohledem na primogenituru a „entail“ je představena pozice aristokratické dcery Lady Mary a její emancipace za boj o rovnocennost v otázce dědictví Panství Downton. Práce představuje podporu Lady Mary z řad ženských protagonistek Panství Downton. Tato podpora Lady Mary a jejího vysněného nároku na Panství Downton představuje emancipaci žen, jež byla v Británii na začátku dvacátého století v rozkvětu. Navzdory počátečnímu odhodlání Lady Mary však práce dochází k závěru, že Panství Downton navrhuje mladé ženě sňatek s právoplatným dědicem jako zajištění budoucnosti a přístupu k rodinnému majetku. Praktická část práce tedy v tomto konkrétním případě poukazuje na stereotypní představu žen a jejich závislosti na mužích.

Bakalářská práce nabízí v první kapitole i pohled na pracovní příležitosti žen dvacátých let dvacátého století. Práce se zaměřuje především na žurnalistiku jako platformu, která pomáhala ženám zveřejnit své názory. Žurnalistika je využita jako příklad pracovní příležitosti pro ženy po první světové válce a zobrazení boje za finanční nezávislost aristokratických žen v tomto období. Roli ženy, která pronikne do světa žurnalismu, představuje v praktické části bakalářské práce Lady Edith, která navzdory nesouhlasu své rodiny přijme pozici v této sféře. Cílem této části práce bylo tedy zmapovat postupnou proměnu aristokratické ženy a reakce jejího blízkého okolí na tuto osobní proměnu.

Druhá kapitola bakalářské práce se zaměřuje na otázku sexuality. Teoretická část této kapitoly nabízí perspektivu na společenské předpoklady týkající se sexuálních zkušeností žen před i po uzavření manželství. Lady Mary slouží jako ukázka společenské degradace způsobené předmanželskou aférou a v té době stále převažujícím názorem, že sexuální praktiky jsou pouze otázkou manželského svazku. Následně představuje benevolentnější přístup k sexualitě žen s rostoucím trendem „The New Woman“. Za největší pokrok

k sexualitě žen je v práci považováno období po první světové válce, kdy docházelo k uvolňování stereotypu předmanželského sexu a rozvoji antikoncepce. Reflexi této problematiky nabízí situace Lady Mary, která neváhá znovu riskovat svoji reputaci na úkor milostné aféry s Vikomtem Gillinghamem. V porovnání se svoji první sexuální zkušeností však Lady Mary považuje zhodnocení vzájemné přitažlivosti jako základ pro úspěšné manželství. Ve spojitosti s Lady Mary a Vikomtem Gillinghamem nabízí primární zdroj pohled na využití antikoncepce a jejího negativního přijetí Edwardiánskou Anglií.

Druhá kapitola dále zahrnuje negativní přístup k homosexualitě v dobách Viktoriánské a Edwardiánské Anglie. Argumenty použité při psaní této práce poukazují na převažující názor, v dobách Edwardiánské Anglie, že homosexualita znamenala společenskou degradaci a byla výsledkem mentální nezpůsobilosti jedince. Praktická část této kapitoly používá příklad Thomase, který se setkává se negativním přijetím své sexuální orientace ze strany svého kolegy, do kterého byl zamilován, a ze strany svého nadřízeného, pana Carsona. Pan Carson reprezentuje negativní postoj k homosexualitě a připomíná nelegalitu Thomasových činů. Lord Grantham, který reprezentuje vyšší třídu Edwardiánské Anglie a zabrání dalšímu policejnímu vyšetřování, však potvrzuje tvrzení podpořené v teoretické části, že členové aristokracie měli v dobách Viktoriánské a Edwardiánské Anglie větší šanci vyhnout se problémům se zákonem ve spojitosti s homosexualitou.

