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Male Characters in the works of Mona Caird and Sarah Grand

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Z á s a d y p r o v y p r a c o v á n í :

Sarah Grand a Mona Caird představují méně známé prozaičky konce 19. století a počátku 20. století. Častým tématem obou autorek byly vztahy mezi mužem a ženou. Vzhledem k tomu, že přechod z 19. do 20. století byl i momentem významných změn v této oblasti, se práce zaměří na hlavní tendence těchto spisovatelek v zobrazování mužských postav. Hlavní část práce poskytne analýzu vybrané prózy (Grand: *Ideala*, 1888 a *The Heavenly Twins*, 1893; Caird: *The Daughters Of Danaus*, 1894 a *A Romance Of The Of The Moors*, 1891) a esejistické tvorby Mony Caird (*The Mortality of Marriage and Other Essays on the Status and Destiny of Woman*) s cílem zmapovat a) povahové rysy mužských postav s důrazem na b) jejich přístup k ženám, které ztělesňují viktoriánské stereotypy nebo jejich odvržení (tzv. *new woman*). Práci zakončí kapitola shrnující předchozí analýzu.

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V Pardubicích dne 30. 3. 2011

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Abstract

The aim of this research paper is to analyze the behaviour towards women of male characters in selected prose by Mona Caird and Sarah Grand.

First, the thesis deals with 19th century women's writing, where these two authors have a place of honor. The goal is to show that despite male rejection women as writers, women were able to enter the predominantly masculine world of the 19th century Britain in great numbers.

It was necessary that to understand "The Women Question" in general and pay attention to the most speculated topic of that time; the New Woman and the idea of Eugenics.

After insulting all important sources, it was then possible to start the analysis of the particular works of Mona Caird and Sarah Grand, whose common themes are the relationships between men and women.

The research deals with different men's behaviors towards the Victorian type of woman and the New Woman.

Key words: Women Writing, Women Question, New Woman, Masculinity, Eugenics, Mona Caird, Sarah Grand

Abstrakt

Záměrem této práce je zanalyzovat vztahy mužů a žen ve vybrané próze od Mony Caird a Sarah Grand. Práce se nejprve zabývá ženami 19. století, působícími jako spisovatelky, mezi kterými mají své zasloužené místo tyto autorky, Mona Caird a Sarah Grand. A dále se snaží ukázat, že ženy spisovatelky, odmítané společností, byly schopny vstoupit do světa mužů v nemalém množství. Dále bylo nezbytné pochopit postavení žen ve společnosti obecně a zaměřit se na nový fenomén té doby; typ Nové Ženy a myšlenku eugeniky, jež šly ruku v ruce.

Po prostudování všech důležitých pramenů bylo možné započít samotnou analýzu vybraných děl Mony Caird a Sarah Grand, jejichž častým tématem jsou vztahy mezi mužem a ženou. Práce se věnuje rozdílnému chování mužů k ženám Viktoriánského typu a tzv. Nové ženě.

Klíčová slova: ženy spisovatelky, otázka žen, Nová žena, mužství, eugenika, Mona Caird, Sarah Grand

Table of Contents

| | |
|--|----|
| INTRODUCTION | 1 |
| 1. WOMEN’S WRITING..... | 3 |
| 2. THE “WOMEN’S QUESTION” ENCOUNTERS THE MASCULINE WORLD | 4 |
| 3. THE IDEA OF EUGENICS..... | 5 |
| 4. SARAH GRAND | 7 |
| 4.1. THE HEAVENLY TWINS..... | 8 |
| 4.2. IDEALA | 19 |
| 5. MONA CAIRD | 23 |
| 5.1. A ROMANCE OF THE MOORS | 24 |
| 5.2. THE DAUGHTERS OF DANAU..... | 28 |
| CONCLUSION | 36 |
| RESUMÉ | 39 |
| BIBLIOGRAPHY | 43 |

Introduction

The end of the nineteenth century and the beginning of the twenty century in Britain was deep in a significant period of transition involving not only political and social changes, but questions about the differences between sexes. This paper deals with women writers in general, and the 'Women Question' to show the importance of women's efforts both to achieve a better position in society and their endless effort to break down the boundaries between sexes from past. This paper deals with the works of two women writers, Mona Caird and Sarah Grand.

Mona Caird and Sarah Grand are not widely known women writers of the late 19th century and the beginning of the 20th century. They both dealt with the phenomenon of their period, the 'New Woman', and are considered 'New Woman' writers. These authors tried to highlight the importance of women having equal rights to men; their aim was to demonstrate women's hopes to be equal counterparts of men, able to speak for themselves. The paper focuses first on Women Writers encountering the masculine world, and details the rejection women as writers. The main aim is to provide theoretical background to the women question and men's attitudes toward this topic. Secondly the work deals with one of the most controversial topic of the Victorian Britain, the idea of Eugenics and the New Woman.

The common themes of Mona Caird and Sarah Grand are the relationships between men and women in the 19th century, and the Women Question which included not only the subordination of women to their husbands, but forced behaviour to the suit the social conventions of the day; and further, their suffering under this pressure of the family and the whole society. Caird and Grand pay great attention to the importance of individual freedom, and the paradox hidden in the idea of eugenics, which proposed the New Woman as the best way to improve British society, while at the same time rejecting New Women as wives because of their independence. This paper demonstrates the influence of the environment and old-fashioned prejudices on the individual, and its power, which the individual is not able to oppose. And it discusses the differences in men's behaviour to the typical Victorian woman familiar to them vs. the New Woman, who was definitely different in every way.

The thesis analyzes the chosen prose of Mona Caird and Sarah Grand. (Grand: *Ideala*, first published in 1888, *The Heavenly Twins*, first published in 1893; Caird: *The*

Daughters Of Danaus, 1894; and *A Romance Of The Of The Moors*, 1891) The aim of the thesis is to analyze male characters and their behaviour to women, and prove or disapprove the hypothesis that New Woman, considered as the best stock of the British society, were not admired by men as an acceptable wife. Ant the second hypothesis, whether or not are the novels by Mona Caird and Sarah Grand considered more as a fiction and the authors wrote them only with the purpose to show the excellence of women writing or were the novels developed as the mean of some kind of feministic propaganda against masculinity. Each work has its own chapter describing fictional male characters, which were developed by Mona Caird and Sarah Grand and their behaviour to different types of women. The analysis provides the summary of repeated ways of men's behaviour in chosen prose and shows the evidence of prejudices and deeply rooted social stereotypes, which are described from the point of view of these two authors. There is significant evidence that the works from Mona Caird and Sarah Grand are not only a sort of propaganda that fits their desire, but at the same time there are also great differences between men in their novels.

1 Women's Writing

The end of the 19th century and the beginning of the 20th century, was a period of Woman Question and a great number of women voices addressing the equality of the rights between men and women.

According to social stereotypes, which were mainly created by men, it was very difficult for a woman to become a writer, because her role was not to be a writer or professional, but a good wife and mother. It is widely known that the nineteenth century was dominated by masculinity, closely linked with the patriarchal system. The world of journalism was a predominantly masculine one. (FRASER, GREEN, JOHNSTON, 2003, p. 6)

As Sandra M. Gilbert and Susan Gubar stated in *The Mad Woman in the Attic*, women writers were not admitted in masculine world. And to support this opinion, admired by society, they mentioned and quoted several metaphors about man's penis and pen.

“Is a pen a metaphorical penis?” Gerard Manley Hopkins thought so. [...] “The male quality is the creative gift.” “Male sexuality, in other words, is not just analogically but actually the essence of literary power. The poet's pen is in some sense (even more than figuratively) a penis.” (GILBERT M. Sandra, GUBAR, Susan, 1984, p. 3)

Another quotation from *The Mad Woman in the Attic* is that “the penis is the head of the body.” (GILBERT, GUBAR, 1984, p. 6)

“Where does an implicitly or explicitly patriarchal theory of literature leave literary women? If the pen is a metaphorical penis, with what organ can females generate texts?” (GILBERT, GUBAR, 1984, p. 7)

In Victorian Britain there were separate periodicals for men and women.

Writers were mainly men, but a lot of women edited their articles under pseudonyms. Writing under pseudonyms or anonymously allowed women to write and edit their articles in the reviews and magazines and enter this masculine world in a greater number; even greater than was expected. This opportunity allowed them to write about important topics thanks to anonymity when sending the article to the editor, when no one except the editor knew the author of the article. People could only conjecture if the

author was a man or a woman. Charlotte Brontë for instance was writing under the initials C. T. (FRASER, GREEN, JOHNSTON, 2003, p. 11- 28)

Despite the public opinion that there were differences in men's and women's writing, women's writing became a more important sphere of social life. In Victorian Britain, there were great numbers of women writers and women writing, and their impact could no be longer disregarded.

2 The “Women Question” Encounters the Masculine World

Paradoxically, women, although not admired by men as writers, became a part of public life, from which they were still held back. Despite the fact that women were tireless in their efforts to achieve equality, and entered the masculine world of writers in a great numbers, recognition did not come. Firstly, men did not want to admit that a woman could have her own opinion, and as in *The Heavenly Twins*, the heroine is taught that “a woman should hold no opinion which is not of masculine origin. [...]” And that “Only confusion comes of women thinking for themselves on social subjects” (GRAND, 2009, p. 5) Another opinion why women's writing was not admired was education.

Education was not a thing women were allowed to achieve. According to *Gender and the Victorian Periodical*:

To be a great writer requires a classical education; this is unavailable to women; ergo, women can't be great writers; or if they do somehow acquire the necessary education, they must pay the price of their womanhood. In either case that problematical category, the female writer, is disqualified and disavowed. (FRASER, GREEN, JOHNSTON, 2003 p. 33)

But in the nineteenth century, women were no longer only the “*angels in the house*” but they participated actively in public life. As Gilbert and Gubar stated, women were in both real life and fiction divided into two groups; “angels” and “monsters”, which male authors developed for them. (GILBERT, GUBAR, 1984, p. 17)

Women, in spite of their effort and endless patience, did not achieve yet their dreamt of place in the public life. They were still considered mothers and wives more than

emancipated and equal counterparts of men. These primitive theories from the past are still with us, and it can be said that these ideas are still alive. According to them, women were not considered to have a brain; their purpose was to be a mother, good wife and their aim was to be housekeepers. Women should let their fathers or brothers decide all matters for them or their husband after the marriage. (GRAND, 2009, p. 5) There were two types of women, one satisfied with their subordinated life under the power of their husbands; the “angels in the house,” and the second group of women, the “New Woman”. “New Women” were those able to overcome all social stereotypes of Victorian Britain, the attitude of the society, and the opposition of their husbands. They were women who were able to give the priority to their career instead of staying home without any ambitions, acquiescent to their often rude husbands, spending their whole lives taking care of their children (if their husbands allowed them to take care of them.) In Grand’s *Ideala*, the heroine was not allowed to take care of her child because of the deep-seated and blind prejudice of her tyrannical husband. The child could be influenced by his mother, and become thereby weaker than under the proper control of a man. New Women had many severe difficulties in their life because of tradition, the slowly changing position of women, and also because of old prejudices.

