

University of Pardubice  
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Representation of Women in Novels by Dick and Felix Francis  
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Bachelor Thesis  
2020

Univerzita Pardubice  
Fakulta filozofická  
Akademický rok: 2018/2019

## ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(projektu, uměleckého díla, uměleckého výkonu)

Jméno a příjmení: **Klára Svobodová**  
Osobní číslo: **H17223**  
Studijní program: **B7310 Filologie**  
Studijní obor: **Anglický jazyk pro odbornou praxi**  
Téma práce: **Zobrazení žen v románech Dicka a Felixe Francisových**  
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

### Zásady pro vypracování

Autorka se ve své práci bude věnovat vybraným románům Dicka a Felixe Francisových z pohledu ztvárnění ženských postav. V úvodní části práce se autorka zaměří na hlavní témata z oblasti feministické kritiky a genderových studií. Krom obecnějšího úvodu se bude primárně soustředit na ty otázky, které jsou relevantní pro následnou analýzu vybraných románů. Cílem rozborů je zmapovat, jakými způsoby oba romanopisci přistupují k otázkám ženství, postavení žen ve společnosti a participace ženských postav na dějové výstavbě příběhů. Pokud to přispěje k poznání dané problematiky, autorka porovná zobrazení žen v dílech napsaných společně oběma autory a každým zvlášť. Práci završí závěrečná kapitola, která z dílčích úsudků vyvodí obecnější závěry.

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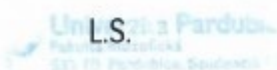
#### Seznam doporučené literatury:

Primární zdroje: Francis, Dick and Felix Dick. Crossfire. London: Penguin Books, 2011. Francis, Dick. Come to Grief. New York: G.P. Putnam's Sons, 2005. Francis, Dick Odds against. New York: G.P. Putnam's Sons, 2005. Francis, Dick. Whip Hand. New York: G.P. Putnam's Sons, 2005. Francis, Felix. Pulse. New York: G.P. Putnam's Sons, 2017.

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Datum zadání bakalářské práce: **30. dubna 2019**  
Termín odevzdání bakalářské práce: **31. března 2020**



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## ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to PhDr. Ladislav Vít, Ph.D. for his support and constructive criticism throughout the study.

In addition, I am grateful to my family, especially to my cousin Lukáš Svoboda, who encouraged me to choose this topic.

## **TITLE**

Representation of Women in Novels by Dick and Felix Francis

## **ANNOTATION**

The thesis is focused on analyzing women's characters and their social roles in novels by Dick and his son Felix Francis. The aim is to compare roles of women in novels written by Dick Francis himself with novels which were written either by both authors together or solely by Felix Francis. This thesis questions whether the changes could be caused by the influence of Felix Francis who is representative of younger generation of writers growing up at the end of the second wave feminism and whose writing style is influenced by the popular culture of postfeminism.

## **KEYWORDS**

angel in the house, feminism, gold digger, girl power, glass ceiling, career-women, patriarchal society

## **NÁZEV PRÁCE**

Zobrazení žen v románech Dicka a Felixe Francisových

## **ANNOTATION**

Práce je zaměřena na analýzu ženských postav a jejich rolí ve společnosti v románech Dicka a Felixe Francisových. Cílem je porovnat tyto role v románech napsaných Dickem Francisem s romány, které byly napsány autory společně, nebo Felixem Francisem samostatně. Práce zkoumá, zda změny, které se v románech vyskytují mohou být způsobeny vlivem mladší generace vychované na konci druhé vlny feminismu a ovlivněné populární kulturou postfeminismu, kterou zde Felix Francis zastupuje.

## **KEYWORDS**

anděl v domě, feminismus, zlatokopka, holčičí síla, skleněný strop, kariéristka, patriarchální společnost

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## INTRODUCTION

Women and their roles have always been undermined in the patriarchal society for their biological differences, which placed them to the inferior roles among men and put them into disadvantaged positions in terms of life opportunities. Their strife for equality spanned over several centuries during which many accomplishments were gained despite several setbacks along the way. Woman's journey towards the society which enabled the penetration of female sex into the 'man world' can be divided into three waves. Each wave is characterised by distinctive acts, such as Infant custody Act or The Sex discrimination Act of 1975 and carried with its diverse consciousness raising among women which led to forms of marches or local community groups. These, in return, established a ground for exploration of women's thought and propagation of collective resilience.