Třetí kapitola se věnuje sociální hierarchii Edwardiánské společnosti. Za tímto účelem praktická část upíná pozornost především na právníka Mathewa Crawleyho, jeho matku, služebné Ednu, Gwen a Ethel. Mathew je v rozboru díla Panství Downton porovnáván z několika hledisek s aristokratickou vrstvou společnosti. Přesněji řečeno, z hlediska financí, služebnictva a volnočasových aktivit. Účelem porovnání způsobu života právníka a aristokratické rodiny je poukázat na rozdíly mezi společenskými vrstvami a přizpůsobení se aristokratickému způsobu života Edwardiánské Anglie. Tato kapitola tedy poukázala na rozdílný pohled střední a vyšší třídy na přísun peněz, pohled na volnočasové aktivity a styl bydlení. V případě služebné Edny bakalářská práce upozorňuje na osobní život služebnictva v aristokratických rodinách. Práce poukazuje především na výběr partnera a na následky, které vznikaly při porušení společenských konvencí. Rozbor druhé postavy, Gwen, zdůrazňuje trend nižšího počtu služebnictva v aristokratických rodinách na začátku dvacátého století v Británii. Odhodlání Gwen znázorňuje zvyšující se standardy pracující třídy na začátku dvacátého století v Británii.

Kromě střední a vyšší třídy se tato kapitola zaměřuje i na pracující třídou Edwardiánské Anglie. Z důvodu rozsáhlosti tohoto tématu se práce zabývá převážně služebnictvem v aristokratických rodinách. V teoretické části byla zmíněna prestiž, se kterou byla práce ve službě spjatá. Toto tvrzení bylo následně potvrzeno při rozboru primárního zdroje. Podporu tohoto tvrzení lze nalézt přímo u nejvyššího člena služebnictva, pana Carsona, který vyčítá služebné Gwen rozhodnutí odejít ze služby a tím tak přispět ke skromnějšímu počtu služebnictva sloužících aristokratickým rodinám na začátku dvacátého století v Británii. Rozbor postavy Gwen zdůrazňuje trend nižšího počtu služebnictva v aristokratických rodinách. Odhodlání Gwen znázorňuje zvyšující se standardy pracující třídy. V případě služebné Edny bakalářská práce upozorňuje na osobní život služebnictva v aristokratických rodinách. Práce poukazuje především na výběr partnera a na následky, které vznikaly při porušení společenských konvencí.

Další rozbor primárního zdroje se zaměřuje na dodržování hranice mezi pracující a aristokratickou vrstvou společnosti. Život ve službě byl spojován s přísnými pravidly, které bylo třeba dodržet. Nicméně, tyto pravidla a hranici mezi společenskými vrstvami nedodrží služebná Edna a je propuštěna ze služby. Konkrétní porušení hranice spočívá ve svedení aristokratického člena domácnosti. Navzdory klesajícímu vlivu aristokracie na začátku dvacátého století a skromnějším podmínkám života vyšší vrstvy se tato hranice mezi vyšší a pracující třídou stále dodržovala. Edna je tedy příkladem porušení pravidel a následného potrestání. Podobný osud potkáva služebnou Ethel, která porušením pravidel též přispěje k nižším číslům služebnictva, která jsou typickým znakem začátku dvacátého století v Británii.

Poslední kapitola se zabývá pohledem na primární zdroj z hlediska populární kultury. Kapitola je uvedena obecnou charakteristikou populární kultury a je dále aplikována na primární zdroj, *Panství Downton*. Práce nabízí pohled na *Panství Downton* z hlediska popularity. Předložená argumentace v práci indikuje vysokou oblíbenost tohoto seriálu. *Panství Downton* obdrželo i smíšenou kritiku od historiků a lingvistů. Pozitivní reakci obdrželo vyobrazení některých historických událostí, jako například epidemie Španělské chřipky, jejíž vyobrazení se objeví i v rozboru primárního zdroje a práce shledá toto vyobrazení minulosti jako zdařilé. Negativní recenzi však obdržel seriál z lingvistického hlediska kvůli některým použitým frázím. Další negativní recenzi obdrželo vyobrazení vztahů mezi společenskými vrstvami, které jsou v *Panství Downton* spíše nerealisticky pozitivní.

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Attachments

Je však nutné její postoj považovat za velmi pokrokový a ve skutečnosti také za velmi nepravděpodobný.¹⁵⁶

¹⁵⁶ Denisa Hrnčířová, “Genderové stereotypy v současném britském historickém kostýmním dramatu. Komparace Panství Downton a Pana Selfridge,” (Diploma thesis, Charles University in Prague, 2017) 37.