Men even approved of their wives being vain and their longing and desire for money, expensive clothes and jewellery. This was better than permitting them to participate public life, be independent and have some job and achieve better position in the society. (HORSKÁ, Pavla, 1999, p. 26)

A better position for a woman was not achievable by education. The only way for a woman to achieve better position was to marry a man with a good fortune.

New Women were educated, emancipated, independent, and nowadays are considered as celebrated writers, artists and journalists. (HORSKÁ, 1999, p. 81)

Despite the fact that the public life was predominantly men’s business, women were active enough to become a part of it at any price.

3 The Idea of Eugenics

There is a paradox in social stereotypes and the idea of Eugenics. New Women were mostly rejected by men. Men were often rude when they discovered that their wives had not only their own ideas, but career and social ambitions. A clever woman was

considered worse than a mad woman. “Once they set up opinions of their own, there’s no talking to them.” (GRAND, 2009, p. 102)

The main meaning of the idea of Eugenics was “the judicious control of human reproduction and the increase of middle class.” (RICHARDSON, 2003, p. 3) According to *Love and Eugenics in the Late Nineteenth Century*, Darwin’s evolutionary theory gave a rise to the foundations for “eugenic humans”. It was believed that people are able to direct their own development. Thanks to this approach, Britain should have reached the supremacy in the world. In other words the approach was called “Practical Darwinism”. (RICHARDSON, 2003, p.3)

Writers such as George Egerton, Elice Hopkins and Sarah Grand, argued that women were naturally-biologically moral, and that through rational reproduction, middle-class women could regenerate the British imperial race. (RICHARDSON, 2003, Prologue)

New Women writers tried to demonstrate that they were able to deal not only with questions of poverty, sickness and health issues (for which they were known) but that they were also able to deal with every issue as man did.

Not so long ago it was discovered that eugenics appears in fiction written by women in the nineteenth century. *New Woman* became a well known topic, which became to be a leading feature of women writing fiction. (RICHARDSON, 2003, p. 5)

Eugenic *New Woman* writers would turn round this emphasis seeking to provide such “true stories of life” as they explored, though fiction, the complexities of biological inheritance, turning marriage from narrative *goal* to narrative focus, as part of their programme to educate the public on issues of public and private morality and on the importance of selecting a healthy reproductive partner. (RICHARDSON, 2003, p. 86)

Men want a good wife and mother for their children. Subordinate women and the “womanly woman”, not the *New Woman* is required. To be independent, having own opinions and effort to break down the boundaries between sexes was considered as “unwomanly.” (GRAND, 2009, p. 193) On the other hand, eugenics and the *New Woman* are closely related. Among the champions of the eugenics were social purity feminists and the *New Woman*. Paradoxically the future of the British society should have become stronger thanks to women who were not admired by men. This feature is highly controversial. Men according to the idea of eugenics were partial to marrying the

New Woman, but after the marriage the old and different opinions came. On the whole, the New Women were no longer required after the marriage. And motherhood and being good wives became a sole aim of their life.

New Women writers were these types of women, no longer “angels in the house”, but independent, emancipated “monsters”. Men both celebrated them, but were confounded by them at the same time.

Sarah Grand and Mona Caird have their places of honour among these New Women writers. Their common themes are the relationships between men and women, which contains women subordination to their husbands, behaving according to the social conventions and suffering under the tyranny of their husbands and under the pressure of society. The authors used some parts of their own lives and own experience which surely influenced them.

4 Sarah Grand (1855-1943)

Sarah Grand was born as Frances Elizabeth Bellenden Clarke, in Northern Ireland and died in 1943. She married a 39 year old, widowed man (Lieutenant-Colonel David Chambers McFall) when she was sixteen. As a colonel he travelled a lot, and Sarah Grand accompanied him. They had one son, David Archibald. During the time of their travelling, she wrote verse and several short stories. Thanks to her husband, she became oriented to medical topics. This knowledge contained the seeds of eugenic ideas which influenced her later works. (RICHARDSON, 2003, p. 38)

Sarah Grand supported the idea about the Victorian Middle-class to be:

“the nation’s best stock, urging middle-class women to “learn to appreciate the value and weight of their own class, the great middle class” and stressing “it is in the middle class itself that the best breeding, the greatest refinement, the prettiest manners and the highest culture and now to be found.” (RICHARDSON, 2003, p. 96)

Her novel *Ideala*, 1888 was not initially successful and was rejected by publishers. Then she tried it for the second time at her own risk and the novel was a great success. Her further two books were also rejected, and then *The Heavenly Twins* came in 1893. Later, when she was about thirty she left her husband.

With *The Heavenly Twins* she changed her name to Sarah Grand. The reason for changing it was her husband. He did not want to be associated with her at all. (RICHARDSON, 2003, p. 98)

According to *Love and Eugenics in the Late Nineteenth Century*, in some magazine Sarah Grand stated;

“there are two hereditary instinct in the average man, the one urging him to protect the woman, the other impelling him to take advantage of her weakness... no woman can judge on merely meeting a man casually which is the predominant force in his character.” (RICHARDSON, 2003, p. 105)

Her own life influenced her works a lot. Her heroes are mostly older military men with an immoral history unacceptable for heroines, who are younger women full of naive ideas and dreams (such as in *The Heavenly Twins*.)

“The anti-heroes of Grand’s fiction are often military men who abuse their position of defenders of empire, and threaten to weaken the imperial race through sexual immorality.” (RICHARDSON, 2003, p. 106)

4.1 The Heavenly Twins

The Heavenly Twins was considered the most distinctively characteristic novel dealing with the modern woman and achieved an incredible success. (RICHARDSON, 2003, p. 114)

This novel deals with three young women; Evadne, Edith and Angelica, who marry older men. Although each of them suffers differently, their lives are closely related. This thesis deals mainly with the main heroine, Evadne. In Evadne’s life, there are several very important men. Firstly there is Evadne’s father, playing the leading position during Evadne’s girlhood. The father is extremely dominant and represents the head of the whole family. Evadne has some brothers who were brought up according to social stereotypes. In contrast to Evadne, they are educated and the father teaches them to form their own opinions, referring to the importance of woman *not* having her own opinions:

“He was one of those men who believe emphatically that woman should hold no opinion which is not of masculine origin, and the maxims he had for his boys differed materially in many respects from those which he gave to his girls.”

...

“Only confusion comes of women thinking for themselves on social subjects.”
(GRAND, 2009, p. 5)

Evadne and her brothers are taught that a woman has to let her father or brothers to decide for her. After marriage, when she becomes her husband's property. Evadne's father is really a dominant, conservative, educated, intellectual and narrow man. He even calls himself “Sound.” (GRAND, 2009, p. 7)

He was well enough to live with, however, this obstinate English country gentleman, although without sympathetic insight, and liable to become a pretty domestic tyrant at any moment. And whenever he decides he is not willing to change his mind and is strongly prejudiced. His opinions towards the world progress are also old-fashioned. (GRAND, 2009, p. 7)

Evadne's father is a man of primitive old-fashioned theories about women and their purpose, whose opinions are by no means very conservative. (GRAND, 2009, p. 11) The father expresses the opinion that women have no brain and their purpose is firstly to be a good subordinate wife who is a good housekeeper. And their second purpose in the world is motherhood. He represents the old generation, conservative, ignorant and obstinate group of older men, who were upbringing by their fathers to share same opinions as they did. And all the sons are taught in the same way. Evadne differs from her sisters in many ways. Evadne, despite reading and dreams to be educated, is still a young girl about eighteen knowing nothing about the world. And thanks to her age and naivety she is “eminently qualified to make somebody an excellent wife.” (GRAND, 2009, p. 39) Evadne knows nothing about men. She is naive and “Man, the unjust and iniquitous, was to her always the outside, vague, theoretical man of the world, never the dear undoubted papa at home.” (GRAND, 2009, p. 38)

One day is Evadne offered a marriage. Rev. Henry Borthwick is amazed by Evadne, attending his services in a church. And he wants to marry Evadne. Rev. Borthwick is a

priest and now he wants a wife. Although Evadne likes him she is not able to let Rev. Bortwick to leave the office. For him it is a real love, but for Evadne, he is a priest, a friend not a lover. Evadne would never think of him as a man, lover and husband. Evadne finds it hard to find the right husband and asks God for advice. This is the pivotal moment when Evadne meets her future husband. Because they first met in the church Evadne is sure that it is the sign from God. Major George Colquhoun is an older military man of a good fortune. Major is very attractive to a young girl without experience. After Evadne's father makes her sure Major Colquhoun will be a good husband for her, Evadne marries Major Colquhoun and goes with him to Malta to follow the regiment. After the marriage Evadne gets a private letter which is full of descriptions of the Major's wild history. Evadne is confused and can not believe that she got married to such a man. Evadne wants to know more about Major and leaves him and goes to find the truth about him. Major does not understand why Evadne left him and is waiting for her. After Evadne finds all of Major's history, she is not satisfied with her husband and she declines to live with him. Evadne does not want to sacrifice herself as other women did before her. Evadne wants to be divorced. Major is still waiting and seems calm and without any emotions. But he knows that according to law, Evadne is his wife and she became his property after the marriage and she has to come back to him. Evadne's father is very angry and he sends for Evadne to come home and "come to her senses." (GRAND, 2009, p. 86)

They all know and state that Evadne is "legally married woman, she must obey the law of the land; but of course your husband would rather not invoke the law and make a public scandal if he can help it." (GRAND, 2009, p. 87) But after some time Evadne is under the pressure forced to return to her duty and to spend the whole life with her husband; "a fallen angel," as Evadne calls him. (GRAND, 2009, p. 89) Evadne represents further woman who has to obey the law and spend her life with "a second-hand sort of man." (GRAND, 2009, p. 89)

After some time living on Malta, Evadne makes her little revolts to irritate her husband. Despite being calm, her dissatisfaction with her husband is highlighted by each occasion Evadne can mention it. Major becomes increasingly irritated by Evadne's opinions and states that; "She is worse than mad. She's clever, you can do something with a mad woman, you can lock her up, but a clever woman's the devil." (GRAND, 2009, p.103) Despite Evadne's behaviour and repeated refusals of Major, Major Colquhoun is still

good to her and kind. Major has all Evadne's books delivered to her room to feel more comfortable there among her own things. "Getting her the books was like putting butter on the paws of a strange cat to make it settle." (GRAND, 2009, p. 176) Evadne's father casts Evadne off from her loving family and do not allow Evadne's mother to visit her. "The object was to make her suffer, and she did suffer; but her father's cruelty did not alter the facts of the case, or appeal to her reason as an argument worthy to influence her decision." (GRAND, 2009, p. 106) According to Evadne's mother's attitude Evadne behaves "outrageously." (GRAND, 2009, p. 106) and she should go down on her knees to Major to make him forgive her. (GRAND, 2009, p. 108) Evadne's mother is now prepared to keep other daughters away from books and education to be able to find some men for them. There would be no interest in educated girls whose sister left her husband and caused a great public scandal. Major Colquhoun is prepared to let Evadne go her own way, seeing no reason to spend his life with a woman who thoroughly despises for him. Evadne releases that Major is not such a monster as she was afraid of; she is able to spend her life with him, but without love. Their life will be full of hope in possible friendship but not full of love. Evadne's father grows terribly angry and "He thought it her duty clearly to throw herself at his feet and beg for mercy and forgiveness." (GRAND, 2009, p. 114)