Despite the various forms of effort put into the struggle by women against the patriarchal society across the generations, all the contributions were significant with some waves appearing to be less radical in terms of public events and predominantly occurring in small, local communities. The feminist wave of this century is influenced by the popular culture which sets certain standards, expectation and keeps prejudices for various types of women. Even though women in European countries gained equality in all spheres of public life in a nowadays patriarchal society, there are still cases where it is impossible for them to break an imaginary 'glass ceiling'.

The main subject of this thesis is an analysis of the representation of women's characters and their social roles in novels by Dick and his son Felix Francis. The aim is to compare roles of women in novels written by Dick Francis himself with novels which were written either by both authors together or solely by Felix Francis. Further to this, there will be an analysis of the differences between women's depiction, their behaviour and their social roles among the society. This thesis questions whether the changes could be caused by the influence of Felix Francis who is representative of a younger generation of writers growing up at the end of the second wave of feminism and whose writing style is influenced by the popular culture of postfeminism. Furthermore, it examines whether the historical events of the three waves of feminism, their core values or struggles are somehow projected into the situations that the female characters find themselves in.



The first chapter of the theoretical part commences with the explanation of how the woman's body was perceived by society and how medical and scientific advancement changed the point of view on this issue throughout the period of enlightenment. During this epoch, a woman impersonated so-called 'angel in the house' whose identity was represented by femininity. It points out the importance of women's break through into the structures of the church which led to the beginnings of the first wave feminism. The chapter continues with the struggles that feminists dealt with in order to gain economic independence and educational opportunities. The chapter also investigates a new generation of women represented by suffragettes who fought for the right to vote. The last part of this chapter explains the importance of National Organisation for Women which is said to be the cornerstone of the second wave of the feminism and Women's Liberation movement which strived for equal partnership with men, a new language and, which fought against the ideologically given roles to men and women in the patriarchal society. The second chapter of the theoretical part characterizes the third way of feminism and mentions its interconnection with the ideology of postfeminism. It points out the influence of popular culture on women's behaviour and their way of life which is represented by the slogans 'girl power' and 'women can have it all'. The chapter ends with the explanation of a misleading meaning of the motto "women can have it all" and explains consequences that stem from a period of postfeminism called backlash.

The first practical chapter analyses female characters in books written by Dick Francis. It analyses their description, characteristics, behaviour and the attitude that is held by men towards them. Dick Francis was born in 1920 and raised up by a woman who was a generation of the first wavers which entailed a projection of some features of this period into his work. Dick Francis often depicts women in the stereotyped situations, which most of the time, undermine their role in the society. Readers discover that women in his novels most of the time appear as 'gold diggers' and 'angels in the house' in the domestic sphere, women who are delicate and fragile but, on the other hand, they are independent and admired by the main character. Women are an essential element of his novels.

The second practical chapter analyses women characters in books written by Felix Francis, son of Dick Francis, or in novels that were written by both authors together. The reader realises that, with the influence of writer that represents a younger generation of writers, the role of women slightly changes to the role of a career-woman whose status and behaviour within certain situations struggles or has to face prejudices while trying to penetrate into the 'man's world'. Even though the reader spots certain progression in the attitude towards women in terms of their independence, the very first book with a female as a

protagonist disproves it and returns back to the original point of view on women that implies their mental instability and depicts them as beings that need to depend on men be saved; as 'Damsel in distress'.

## 1. REPRESENTATION OF WOMEN IN THE PERIOD OF ENLIGHTENMENT

For the feminist's study, it is important to give an outlook of how women's identities have been influenced by philosophers, scientists, and writers throughout history. It helps to understand why the women's body, their spirit and their rights have always been oppressed by the opposite sex; women have always been expected to act according to men's wishes. There has always been a frame according to which the female sex was supposed to act or present themselves to either be successful or simply live a common life.

Lynn Abrams in her book *The Making of Modern Woman: Europe, 1789-1918* explains that the earliest theories do not look at women as the whole unit but as a spirit that was subdued to its body. According to the early theories, women had no power over their behaviour and deeds, because their bodies did not cooperate with its spirit. Female sex was impersonated as an imperfect mirror of the male sex, because of the reproductive organs that could not be seen, as it is on the male's body. Both sexes were taken as a "one-sex model", nonetheless, the female sex being the inferior one. The body of a woman was characterized as something unstable, imperfect and often suffering from 'hysteria' which projected into the weakening of their mind. From the very beginning, women were excluded from the public world of men on the basis of these conjectures.