The Major "[...] expected that she would end by making love to him; in which case he promised himself the pleasure of paying her off by acting for a time after the manner proposed by the Barber's Fifth Brother."(GRAND, 2009, p. 176)

As it is clear, Major Colquhoun's waiting is only an act of revenge. After he becomes admirable in Evadne's eyes, it will be his time. He will be ignorant of her. After some time things go according to Major's plans. Evadne soon settles down on Malta and enjoys her new life. Evadne thinks that they are even friends. They spend their free time together and visit public parties hand in hand. Major is willing to stand Evadne's inappropriate behaviour and also the public gossip about her personality. Evadne was often a centre of people's attention. She never shows emotions. Her ability to hide her true feelings is excellent, and it drives Major Colquhoun crazy very often. Major wants to see a hint of emotions, but Evadne has great self-control. They spend some time apart and after Major's arrival back home, there are visible changes in his character. But it cannot be said that the changes are for the better. Major Colquhoun suffers from deep

and serious depression; losing his temper very easily; and worst of all, he seems to be ill. After the arrival he tries to make Evadne suffer by being as kind as possible. But he suffers from Evadne's ignorance. Evadne drives Major Colquhoun nearly furious after not asking about his staying abroad. Paradoxically after some time Major tries to persuade Evadne to forgive him. Evadne should promise him not to participate in public life after his death. Major asks Evadne if she loves him, if there is a possibility to forgive him and to overcome his past and wild history. Despite the fact that Evadne likes him and she would even love him if his history was not so terrifying for her, Evadne can not be a loving wife. Their relationship after this talk is until Major's death friendly, without any serious quarrels.

The last chapter of *The Heavenly Twins* is narrated by another man important in Evadne's life. He talks about all the society in the book from his point of view. He is very objective and the only thing he can not speak about in an objective way and stay calm is Evadne. Although he seems interested in Evadne, she does not see it until he leaves his mask of the doctor and is able to show his emotions. His name is Dr. Galbraith. Dr. Galbraith is an old family friend, knowing Evadne from her aunt's telling. First time Dr. Galbraith saw Evadne when she had left her husband and found the refuge by her loving aunt. Evadne was sleeping in an armchair and although Dr. Galbraith did not see Evadne's face, he was amazed by her beauty. After the aunt's question about Evadne's husband, Dr. Galbraith predicts that Evadne's husband's name will be George and they will have not many children. Dr. Galbraith's prediction plays an important role at the end of the story.

After some time, when Evadne is living on Malta, they meet each other for the second time. Evadne seems ill and Dr. Galbraith takes care of her. He becomes close to Evadne and also to Evadne's husband for who is Dr. Galbraith a business partner. Dr. Galbraith is not satisfied with Evadne's illness and also with the service she has during her cold. Dr. Galbraith tries to give Evadne the best care. Consulting Evadne's health condition with her husband, Dr. Galbraith realises that this marriage is not the same as other marriages. Dr. Galbraith is puzzled with the relationship between Evadne and Major Colquhoun. Major Colquhoun's neglect and unwillingness to improve the environment for Evadne to be able to recover soon, is startling. But Dr. Galbraith can see some other symptoms, not only the symptoms of Evadne's cold. Little certain symptoms of a

nervous disorder are visible and Dr. Galbraith becomes more and more interested in Evadne's condition, not only her cold but more serious mental state. Dr. Galbraith calls Evadne's symptoms as a case of hysteria only for himself before he calls some professional. Dr. Galbraith is a practitioner without a specialization for mental diseases. It is not so clear if his motives to help Evadne come from his profession or if there is something more. Dr. Galbraith is very kind to Evadne, he knows that "wholesome surroundings. Patience and kind care, and steady moral influence will do all that necessary." (GRAND, 2009, p. 575)

Evadne's conditions become worse, she suffers with bronchitis and Dr. Galbraith pays her a special attention in comparison with her husband. Dr. Galbraith finds out that the neglect of Major Colquhoun is greater than expected and although he advised to call in a nurse, his suggestions were not satisfied. Dr. Galbraith spends more and more time in Evadne's presence, and can see her suffering in the marriage and her present life. Despite Evadne's suffering she never complains and she always is as calm as possible. Dr. Galbraith states that "She was always the same all through her illness, gentle, uncomplaining, grateful for every trifle that was done for her, and tranquillity herself." (GRAND, 2009, p. 581)

Dr. Galbraith can see now Evadne's present situation more clearly. Dr. Galbraith can see that Major Colquhoun has nearly no interest of in his wife's illness. The seriousness does not cause any special emotions and after Dr. Galbraith tells Major about the seriousness of Evadne's condition, Major's answer is "Faith." Dr. Galbraith does not expect an answer like this from a loving husband. Dr. Galbraith does not understand Major's neglect and his impassiveness. Dr. Galbraith criticises Major's neglect and his manners. After realising that any man is near to his wife and is there some sign of interest from her side, Major becomes jealous and can not stand the man in his house and in the presence of his wife. But with Dr. Galbraith there is another cause. Major Colquhoun is Dr. Galbraith's debtor and Dr. Galbraith secures him an income. This is the reason why Dr. Galbraith is allowed to visit Evadne so often. Major Colquhoun, despite not showing his feelings, was full of jealousy whenever young men from the regiment paid their attention to Evadne. They all love Evadne and Major hates them. Major Colquhoun's jealousy does not arise from his endless love to Evadne but from the fact that he is much older than Evadne and the young men from the regiment. His jealousy is not a demonstration of his love but it only proves Major's bad character. The jealousy comes from Major Colquhoun's selfishness and egoism.

Dr. Galbraith really differs from Evadne's husband. It can be thanks to his profession where patience and willingness to help others have a leading place. Dr. Galbraith considers Evadne being "a model wife." (GRAND, 2009, p. 584) They speak a lot during their walks and he tries to find out more about Evadne's character and her marriage.

After some time Dr. Galbraith visits Evadne again and realises that her condition is even worse. Dr. Galbraith is really afraid of Evadne's mental health. After the death of Edith, Evadne's old friend who died under the pressure of her husband and her misfortune after marrying an older man, whose history was even worse than Major Colquhoun's, all that drives Evadne into her moods and causes her condition becomes worse and worse. At this time Evadne meets her mother and Dr. Galbraith knows more about Evadne's circumstances. Dr. Galbraith is able to understand Evadne even better but he is aware of Evadne's mental health. Dr. Galbraith does not understand Evadne's relationship with her father and father's cruelty is strictly opposed by Dr. Galbraith. He states; "But surely it is cruel to separate mother and child," "He has no right to do that." (GRAND, 2009, p. 590)

Dr. Galbraith is now more familiar with Evadne's history and the importance of her family. All these circumstances and also her marriage caused Evadne's present situation and her growing mental illness.

And to prove the statement there are several occasions connected with Evadne's family which helps the illness to grow. One day a strange message comes from Evadne's father. In the letter Evadne's states that her mother died because of a long-lasting illness. After realising the letter, Evadne is at the end of her strength, and she is desperate. Evadne's condition becomes (according to Dr. Galbraith) worse, and despite his patient care Dr. Galbraith can not prevent Evadne from suffering. Dr. Galbraith is puzzled as a doctor and also as a human when he is told some details of mother's death. He states:

Mrs. Fraylight died of a disease for which we have a remedy nowadays- or, to speak plainly, she died for want of proper treatment. Her husband gloried in what he called "a rooted objection to new-fangled notions," and would not send for a modern practitioner even when the case became serious, preferring to confide it entirely to a very worthy old gentleman of his own way of thinking." (GRAND, 2009, p. 594)

Dr. Galbraith is not able to understand father's cruelty which is caused mainly by his ignorance and his old-fashioned opinions. The only thing Dr. Galbraith can do, is to not show evidence about her father's cruelty and neglect to Evadne's. After this cruel experience, Evadne decides to nurse children in a hospital. Dr. Galbraith is strictly against Evadne's choice and is afraid of her sanity. Major Colquhoun seems not willing to protect Evadne from this imprudence. He states;

“The grass never has time to grow under that young woman's feet if she's an idea to carry out, I will say that for her.” “She never comes commandeering it over me, and I'm not going to meddle with her private affairs, so long as she doesn't come here bringing infection, that's all.” (GRAND, 2009, p. 597)

Dr. Galbraith can not stand Evadne's choice and visits Evadne in her new job. Finding her in a very poor condition, Dr. Galbraith takes Evadne home from that place full of suffering and misery, which could not definitely be the best place for her to recover. Dr. Galbraith is not surprised that Major Colquhoun rejects visiting Evadne because of possible infections Evadne could have.

After some time of their separation Dr. Galbraith meets Evadne in London. Being puzzled by Evadne's behaviour, Dr. Galbraith rejects visiting her unless he is asked by the Major himself. Thanks to the absence of Evadne's husband, Evadne tells Dr. Galbraith all about her changing moods and her condition. Evadne knows herself about her partial insanity, but Dr. Galbraith is full of conviction that Evadne's illness is not as serious as she thinks. Dr. Galbraith writes down a lot of detail about Evadne and her life.

“She was unconsciously telling me the history of her married life, showing me a lonely woman gradually losing her mental health for want of active occupation and a wholesome share of the work of the world to take her out herself.” (GRAND, 2009, p. 625)

After the Major's arrival, Major is even more ignorant about his wife's illness, and after being informed by Dr. Galbraith, Major is not interested in Evadne at all. Instead of visiting her Major shows Dr. Galbraith his horse that he is proud of. Dr. Galbraith can not understand Major's impassiveness. Dr. Galbraith can not stand the way how Major

behaves to his wife; and Major Colquhoun sees Dr. Galbraith's interest in Evadne. But the evidence of being strong rivals disappears.

Evadne is able to speak openly to Dr. Galbraith, knowing her feelings towards him. After knowing about Evadne's feelings Dr. Galbraith is not able to cure her any longer and ask some specialist. The specialist asks Dr. Galbraith about Evadne's marriage. After consulting Evadne's circumstances Dr. Galbraith becomes more familiar with Evadne's life and the roots of her disease. Dr. Galbraith understands Evadne's nature and will be able to help her more properly. Dr. Galbraith is familiar even with Evadne's morbid thoughts she has and is prepared to help her.