As it is stated in the book, the sexual difference became as a subject of interest with the scientific and medical advancement of the Enlightenment period at the very beginning of the nineteenth century. Since that point, sexual stereotypes were increasingly supported due to the fact that it was predominantly male scientists and doctors who were deciding about the new characterization of gender; it was their discoveries that determined a new approach to the relations between them. Physiological and sexual differences set the grounds for defining masculine and feminine characteristics and the roles. From this point, the woman's body and mind were taken as one unit that responded to each other. The attitude towards the state of woman remained unchanged and it was determined, as it was previously mentioned, to be unstable. This study supported the idea of keeping them in the private, domestic sphere.<sup>1</sup>

Lynn Abrams mentions that, according to Jean-Jacques Rousseau, the ideology of the division of two separate spheres was created by the industrializing societies of western Europe.<sup>2</sup> It seems necessary to note that women had not had any possibility of occupations in the public sphere before the period of industrialization, being occupied solely in domesticity.

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<sup>1</sup> Abrams, L., *The Making of Modern Woman: Europe, 1789-1918* (London: Longmann, 2002), 21-22.

<sup>2</sup> Abrams, L., *The Making of Modern Woman: Europe, 1789-1918*, 30.

Therefore, it was impossible for them to attempt to persuade the male sex to set the spheres otherwise. Other fields of man scientists examined the woman's social role and identity. It was mainly church leaders, political thinkers and philosophical writers who determined the role of the woman.

The book *The Making of Modern Woman: Europe, 1789-1918* describes the ideal of femaleness, which is determined as 'the act or quality of being female' of the nineteenth century as being a good wife and mother. Between her qualities belongs piety, chastity, cautiousness, and devoutness. All these qualities, that embodied the ideal woman, were essential to be presented in both the public and domestic sphere. The ideal woman of the nineteenth century was supposed to be something like 'Wonder Woman'.

As aforementioned, the pillar of a woman's identity in the nineteenth century was piety. Lynn Abrams mentions that institutions of the church played a significant role in women's oppression. Being strongly patriarchal institutions by not admitting female inclusion, this disabled women in penetrating into the structures of power. Nevertheless, the relationship between women and religion tightened with the incoming duties within it. It gave to women greater leverage in broader structures of the church. Most of the religious habits at home, such as paying the attention to children's prayers and their moral education, became women's duties.

As it is written in this same book, religion was something that women could look up to and which gave them a purpose in their everyday acts. Sunday masses became special occasions where women could have displayed their femininity. Women were becoming female preachers and were engaging themselves in charities. We can notice a slight integration of women into the public life by obtaining a partial ratio of power within the church which turned a certain number of men into passive believers, but the crucial part of religious acts and education still happened in the domestic sphere.

Lynn Abrams argues, that even though the essential interest of gaining higher social power through the church was the key to women's participation, it was partly counterproductive. Religion and its male representatives set, via mass, certain stereotypes of a depiction of a good wife that women accustomed as their own and that has stayed unchanged until the beginning of the 20<sup>th</sup> century.<sup>3</sup>

The earliest concerns over the female sex were raised by the writers and scientists of the Enlightenment. The identity of women was represented by femininity, which is the key

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<sup>3</sup> Abrams, L., *The Making of Modern Woman: Europe, 1789-1918*, 34-40.

word for women's characterization of the 18<sup>th</sup> century. Symbols of the femininity of that time were mainly piety, self-sacrifice, motherhood, and domesticity. Women were kept mainly in domestic realms in order to serve their husbands and families. By the end of the 18<sup>th</sup> century, women started engaging themselves in charities and certain domains of churches which had the effect of starting to build their self-development and personal autonomy.