No long after Evadne's condition was relatively good, another misery comes. Dr. Galbraith is called to Evadne's house upon Major Colquhoun's sudden death. Despite being professional, Dr. Galbraith's thoughts are full of happiness and hopes in Evadne's recovering being no longer under the power of her husband. Dr. Galbraith is even humiliated by his own thoughts that that "The murder is out!" (GRAND, 2009, p. 647)

Dr. Galbraith is surprised by Evadne's behaviour. Evadne is crying and she is sorry for the Major's death. Dr. Galbraith, knowing Evadne's history and all the affairs, cannot share same feelings with her. Dr. Galbraith's aim now was to take care of Evadne, knowing about her financial situation after the death of her husband. Evadne will be without any money and become very poor, if not she does not marry a man of a good fortune.

Dr. Galbraith is prepared to marry a second-hand sort of woman without any money and lost position in society. Dr. Galbraith offers Evadne marriage but is refused because of his reasons why to marry her. Evadne is proud enough not to marry for money. Dr. Galbraith does not understand because he thinks that his emotions are so clear. He loves Evadne and has to ask again telling Evadne his real reason why to be with her. Dr. Galbraith seems to be a professional and not to show any special affection in Evadne, but his character is gentle and sincere. Pure love drives Dr. Galbraith to be near Evadne all the time, not his profession as a doctor.

After their marriage they separate for a while when Evadne meets her aunt. Dr. Galbraith admits he is impatient to be with Evadne, and as soon as possible he goes to visit Evadne and her aunt. When Dr. Galbraith comes, there is an excellent contrast of Evadne's life. Dr. Galbraith does not find Evadne with her aunt and is confused. His

mind is full of memories of Evadne's escape from her husband just after the marriage. But he is satisfied when finding Evadne sleeping in the garden.

After the marriage Dr. Galbraith is quite sure that Evadne's health condition could improve and she would be healthy one day. But Dr. Galbraith is not right, Evadne's moods and morbid thoughts continue. Despite Dr. Galbraith's efforts to be calm and patient, he is not able to stand her trying to kill herself when Evadne realises she is pregnant. Evadne hates her pregnancy with a fear that the child could be a girl with the same of similar future as she has. Or that the little girl would marry the same sort of man as poor Edith did. And her marriage and the pressure of society drive her to die or to suffer the whole life. Evadne is not able to become a mother of a girl knowing that she is not able to save her from suffering.

After the child is born, Evadne realises that it is a boy and her morbid thoughts are away. The child's name is George like his father. There is an excellent connection with Evadne's first meeting with Dr. Galbraith, when he saw Evadne by her aunt after her marriage. And as Dr. Galbraith stated, her husband's name will be George and there will be only one child. The similarity between Dr. Galbraith's prediction and the end of the story is further demonstration of Sarah Grand being an excellent Women Writer.

Evadne is satisfied with the small boy and is proud of him. But Dr. Galbraith is not sure and has doubts about Evadne's health. Are Evadne's morbid thoughts really gone? This is the question which drives Dr. Galbraith mad. Dr. Galbraith has prevented Evadne from killing herself and their child once; there is still the possibility of trying it again.

But thanks to his profession Dr. Galbraith is able to stand all this and find some way how to give Evadne a new aim. One possible way how to help Evadne is to write Evadne's father to come. Evadne is nervous about that meeting but the child breaks down the boundary between Evadne and her father and their relationship becomes alive. Evadne is given a new purpose of life to be busy enough not to have morbid moods. And thanks to the male character like Dr. Galbraith the heroine is a woman is able to live without suffering.

Another man who tries to be near Evadne is Diavolo. Diavolo is one of those Heavenly Twins, whose life is described in another line of the plot of the novel. Diavolo is no

longer a child when meeting Evadne, he is a handsome young man with exemplary behaviour towards women.

Diavolo and Angelica are twins. They grew up together from childhood, and as was not so common they both were educated. Thanks to Angelica, Diavolo was able to see things from a different perspective as other men can not. Angelica paid the attention to teach Diavolo how to behave towards woman and to have a great respect for women's rights and needs. Angelica was always stronger and she was older than Diavolo. Paradoxically a girl is older and even stronger than her brother, which led to endless quarrels and fights between them. They had a strange habit thanks to this paradox. They were fighting every time when their father went out on his horse. The one of the twins who won the fight was supposed to become a head of the family if their father would die during his horse riding. Diavolo was taught to be nice to women and to worship them. Diavolo has to take Angelica's opinions into consideration and was not allowed to become dominant. Diavolo was never taught about women subordination.

Thanks to Angelica's influence is now able as a young man to behave in another way. Diavolo can see things from the women's perspective and become a new generation type of man, not opposing to women emancipation.

Diavolo loves Evadne and is able to offer her a better understanding than anybody else. He could be considered, (thanks to the influence of his sister) as the representative of the new manhood. Diavolo's sister and the environment in which Diavolo was brought up helped him not to be influenced by traditional picture of the position of woman in the family and in society. Diavolo spends a lot of time in Evadne's presence. He is always devoted to Evadne, and Major Colquhoun, during his life, cannot stand Diavolo and his interest in Evadne. After the death of Major Colquhoun, Diavolo is full of hope that he can become the winner of Evadne's heart. Despite Diavolo's qualities he is refused by Evadne and his love is not received as warmly as he wants to be. Evadne loves Dr. Galbraith and Diavolo is hurt by this news.

Diavolo is another sort of man, he does not want to fight with Dr. Galbraith and he can not stand Evadne's presence. Diavolo even disappears on Evadne's wedding day with Dr. Galbraith not to feel the pain in his heart.

As it is obvious there are several different men in *The Heavenly Twins*. Sarah Grand pays a special attention to each of them and each male character represents another type. Firstly there is a father, representing an old generation full of prejudices and old

fashioned opinions. Evadne's father is cruel in some way and the most conservative person of the all. Evadne's husband represents an older military man of a wild history. These types of men are often used by Sarah Grand. Major Colquhoun represents a typical husband, ignorant, dominant creature who neglects his wife because Evadne becomes unsatisfactory after the marriage.

Then there is Dr. Galbraith, who, thanks to his profession, represents a gentleman. Dr. Galbraith is a clever middle-aged man, without prejudices and willing to accept a woman with all her faults and reputation.

Diavolo also differs a lot. Diavolo represents a new generation, prepared better for the relationships between men and women, open to their rights and accepting them in their improvement. Diavolo, thanks to the influence of his sister is prepared to support women and consider them as equal.

Other types of men in Grand's works are for example tyrannical men tormenting their wives who find consolation in another relationship, often platonic and are thanks to this mental support able to endure the circumstances of their marriage. The idea of a divorce is not acceptable because of social stereotypes and laws. According to the fact, after marriage a woman became the property of her husband. And to be divorced means a great agitation of the society.

4.2 Ideala

Ideala, first published in 1888 is an excellent picture of woman suffering under the pressure of her marriage and her own feelings.

The main heroine represents a Victorian type of women, suffering, subordinate woman and not able to divorce because of her husband's future. Three types of male characters appear in Ideala's life. First there is the narrator of the story. The narrator is a good friend of Ideala and it seems he loves Ideala very much. They are speaking about all contemporary topics of 19th century Britain. They pay special attention to the Women Question and gentle ideas. There is often no agreement between them. Despite being friends, the narrator can not agree with Ideala because of Ideala's sex and impulsiveness. The narrator is very sensitive and he really loves Ideala. They have known each other from their childhood. And that is the reason of narrator's behaviour towards Ideala's character. If the narrator became Ideala's husband he would probably

behave in another way. He would be more dominant and does not accept Ideala's impulsiveness. The narrator knows Ideala and is able to detect that there is some problem with her marriage. Ideala's way how to express her feelings is writing. Ideala writes poetry but does not want to admit the authorship, as it was really common in the Victorian Britain. Secondly there is Ideala's husband, being a typical Victorian man, an excellent example of a moral degeneracy, a conservative, dominant creature with old-fashioned ideas about marriage and the position of woman in society. Ideala's husband is very rude to Ideala. He represents a tyrannical husband, who is able to take their child away from Ideala not to influence him during his childhood. Ideala's husband is very cruel and violent person, representing a Victorian bully of no conscience. The narrator considers Ideala as defenceless trying not to accept herself her suffering. After some time Ideala is taken by her husband away from friends, the narrator and his sister. Ideala moves to some manufacturing area. There Ideala becomes weaker and she feels herself "a stranger in a strange land." (GRAND, Ideala, 2006, p. 61)

The narrator wants to help Ideala, despite being powerless because of the law, according to which is Ideala the property of her husband. The narrator is talking with his sister about women's duty and he is quite desperate and helpless. His sister states that "it is her duty to be a good wife. [...]" The narrator opposes and asks the most important question: "where a woman's duty to her husband ends and her duty to herself begins?" (GRAND, 2006, p. 64)

After the movement to the town, Ideala discovers other sides of her husband's character.

Ideala had, by accident, made a number of small discoveries about her husband which had the effect of destroying any remnant of respect she may still have felt for him. She founded that he was in the habit of examining her private papers in her absence, and that he had opened her letters and released them. His manner to her was unctuous as a rule; but she knew he lied to her without hesitation if it suited his purpose- and that alone would have been enough to destroy her thinking for him [...]. (GRAND, 2006, p. 65)

Another dark side of his character is the infidelity. Ideala is not the only woman in his life. Ideala's husband has an intimacy with a young girl of low social status. After

seeing her husband with a barmaid on his legs, Ideala has to be stronger and shows no emotions. It is very hard and she fails and tells the husband her feelings. It is the first time Ideala is able to speak to him openly, not being able to stand his lies any longer. Husband's reaction is violent. Ideala is stricken and needs some objective advice. This is the first time Ideala is strong enough to make a first step of her little revolt. The violence of the husband and his moral degeneracy forces Ideala to find some help. Ideala decides to visit an advisor in the Great Hospital where she meets Lorrimer. Ideala enlightens Lorrimer on her situation and the question of leaving the husband and the question of the divorce arises. But Ideala states that she can not leave her husband because his life will definitely turn in disaster. There is an idea that the purpose of woman is to make better her husband, made a good person from him. She stated: "I can't leave him entirely to his own devices. If I did, he would certainly go from bad to worse." (GRAND, 2006, p. 76)

Ideala's reasons are considered in terms of what her duty is according to law, and what is natural.

But Lorrimer becomes more than Ideala's advisor. Lorrimer becomes a friend and it can be said that also a suitor. Lorrimer is very clever and gives Ideala a feeling of the freedom and strength. They are very similar in their manners and beliefs. They both love children and he causes in Ideala some kind of happiness despite her suffering. Ideala's life is now divided into two lives, divided in the life with her husband and the second with Lorrimer. Ideala does not care for her husband, but she does not hate him, as other women would. Lorrimer wants Ideala to leave her brute husband and to be with him. But after some time Lorrimer becomes more dominant. Lorrimer forces Ideala more and more to leave her husband and something in his manners is changing. It seems that there is some change in Lorrimer's character, but he suffers from bronchitis. Ideala is puzzled by the change in Lorrimer's behaviour. Lorrimer's instantaneous ignorance and neglecting drives Ideala into a desperate situation and she becomes ill. Ideala spends some time with her friends. The narrator takes care of her and they talk a lot. The narrator is confused by Ideala's feelings and the two different lives she lives. The narrator says to his sister:

"I cannot tell how it was that I knew in a moment she had broken down. But I did know it, and I could only look at her. Perhaps something in my look showed her

she had betrayed herself, for all at once her false composure forsook her and she stretched out her hands to me with a piteous little gesture.[...] and I selfishly shrank from encouraging her to speak.” (GRAND, 2006, p. 107)

A reversal comes in Ideala’s illness when a letter from Lorrimer comes. The narrator does not understand Ideala at all. Ideala leaves her friends to see Lorrimer. Lorrimer clears up his behaviour and the illness he suffers from. After this, Ideala comes back to the narrator in a really different mood, being calm and not stressed. The narrator is not able to hide his real feelings and he let his emotions to rise. The narrator can not stand the pressure of his own feelings any longer and urges Ideala to explain her changing mental condition. The narrator becomes under these circumstances ruder and seems he could become a typical dominant man after the marriage. But it could be only caused by the rising thrill of this lasting condition. Ideala explains to the narrator her dilemma. Saying about Lorrimer:

“He wants me to give up everything, and go to him, [...] but he would not accept my consent until he had explained and made me understand exactly what I was doing.” (GRAND, 2006, p. 114)

Paradoxically Lorrimer gives Ideala an ultimatum to decide whether she wants to be with him or not which does not fit to the men of his character. There can be some common feature in all the men in this work. They all inherited the seeds of supremacy above women. And it can be said that after some time both the narrator and Lorrimer would behave in the same way as other men did. It is therefore the nineteenth century in Britain. Britain is led by masculinity and all male characters in the works of Sarah Grand are somehow influenced by social standards and upbringing of their fathers. Fatherhood was the leading feature in nearly all families, and it was nearly impossible to avoid this strong influence of dominancy of the masculine world.

The narrator becomes upset and admits that he is strongly against Lorrimer. The narrator even tries to persuade Ideala not to be with Lorrimer. It seems that the narrator wants Ideala for herself and not to lose her for the second time. Once he lost Ideala after her marriage and now there could be the second loss of narrator’s love, yet still platonic.

The narrator admits:

“I was strongly prejudiced against him from the moment she pronounced his name, and all she had told of him subsequently only confirmed the prejudice.” (GRAND, 2006, p. 114)

The narrator warns Ideala against Lorrimer and the loss of her position in the society and all only for a man she does not know nothing about. And a man who will not differ much from her husband after some time. The narrator states that Lorrimer will not care for Ideala and will not be a loving man as she dreams about. But narrator's motives do not seem to be sincere. The seeds of jealousy and desire to own Ideala are now seen more clearly in both male characters.

It can be said that there is some inborn instinct in male characters which forces them to behave similarly during their life. May be they are born with some strange desire of being in possession of women and become a ruler, which could be given partly by nature and by the society itself. According to laws of nature, man has always been considered as hunter whose aim is to look after his hunting grounds. This feature likely lasted from primeval ages till the 19th century in Britain.

Secondly, the nineteenth century concept of female duties and subordination serves the picture of another power forcing men to behave like Ideala's husband. Men are taught to be a dominant creature for generations, whose position was given by God. That is the reasons for man's dominancy.

In Ideala, a women's duty to save her husband's life from ruin is stressed. The evidence of women's subordination is seen clearly as Ideala states she can not leave her husband. The other two men are considered as her friends of gentle ideas, full of sensitiveness and understanding for her suffering. However while they seem to be the opposite from Ideala's husband, there is a similarity in their behaviour. They all want to own Ideala in some way, as a hunter wants to own his desired bag.

5 Mona Caird (1854-1932)

The second not less interesting woman writer is Mona Caird.

Mona Caird was born as Alice Mona Alison on the Isle of Wight in 1854. At the age of twenty three she married James Alexander Henryson Caird. James was a 31 year old

landowner from a Scottish family. Mona Caird and her husband did not spend much of their married life together. James was spending his time on his estate and Caird spent there only few months each year. She lived in London or abroad. They had one son. (RICHARDSON, 2003, p. 181)

Mona Caird was the author of essays about marriage and Victorian morality. She is also the author of six novels, several short stories, travel book and pamphlets. She published her first novel under the pseudonym G. Noel Hatton. (RICHARDSON, 2003, p. 181)

5.1 A ROMANCE OF THE MOORS

Her novel chosen for the purposes of this research is *A Romance of the Moors*.

Respect for the freedom of the individuals is a leading feature of *A Romance of the Moors*. Caird shows here her attitudes of individuality of both sexes; the desire of a young generation to achieve better education and to know the real world. To be independent, educated and go their own way is the main aim of the characters. The war of sexes is not given such importance; and the tendency of presenting women suffering under the power of masculinity nearly disappears. The pressure of society and social standards are not so strong and all characters in the story find their own way how to satisfy their desire. This work differs a lot from other works from both Mona Caird and Sarah Grand. There is no implication of the change of a man after the marriage from a loving and supporting handsome man to the dominant tyrannical brute as it is in other works. The ferocious enemies are only ideas of being ignorant and staying at home the whole life. The main hero is not that type of man who finds a subordinate innocent naive girl who would be ignorant, uneducated and would be satisfied with the role of being a good wife and mother without any own opinions and ambitions. But at the beginning it seems that the hero is in love with a girl of this description. Bessie is a young girl and she impulsively loves Dick, the main hero. Bessie, often called “the poor Bessie” is a typical Victorian woman at the beginning of the story. Bessie was that type of poor innocent creature with no ambitions but her only idea was to love and be loved. Bessie’s only desire was to be married, be a good wife and mother. Bessie is presented as a typical “Angel in the house” woman. (GILBERT, GUBAR, 1984, p. 17)

Bessie is a really Victorian type of woman. She is in love with Dick, despite rejecting to be publicly seen with him. Dick is very sensitive and takes into consideration Bessie’s feelings. But Dick is not so impulsive and is not driven by his emotions but by his brain

and thoughts. Bessie is quite defenceless in not being suffering because of Dick's often neglect. Bessie is able to cause Dick feeling guilty and full of ideas how to satisfy her and her desire for life. When they are together Dick feels love and it seems that he would like to own Bessie in some kind of way and he is quite dominant in one occasion, when they are together and "he imprisoned both her hands" and they both fell to the ground. (CAIRD, *A Romance of the Moors*, 2009, p. 8) "Dick took her in his arms once more, pressed a strong farewell kiss on her lips and left her." (CAIRD, 2009, p. 8) Bessie sees Dick as a loving man that she was dreaming about. Dick is thinking a lot about Bessie. It is not definitely said that he loves Bessie as she do, but there is some kind of feeling on Dick's side. After some time Dick thinks that it is not his aim to stay with Bessie. Dick feels that he does not want to spend his life in the wedlock with this type of woman. He does not want to marry and live as his ancestors did. Dick does not want an ignorant wife without any ambitions with the only idea of being loved.

"His leading thought was how to make her happy, how to satisfy the claims of her affection: for he felt instinctively that with her to love was to claim, not peremptorily but pathetically and therefore, from a nature like Dick's, almost irresistibly." "How to make her happy? He felt vaguely disturbed as the question haunted him." (CAIRD, 2009, p. 8)

Dick wants to offer Bessie marriage, but some strange motive holds him back and tells him not to do that. Dick is not able to understand his feelings. He loves Bessie but he does not want to marry Bessie. Among these thoughts Dick discovers a strange passion for life. "He saw Bessie as a hopeless obstacle to his career" (CAIRD, 2009, p. 14)

This moment a new character enters the story. It is a woman of unfamiliar type for Dick. She is very clever; reads a lot, even more than Dick does. The newcomer attracts Dick and "she had fashioned for him, an imaginary mental form, which he saw floating before him like an abhorred ghost in the darkness." (CAIRD, 2009, p. 17) Dick is amazed by her independence, education, her resolve and profession. The woman is an artist, which is not so common. Dick is able to feel her strength and energy. Dick even feels sometimes clumsy because she is well educated and is really a New Woman that attracts Dick very much. The new woman stands for Dick a person he could tell everything to. And in her presence Dick is able to speak openly about his feelings. "Her sympathy was

so penetrating, that he could feel it around him, as if it were something palpable. While she sat there listening in silence.” (CAIRD, 2009, p. 18-21) This Mrs. Ellwood is able to teach Dick, and tells him a lot about differences between sexes. They often speak about Bessie and Dick’s feelings about Bessie. Dick knows the importance of this situation and about this triangle. Now there is no possibility of marrying Bessie, “poor, gentle, loving little Bessie!” (CAIRD, 2009, p. 25)

“Marry Bessie, settle down for life into a little circle of homely interests, narrow duties, small affection, each with its series of tethering claims! God in Heaven! He would rather die. To make love was one thing but to marry! That meant to drop the romance out of life, to say to fate submissively: “ I have had my little flight, and chirped my little song, now clip my wings and cage me as thou wilt” (CAIRD, 2009, p. 25)

Bessie is for Dick a poor creature, Bessie’s small world she is living in, irritates Dick and he is trying not to hate her. Bessie’s weakness causes in Dick feelings of guilt and he feels bound to her. Dick has to behave to Bessie with honour. He has to behave according to social stereotypes.

“He said to himself “You have erred, and you must suffer. You have promised, and you must fulfil. The work of the world has to be done. You must do as your fathers have done before you, and for that you must marry a simple wife, who will hold you to your life’ s end with a force greater than hunger or thirst, or ambition, or hope, or genius itself. ” (CAIRD, 2009, p. 25)

Dick feels miserable because of his feelings and being not fair to Bessie. Dick has never thought of marriage so seriously as he does now. Mrs. Elwood is very calm about this situation. She even gives advice to Dick, which was new to him. Women in Victorian Britain were not, according to the prejudices, able to have opinions on their own. Dick feels himself being weak, and is afraid of Mrs. Elwood’s opinion towards him. The “New Woman”, Mrs. Elwood, advises Dick not to marry an innocent girl. Their marriage would definitely ruin him. Mrs. Elwood loves Dick but she is not forced by her emotions. On first sight Mrs. Elwood does not want to fight for Dick; but she does not

want to lose him. Dick is desperately sad; he is forced by his family and conventions to marry Bessie and to follow traditions.

By this time Bessie knows about this confusing situation and goes away. The feeling of a quilt in Dick's mind becomes stronger and stronger. Dick does not wait and goes to find Bessie. Despite the fact that Mrs. Elwood differs from the typical Victorian woman, this situation does not let her calm. But Mrs. Elwood is prepared to give up the fight. Mrs. Elwood tells Dick things that he does not want to listen to, and even hurts Dick to help him to make up his mind. Dick is now willing blindly to accept his duty and marry Bessie. Mrs. Elwood has the strongest power to do something. But she is the only person to ask this question:

“Who is to be a sufferer? Why should this or that one be selected for the post of honour? Some strange freak of Fate had placed the power in her hands, and it was her cruel task to select the victim.” “If she decided to use her influence, Dick would assuredly do exactly as she desired; this was almost the certainty.” (CAIRD, 2009, p. 33)

Mrs. Elwood is prepared to leave Dick but he does not want to accept Mrs. Elwood's departure. If she goes, Dick will too. Dick is in a desperate situation and standing between two different women, one an angel woman and a New Woman. Dick does not want to hurt them, he does not want to marry Bessie and at the same time to lose Mrs. Elwood. Dick is not able to hurt Bessie because of her weakness and endless love to him. Bessie is a creature full of devotion she is so vulnerable that Dick is unable to strike her. So there is the only way, to persuade Bessie that Dick is not worth marrying. Mrs. Elwood explains Bessie the situation and Dick's feelings. Dick does not want to marry, he wants to be independent. Bessie understands Dick now and she is prepared to let him go. Mrs. Elwood explains that she does not want to marry Dick herself. Mrs. Elwood knows that the marriage if it is with her or with Bessie will ruin Dick and that “such devotion is not the kind that he needs? Dick must never marry an “obedient” wife!” (CAIRD, 2009, p. 43)

“Such wives are only fit for men still stupid and pretty enough to play the old childish role of “lord and master.” (CAIRD, 2009, p. 43)

Dick is now prepared to do what is his duty and face up the situation. He is prepared to marry Bessie and gives Bessie the offer of the marriage. Dick is refused because Bessie knows that she will become his enemy after the marriage and she tries to be strong. Bessie explains Dick the situation and her decision. Dick is amazed by new Bessie and the change in her opinions and behaviour. Bessie is no longer considered as a poor little creature. Now she is a real woman. Dick's honour is stronger than Bessie expects. He is willing to be under her control.

“I can't tell you how I have suffered in your suffering, Bessie” he said . “You will let me do what little I can to help you; you will let me work for you, as if I were your husband?” (CAIRD, 2009, p. 54)

Dick appreciates Bessie's attitude and her ambitions to travel and be independent and educated. It was an impulse for Dick. He wants to help Bessie and to be with her. Firstly as friends and some day may be more than friends. Dick has to find his own way of life. Mrs. Elwood has her own life; she is an independent New Women artist. Bessie will probably become a New Woman during her staying somewhere far away from her home and Dick has to follow them both.

As it is clear from this work, there is nearly no women suffering and at the end of the story, there are two New Women and a man who is some kind of exception in his sex. Dick is not a typical Victorian conservative man of a good position in society who could admire only a subordinate woman to be under his endless control. The hero of this book is a kind of New Man in the Victorian Britain, who is able to admit an unfamiliar type of woman or even to support a woman in the process of emancipation.

5.2 THE DAUGHTERS OF DANAUS

The work of Mona Caird is the combination of polemical writing about feminism, and particularly about marriage under the patriarchal principles of *The Morality of Marriage* and “New Woman” fiction, where women's efforts to determine women's lives is highlighted. This can be seen in *The Daughters of Danaus*. (DRABBLE, Margaret, 1998, p. 426)

“She was not opposed to marriage itself, but urged its development along lines which paid greater respect to the freedom of the individuals.” (RICHARDSON, 2003, p. 179)

Caird shows in *The Daughters of Danaus*, the importance of the individuality. Caird's heroine left her husband and went to Paris to become a composer. Heroine's husband was able to support her composing when they met. But after the marriage heroine's aim is no longer to be a composer, but to be a good wife and mother. The role of the heroine changed under the influence of mankind and social stereotypes and she can not struggle against it at all. The heroine can only engage in some little revolts to defend herself and not to be totally ruined. In the main heroine's life several men appear. Firstly, there are her brothers. The main heroine Hadria comes from the huge family, where men are given old-fashioned ideas about women and their position in the society. Boys of her family have one advantage. They talk with their sisters about all themes of their period and are introduced into women's perspective. But there is no difference in their opinions and the opinions of other men, because their sisters' opinions are not worth being taken into consideration. They are influenced by the upbringing of their father and mother. It is not easy to avoid the influence of the period and upbringing. Men take the ideas and opinions from their fathers and fathers from their fathers. It is a magical circle which is difficult to avoid or to oppose. Maybe it is even impossible to oppose all these stereotypes. An average man is not able to go his own way and to consider a woman as an equivalent of masculinity. And as brothers, they behave in another way to their sisters than to women who possibly could become their wives. Brothers state that women should be satisfied in marriage and should take advantage of their position as a married woman. A woman after marriage is able to reach better position thanks to her husband and has everything she needs. They cannot understand the woman's perspective of this topic. Women do not want to be only at home and take care of their children. They do not want to be only “a sort of amiable cow.” (CAIRD, 1989, p. 15) That is the reason why they do not care for their sister Algitha leaving home and working for a charity. If it was their wife, they would definitely oppose it. But Algitha is a sister and they do not care a rap for her. This is a suggestion of the family where the heroine Hadria lives. Algitha is out of town and devotes herself to charity. The boys are going to college or to school and Hadria stays home alone. The only way to liberate herself from her position is marriage. Hadria is a particular kind of a Victorian woman because of her

opportunities. Hadria knows her aim, to stay at home and take care of her parents and housekeeping. One day an unknown woman enters the plot of the story. Her name is Miss Du Prel. Miss Du Prel is another sort of woman, representing the New Woman, experienced, educated, clever, emancipated woman. Hadria admires Miss Du Prel very much. One day when they are on a walk, they meet two men. One of those two men is very attractive to Hadria. His name is Hubert Temperley. Hubert Temperley is interested in Hadria and what he admires the most is Hadria's talent. Hadria is an excellent composer and plays the piano well. Hubert tries to become attractive to Hadria, and she likes Hubert too. Hubert Temperley seems that his ideas and opinions differ a lot from the common opinions, Hadria knows. But it is only pretence. Hubert Temperley makes a big effort to get an attachment of Hadria. He is willing to support Hadria's playing. Hubert Temperley talks with his sister a lot. And sister's strong influence is clear during the whole story. They talk about Hadria and her playing and about Hadria's character. Hubert's sister Henriette is a Victorian type of woman. Henriette's upbringing gave her opinions she tries to transfer to Hadria after some time. Temperley was also influenced first by his family and secondly by his sister.

He speaks about his mother "with a great respect and affection, the respect perhaps somewhat conventional, and allowing one to see, through its meshes, the simple fact that she was looked up to as a good and dutiful parent, who had worshipped her son from his birth, and perfectly fulfilled his ideas of feminine excellence." (CAIRD, 1989, p. 88)

It is comprehensible when a man spends his childhood under the care of his mother, who is a classic Victorian woman. He is not able to support a woman with different ideas and of different opinions. He can try it but after marriage he will be the same type of man as other men are. The dominant creature doesn't admire wife's desires as is seen later. The idea of possible escape from Hadria's family and also Miss Du Prel's opinion, not to avoid marriage, persuades Hadria to accept Hubert Temperley as a husband despite the divergence of their age. Temperley is older and he knows that Hadria is young and not experienced; her opinions are not worth taking into consideration. Hubert's emotions seem very strong. It is very difficult not to believe him. Hubert Temperley wants to give Hadria everything and there is even the promise of supporting her in composing and

playing which Hadria likes the most. But after the marriage all the promises are forgotten.

Queen Victoria herself pointed out several interesting ideas about woman and marriage in a letter that she sent to her married daughter, in 1858.

Victoria remarked: "There is great happiness... in devoting oneself to another who is worthy of one's affection; still, men are very selfish and the woman's devotion is always one of submission which makes our poor sex so very unenviable. This you will feel hereafter- I know; though it can not be otherwise as God has willed it so." (Abrahams, *The Norton Anthology of English Literature*, 1993, p. 1595)

Hubert becomes unsatisfied with his wife. Henriette, Hubert's sister tries to persuade and remake Hadria to become acceptable for her husband, to make a Victorian woman out of Hadria, which Hadria never wants to be. Hadria pays attention to her children and is thinking about her life. Hadria becomes a patroness to a small girl whose mother died. The child is now the inspiration for Hadria. Hubert feels a great rancour against Hadria and admires another woman, Lady Engleton, an educated artist with great behaviour and qualities which according to him Hadria lost after the marriage. Despite the fact that Lady Engleton is an educated artist she represents the Victorian woman, too. Lady Engleton is submissive and her opinions support the fact that she is not the New Woman. Hubert prefers "women charming when behaving according to the traditions." The "new womanhood" is strictly rejected by him." (CAIRD, 1989, p. 371)

"Hubert Temperley turned away in annoyance. He used to be amused by his wife's flippancy before her marriage, but he had long since grown to dislike it. He retired to get out some wine, while Hadria went forward to welcome the guest, who now came in front the garden, where he had lingered to talk to the children." (CAIRD, 1989, p. 158)

Hedria's behaviour drives Hubert into a desperate situation. Hubert is irritated by Hadria and is afraid of public outcry and malicious gossip stemming from his wife's stubborn character and disobedience.

After some time, when Hadria is prepared, she takes her two girls and leaves her husband and the two boys who have to go to school. Hadria leaves Hubert with two children and goes to Paris to compose music. Hubert has to face up to a bigger scandal than the disobedience of his wife. Hubert Temperley is now a lonesome man of a good social position who has failed in ruling his wife as was considering as natural. He failed in the widely known idea as Caird stated in *The Morality of Marriage, and other Essays on the Status and Destiny of Woman*: “Woman is, by inherent nature, physically weaker than man, and therefore she is bound to accept whatever position man may assign her.” (CAIRD, 2009, p. 10)

And Hubert failed in this matter. He is not a macho now because he has failed in this matter of ruling his wife. Hubert is so desperate that he is willing to forgive Hadria when she comes back. During Hadria’s stay in France, Henriette tries to persuade Hadria to go home. Hadria is reminded her motherhood and her duties and obligations under her husband and children. Hadria has to return back home after some time, because of her family. And Hubert is willing to forgive her and forget this immoral act.

But there are other two important men in Hadria’s life. First of them is Professor Fortesque, an older, highly educated and wise widower with brilliant ideas and honest opinions. Professor Fortesque discusses all matters with Hadria and Valeria Du Prel. Professor Fortesque seems to be as clever as an enlightenment philosopher. Professor Fortesque has a close and special relationship with Miss Valeria Du Prell. There is a high probability that there is a platonic love between them. Professor Fortesque is always willing to help Hadria and he even understands Hadria’s mother, who was forced to marry, become a mother, and surrender to her fate as a housekeeper and mother. Her dreams and ambitions were buried deep in her heart. And Professor Fortesque understands her bitter and deep anguish; the cause of her long-standing illness (which was not visible until Hadria’s decision to leave her husband and children and to become a composer.) It is obvious that Professor Fortesque is an intelligent, rational man; at the same time, he is sensible enough to understand women’s needs and desires. And he is willing to admire them openly, despite the fact that not all his opinions can be considered objective. Some of Professor Fortesque’s opinions do not differ from the opinions of the majority of Victorian English. It can be said that there are only a few men of his qualities and opinions; but there is no evidence of his behaviour as a husband.

The second man is Professor Theobald. Theobald is another type of personality. At the beginning there are no signs of his character. Professor Theobald behaves properly, representing a neutral observer who is waiting for his chance. Professor Theobald is interested in observing Hadria but the reason for that is clear at the end of the story. He is at first not attractive to Hadria. But after some time, when Hadria feels lonely, because of Hubert's absence, Professor Theobald and Hadria become more than friends for some time. Hadria says:

“And then Professor Theobald had, after all, many fine qualities. He was complex, and he had faults like the rest of us; but the more one knew him, the more one felt his kindness of heart (how good he was to little Martha), his readiness to help others, his breadth of view and his sympathy. There were not common qualities.”
(CAIRD, 1989, p. 400)

And there, in the parenthesis, is the main reason of his observing. Little Martha, the child that Hadria cares of, is his daughter. Hadria, knows nothing about Theobald's past yet. But Hadria is now in love with him. She does not know anything about Theobald being the father of that little girl.

Theobald confesses; he tells Hadria the truth about his love and about his feelings. Professor Theobald wants to hear that Hadria's feelings are of the same intensity. Despite the fact that she trusts him blindly Hadria is not able to return love to Theobald. Hadria is aware of the future. What would happen if they were together? People would spread malicious gossips about them, about Hadria's husband, and children, and about her family. If they were together they would have to move far away. And after considering all of this, Hadria is not able to show those strong emotions he wants to hear. Professor Theobald starts to be desperate and behaves irrationally. Hadria's emotions are now full of irritation and she is bitterly disappointed. Theobald is no longer the man she knows and is no longer admirable to her. And the climax is nearly ready to come. Theobald can not stand Hadria's refusing of his deep feelings and he becomes rude, and his true character is now clearer.

Theobald feels a sudden urge to get the answer, if Hadria loves him. And after being refused again, a great anxiety arises out of her refusal. Professor Theobald seems to her

an evil, violent brute of no character; and Hadria wants Theobald to let her go. Hadria does not want to be with Theobald because of the opportunity being free. If she left her husband, it would not be because of Theobald. The idea of being free and independent is stronger than everything else. Theobald is not able to control himself. Hadria is afraid of him. His emotions are very strong. Professor Theobald tells Hadria the truth, that Martha is his daughter. He wants Hadria to forgive him. But instead of it, he is refused again. They become “strangers to one another.” (CAIRD, 1989, p. 418) A strong hidden desire for revenge arises and he becomes very cruel. Professor Theobald becomes furiously angry and is prepared to take the sweetest revenge on Hadria. Professor Theobald wants to take little Martha away from Hadria. Professor Theobald is, according to the common law, Martha’s father. And as every court has to admit, he as a man has better opportunities and presumptions to take the little Martha under his control. He says to Hadria with deep affection that:

“You have made me feel my responsibilities towards my child, as I fear I did not feel them before. I am powerless, of course, to make up for the evil I have done her, but I can make some reparation. I can take her to live with me; I can give her care and attention, I can give her a good education. I have made up my mind.” [...] “I think you will find that the law has infinite respect for a father’s holiest feelings.” (CAIRD, 1989, p. 438)

Hadria feels she can not do anything. Martha leaves her home and she has to go to Theobald. And after this situation full of pressure, there is no further reference to Martha’s name so as not to make the terrible pain even worse.

At the time of Hadria’s enormous and unbearable suffering from the loss of her child, Hadria’s husband Hubert returns to the plot. Hubert Temperley has been abroad and after his revival, can see a significant change in Hadria’s behaviour. Hubert thinks that this positive and welcome change was made by Miss Engleton’s influence, knowing nothing about Hadria’s suffering and her misery. Hadria is reserved and is no longer trying to be independent. After all those circumstances Hadria is driven into subordinate life. It seems that the heroine is another suffering and ruined woman as many others were.

There is an excellent example of men's behaviour and the Women Question. At the beginning there is a dominant father and a subordinate mother. They have several children, boys and girls. Boys have better opportunities and are educated. They are influenced by father's opinions and the environment where they grow up. If there is a subordinate mother and dominant father there is a high probability that they will behave in the same way as their father and they will want to have a subordinate wife despite the fact that they fell in love with the New Woman. After marriage they will require similar behaviour from their wife as their mother did. A wife is, according to the law, their property and she has to behave according to the social stereotypes. Any other type of behaviour, or little revolts, is not admired. And Hubert's best example of woman is his mother, a subordinate wife to her husband.

Also the ideas of Eugenics is in this novel considered in many ways.

Darwinian anti-theology forms the bedrock of *The Daughters of Danaus*, a novel which engaged explicitly with contemporary biological discourse on the urban poor. The artistic genius Hadria Fullerton, the novel's central character and one of four Fullerton children, declares that the suffering of women 'is no more "intended" or inherently necessary than that children should be born with curvature of the spine, or rickets' (RICHARDSON, 2003, p. 183)

Caird emphasizes the importance of the individuality which, after the marriage, is lost under the pressure of society and families. The pressure on the individual is very strong and he is not able to oppose it.

According to Richardson, "In *The Daughters of Danaus*, the Fullerton children are defeated not by heredity but by environment, by their circumstances." (RICHARDSON, 2003, p. 206)

Conclusion

The thesis is focused on 19th century society and its significant features such as social standards and prejudices. It was necessary to study the position of women and the “Woman Question” in particular.

The paper dealt with the chosen prose of two women authors, Mona Caird and Sarah Grand. The theoretical part was divided into three parts. The first part provided the difficulties of women in their effort to achieve a better position in society and enter professional life if they chose. That chapter dealt with effective methods women used to enter the masculine world, and their successes as anonymous writers. The evidence of women entering the world of professional male writers in great numbers, despite the continuing rejection by men, was highlighted. Secondly the work focuses on the Women Question, and women’s encounters with the masculine world. Attitudes of men and the whole society were considered necessary to understand. Women were not considered fit as writers or professionals. They were considered only as creatures without brains with no opinions worth taking into consideration. Women, according to old-fashioned ideas were considered as subordinate property of their husbands. Their aim was not to have own opinions or ambitions. Their purpose was to become a good wife and a mother. Because according to men, motherhood was their natural profession.

The second chapter of this paper showed the significance of the new phenomena, New Woman. New Woman was definitely new type of woman, really unfamiliar to man of the 19th century Britain. The New Woman preferred her career to becoming a subordinate wife and mother. The position of this new phenomenon was given importance. In this chapter the New Women is described as educated, independent, emancipated women, mostly artists or writers.

The third chapter paid the attention to the idea of Eugenics. The idea of Eugenics was developed to protect the higher society and the concept was closely connected to that of The New Woman. New Woman was, according to common opinion, considered to be the best stock of the British society in the 19th century. They should have become mothers to produce new, stronger generation and driven Britain to become the leading country of the world. But these women did not want to accept their sacred duty of becoming mothers; their desire was to be independent, not to settle down in innocence and take care of children. Undoubtedly there is the evidence of a great paradox. These New Women were not admirable as suitable wives because they had their own opinions

and even ambitions. Men were not able to stand their emancipation, and the familiar type of woman was preferred. Educated woman with their own opinions were not supposed to marry. That opinion was presented in *The Daughters of Danaus* where girls are hold back from education to become admirable wives. Their innocence should have protected them from being unacceptable as a wife.

The analysis focused on the several works of these two women authors, in which the boundaries between the sexes were clear. After reading them all, there were significant common features. The common themes of both these authors were the differences between man and woman. Several similar features were found nearly in all works.

There was no difference in the environment where for example Hubert from *The Daughters of Danaus* and the other male characters grew up. Families have the same structure in each novel. Children took the picture of their own family and applied it to their own life. In 19th century Britain there was the first generation of the New Women who wanted to be emancipated and independent. Women were prepared to prefer their career rather to be a good subordinate wife and mother. They wanted to reach a better position in society and enter public life. But men were not prepared for this change. It was obviously important to take this into consideration. It was not unambiguous that the position of women was caused only by masculinity. The statement that women had less opportunities and that they were somehow oppressed, was definitely approved. But the social standards and prejudices were not given only by men but by the whole system lasting for centuries. There were hundreds of years during which women were satisfied with their life, and marriage was considered as the best opportunity to get better position in society and become a part of it. It can be said that the whole problem with the war between sexes had its seeds in the lack of readiness for this new generation of women with ambitions.

It seemed there was the great paradox between the idea of Eugenics and the mood in which were the novels written. According to Eugenics, the New Women were required to be wives and mothers. They should have helped through heredity to produce a new, strong generation. Not heredity, but the upbringing and culture were responsible for the behaviour of society as Mona Caird and Sarah Grand show. New Woman after marriage was supposed to become a subordinate, as the others were, because of the society was unprepared for this dramatic change in women who stayed emancipated with equal rights to men after marriage. So there was no suggestion how could New Women

produce stronger generations when they did not marry a man and become a mother. The further development did not seem to depend strictly on the choice of the new Woman as the best way how to achieve the control of human reproduction in Britain. The whole difficulty was presupposed to be hidden in the family, society and the environment by which the individual was influenced. New Woman was unfamiliar to the nineteenth century man and there was conclusive evidence that the war between sexes was inevitable because of the unprepared masculine world.

To conclude, the hypothesis that the individual was mostly influenced by his family and the whole society and the opposition to this pressure is nearly impossible, was proved. And this pressure of society standards and prejudices were the main reasons that male characters had nearly no alternative to behave in another way towards women, or to behave differently from their fathers. Women's hopes were cruelly disappointed, when after the marriage they were forced to obey not only the law, but social standards. Mona Caird and Sarah Grand show that despite women's 'little revolts' they were mentally ruined by their husbands, and by opinions of their society, which did not accept any diversity. The second hypothesis whether the works of Mona Caird and Sarah Grand are considered more as some kind of propaganda pieces was not proved. The goal of these two women writers was not to create some propaganda against masculinity, but to highlight the efforts of women in masculine world. And to support this statement, there were several male characters developed by Mona Caird and Sarah Grand. Men that are prepared for this change in society and in position of women and are prepared to accept and support women emancipation.

Resumé

Tato práce byla zaměřena na společnost 19. století a její rysy, společenské standardy a předsudky, kterými byla společnost 19. století v Británii a dalších zemích silně ovlivňována. Pro vypracování této práce bylo zapotřebí prostudovat a zabývat se nejdříve postavením žen ve společnosti z obecného hlediska.

Tato práce se zabývá vybranou prózou dvou ženských autorek, Mony Caird a Sarah Grand, jež u nás nepatří k nejnámějším autorkám. Tyto autorky konce 19. a počátku 20. století se zaměřují na vztahy mezi ženou a mužem a jejich díla jsou velmi zajímavá.

Teoretická část této práce byla rozdělena do třech částí. První kapitola se zaměřila na překážky žen, které musely ženy překonávat během svého úsilí o dosažení rovnoprávnosti a uznání v převážně mužském světě. Ženy byly ve svém úsilí velmi odhodlané a také úspěšné. V kapitole je popisováno ženské úsilí o vyrovnání se mužskému pohlaví. Nejen ženám jako spisovatelkám byla ubírána jejich práva a uznání, ale tento přístup se týkal jakéhokoli povolání, kterého žena chtěla dosáhnout. Ale jak je patrné, ženy díky své pili byly schopny prolomit zábrany a vstoupit do mužského světa v hojném počtu. V této kapitole je zdůrazněn způsob, kterým se ženy přes neuznání mužů zapojovaly do veřejného života. Tato možnost vydávat články do časopisů, či celá díla byla díky vydávání pod mužským jménem nebo pod mužskými iniciálami.

Dále se práce věnovala ženské otázce a odmítání žen muži jako rovných partnerů v osobním i pracovním životě. Ženy nebyly považovány za schopné vykonávat jakékoli povolání. Jejich jediná úloha byla podle všeobecného mínění být matkou a dobrou manželkou. Žena jako představitelka profese byla odmítána a opovrhována. Podle užitých pramenů nebyly ženy považovány za plnohodnotná stvoření, ale pouze za stvoření nemající mozek vyvinutý dostatečně jako muž. Názory žen neměly podle mužů mít žádnou váhu a žena s vlastními názory a ambicemi představovala velké nebezpečí a její šance na provdání se velmi rapidně snižovaly. Zastaralé názory, že žena se po sňatku stává submisivním majetkem svého muže, bez ambicí a vlastní vůle, se zdají být ve Viktoriánské Anglii stále živé a převládá stále patriarchální systém. Žena sňatkem podle autorek Mony Caird a Sarah Grand, přechází po svatbě pod úplnou kontrolu svého muže, aby plnila svou funkci danou přírodou, funkci dobré manželky a matky. Mateřství bylo považováno za přirozenou profesi ženy, které by se měla věnovat.

Práce dále poukazuje na nový fenomén 19. století v Anglii, tzv. 'New Woman.' Nová Žena byl vskutku netradiční typ ženy, který byl po dlouhou dobu společností odmítán.

Ženy, které dávaly přednost kariéře a seberealizaci před přirozenou rolí matky, ženy vzdělané, emancipované. Ženy, jejichž obrázek o budoucím životě se rozcházel s tradičním pojetím ženy jako dobré manželky a matky. Jak vyplývá z děl Mony Caird a Sarah Grand, tyto ženy nechtěly strávit svůj život pod nadvládou svého manžela, bez ambicí a možnosti se vzdělávat.

Třetí kapitola této práce je zaměřena na Eugeniku. Myšlenka Eugeniky se velmi prolíná s prototypem tzv. Nové Ženy. Myšlenka Eugeniky byla vyvinuta v Británii a měla dát vzniknout nové společnosti Velké Británie. Díky této myšlence a přístupu měla Anglie získat silnou pozici ve světě. Podle této myšlenky, byly tzv., Nové Ženy považovány za nejlepší základ společnosti, jejichž úlohou je množit se a vychovávat novou silnou společnost. Tento přístup ale na první pohled odporuje obecnému přístupu mužů k ženám a tento paradox je podporován i oběma autorkami a jejich vykreslením mužských postav a jejich chováním k ženě Viktoriánského typu a k Nové Ženě.

Ačkoli jsou Nové Ženy v některých dílech považovány za velmi přitažlivé a muži jsou schopni dát slib, že budou svou ženu a její aktivity podporovat i po svatbě, většina těchto slibů se po svatbě stává neplatných a nastává mužská potřeba mít doma za manželku klasickou submisivní ženu, ne typ Nové Ženy. Tyto ženy nebyly podle autorek vyhledávané muži, aby se staly manželkami, představovaly spíše obávaná stvoření, jejichž názory a ambice, jak autorky uvádějí, nebyla schopna většina mužů akceptovat. Vzdělaná emancipovaná žena měla pouze malý předpoklad pro to se vdát. A jak je patrné z *The Daughters of Danaus* od Mony Caird, ženám bylo upíráno vzdělání matkou, aby se těšily zájmu mužů jako jejich potencionální manželky. Vzdělaná žena nebyla spojována s rolí dobré manželky.

Další částí této práce je analýza vybraných děl od Mony Caird a Sarah Grand. V dílech těchto dvou autorek, považovaných za Nové Ženy jsou nádherně vyobrazeny hranice mezi ženami a muži. Na svých fiktivních postavách ukazují různé charaktery a chování. Společným tématem obou autorek je soužití žen a mužů a jejich vztahy. Ve všech vybraných a užívaných dílech obou autorek nacházíme mnoho společných rysů a je zřejmé, že obě autorky byly inspirovány vlastními zkušenostmi své názory a osobní život prolínají se svými postavami, ať už to jsou postarší vojáci, kteří se vyskytují jako hlavní hrdinové v dílech Sarah Grand, jejíž muž byl také příslušník armády. Nebo fakt, že žena se rozhodla opustit svého muže a jde za svým snem, stejně jako hrdinka Hadrie z *The Daughters of Danaus* od Mony Caird. Další společný prvek, který se hojně

objevuje v dílech obou autorek, je význam prostředí, kterým je jedinec ovlivňován. Ať je to rodina, nebo celá společnost. Velmi dobře viditelný je společný jev prostředí, ve kterém mužští hrdinové vyrůstají a jak jsou vychováváni. Výchova chlapů a dívek se velmi liší. Zatímco chlapci jsou nabádáni k utváření si vlastních myšlenek, ženám je připomínáno, že jejich vlastní názory budou mít jen pramalou váhu, oproti názorům otce, bratrů a budoucího manžela. Muži jsou tedy vychováváni v patriarchálním systému a obrázek své rodiny si každý jedinec nese do svého vlastního manželství. Pokud tedy máme strukturu rodiny; dominantní otec, submisivní matka a děti, z nichž jsou upřednostňováni chlapci, i oni si ponесou tento obrázek rodiny svým životem a budou požadovat ženu stejného typu, jako byla jejich matka.

Nyní ale vidíme v dílech, že jsou na scéně i jiné typy žen, což muselo vnést do společnosti rozruch. A jak je v dílech patrné, i přes počáteční zájem o Novou Ženu, muž po svatbě požaduje stejnou strukturu, ve které vyrůstal, dominantní otec, hlava rodiny a submisivní matka, jejímž životním cílem je být dobrá manželka a matka. Pomyslná válka mezi pohlavími existuje již velmi dlouho, společnost 19. století není připravena na nový způsob přijímání ženy. Ne pouze ženy jako matky a manželky, ale jako ženy svobodné, emancipované a rovnoprávné mužům. Na tuto změnu jak je z děl autorek patrné nebyli muži ani celá společnost připravena. Po několik století byly ženy se svou pozicí ve společnosti a se svou rolí matky spokojeny a sňatek jim umožňoval zlepšit své postavení a život. V dílech spíše Nové Ženy považují sňatek za přítěž a překážku na cestě k lepším zítřkům, kdy budou ženy vzdělané a budou muži uznávány.

Nyní se znovu práce dostává k paradoxu mezi Novou Ženou a Eugenikou. V dílech můžeme vidět odmítání žen a jejich názorů mužů. V dílech je jen velmi málo mužských postav, kteří tvoří novou generaci mužů, kteří jsou schopni přijmout netradiční způsob rodiny a ženu nového typu, emancipovanou, vzdělanou a s vlastními ambicemi a dokonce ji v tom podporovat. V dílech je spíše patrné odmítání Nové Ženy, nebo snaha po sňatku o nastolení klasického obrázku rodiny. Hlavní hrdinky jsou rozděleny na Nové Ženy a ženy klasického Viktoriánského typu, oproti tomu hlavní hrdinové jsou ve velké míře tvořeni muži odmítajícími tyto Nové Ženy.

Je ale nezbytné zdůraznit, že se v dílech vyskytují i muži nové generace, jako je například Diavolo z *The Heavenly Twins*, který je díky své sestře vychováván netradičně a jejíž působení způsobilo Diavolovu schopnost vidět ženskou otázku i z ženské perspektivy. Působení sestry jen potvrzuje první hypotézu, že prostředí ovlivňuje jedince ve velké míře. Jedinec je ovlivňován na prvním místě rodinou, dále celou společností a

jejím tlakem na jedince a dále svými možnostmi. Dále bylo potvrzeno, že těmto tlakům rodiny a společnosti je téměř nemožné vzdorovat. Zde se opět vracíme k obrázku, který si téměř každý muž nesl z vlastní rodiny. Jak je patrné, generace Nové Ženy, popisovaná v dílech Mona Caird a Sarah Grand je opravdu první generací těchto žen a zároveň první generace mužů, kteří se s tímto fenoménem setkali, a jemuž nebyli připraveni. Ačkoli častým tématem děl Caird a Grand jsou ženy, které byly pod tlakem svého manželství a společnosti i přes své malé bitvy a vzdorování donuceny se podřídit, nebo byly dokonce duševně zruinovány, záměrem autorek nebylo vytvořit určitý typ propagandy namířený ostře proti mužskému pohlaví. Záměrem autorek bylo spíše poukázat a zdůraznit ženskou otázku a postavení žen a jejich snaha o rovnoprávnost. Z toho vyplývá, že druhá hypotéza, zda díla Caird a Grand byla spíše jakousi propagandou nebyla potvrzena. Obě autorky nepoukazují pouze na hrdinky, které byly donuceny tlakem společnosti a naléháním rodiny a manžela stát se matkami a jejich práva jim byla upírána násilnickým manželem, nebo jim byly psychicky týrány a jejich údělem bylo trpět. Obě autorky ve svých dílech vykreslují i muže nového typu, muže nové generace, kde se snaží ukázat možnost změny a kteří jsou schopni zajistit ženě její potřeby a podporovat jí v jejích záležitostech, když je zde opět patrná možnost změny muže po svatbě, kdy pod tlakem společnosti, standardů a předsudkům staré generace je velká pravděpodobnost podrobení se zažitým konvencím.

Mona Caird a Sarah Grand jsou výborné autorky, které se snažily ukázat svůj názor na společnost, zabývají se fenoménem Nové Ženy a překážek při jejím vzniku. Jejich osobní život ovlivnil obě autorky a jejich zkušenosti se promítají v jejich dílech. Jejich fiktivní postavy jsou zobrazovány s precizností a změny v charakterech postav jsou patrné v několika dílech.

Zároveň se také snažily ukázat mužům, že jsou plnohodnotnou konkurencí mužů jako autorů a jiných povolání, schopné se vypořádat se stejnými problémy a tématy jako muži se stejnou galancí. A stejně jako další ženské autorky, jako například Virginia Woolfová, jsou dnes hojně studované, čtené a opěvované jako představitelky tzv. 'New Women Writers.'

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