## 2. THE WAVES OF FEMINISM

### 2.1 FIRST WAVE FEMINISM

In contrast to the period leading up to the 18<sup>th</sup> century, where society managed to keep women's roles passive, the period of the 19<sup>th</sup> century is the complete opposite. The key word 'femininity' and its connotations assigned to women was replaced by the word 'feminism'. This word carried, predominantly for men, negative connotation due to the way that society exploits this term to talk about issues related to female oppression. The 19<sup>th</sup> century was represented mainly by middle-class women who, throughout this period, campaigned for their rights; where some of them were achieved at the beginning of the following century.

Stephanie Hodgson-Wright stresses the way how miscellaneously women have been demanding their rights and how diverse their actions towards accomplishments could be. "The twentieth century began with the suffragettes fighting for the right to vote, and at its close we see the Spice Girls in bra tops asserting 'girl power'."<sup>4</sup> Even though some ways of demanding women's rights and social status might seem inappropriate for such a serious topic, it is the trends of the lifestyle of the century that gives shape to different kinds of feminism. As Stephanie Hodgson-Wright states, it is possible to define feminism as any attempt that wrestles with patriarchy.

The 19<sup>th</sup> century is said to be the first crucial period of women fighting for legal rights. Until this century, women were not protected by any laws and their lives were purely dependant on male sex. This rising situation concerned mainly middle class-women who towards the end of the 19<sup>th</sup> century fought for economic independence, matrimonial laws, property ownership, and educational opportunities.

According to Mary Sanders, it was Mary Wollstonecraft who started the period of modern feminism. She claims that Wollstonecraft's opinions about misdirected education and women's inability to be economically independent were the first key stones that started the first wave of feminism.<sup>5</sup> It was mainly middle-class mothers and married women who had to deal with several issues concerning poor wages, the impossibility of winning child custody in case of a divorce or property ownership.

As Valeria Sanders states, one of the first controversial cases of injustice concerning child custody was noted in 1839 which resulted in the Infant Custody Act (1839). This enabled to women have custody of any child up to seven and keep contact with their older off

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<sup>4</sup> Hogson-Wright, S., *The Routledge Companion to Feminism and Postfeminism* (London: Routledge, 2006), 3.

<sup>5</sup> Sanders, V., *The Routledge Companion to Feminism and Postfeminism*, 15.

springs. The success of gaining the same legal authority as men came in 1973. The Infant custody Act was followed by the 1870 Act which ensured that married women could keep their wages and inherit personal properties.<sup>6</sup>

The second half of the 19<sup>th</sup> century was the major period of feminist activism where the economic independence of women became an alternative to marriage which resulted in a lack of job vacancies. According to Valeria Sanders:

“A key development was the revelation of the 1851 Census that about 30% of English women between twenty and forty were unmarried, and therefore likely to be facing economic hardship.”<sup>7</sup>

Lack of job vacancies gave them an impulse to seek professions that were close to their nature such as teaching and nursing which resulted in a higher quality of girl’s education. As another important gain, Valeria Sanders mentions unpaid clerical work opportunities in government departments which consequently supported the campaign for the vote. One of the main campaigns attributed to the feminist movement of the 19<sup>th</sup> century was the drive for right to vote. A new generation of women represented by suffragettes started the campaign in 1830 yet didn’t gain a great deal until the beginning of the 20<sup>th</sup> century.

Valeria Sanders mentions the proposal of John Stuart Mill in the House of Commons in 1867 as one of the moments which intensified its progress. Even though his proposal of giving women the vote was not successful, his attempt was followed by several debates concerning the role of women which was trying to shift its grounds from the traditional role of woman in the household to that of an independent one. The right to vote was given to women over thirty in 1918. The campaign was interrupted by the war and it took another ten years to entitle all women to have the same right to vote as men.<sup>8</sup>

The first wave of feminism was a period primarily concerning the perceptiveness of women’s status in the ‘man world’. Even though the differences could have been seen in all classes, it was middle-class women who started fighting against the oppression. The crucial sphere that they were dealing with concerned natural human rights which enables a human to become independent. Although the Infant Custody Act was for women, the first success was the 1970 Act of property ownership that moved a course of events forward and allowed

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<sup>6</sup> Sanders, V., *The Routledge Companion to Feminism and Postfeminism*, 19.

<sup>7</sup> Sanders, V., *The Routledge Companion to Feminism and Postfeminism*, 20.

<sup>8</sup> Sanders, V., *The Routledge Companion to Feminism and Postfeminism*, 23.

women to become economically independent. Women's self-esteem had risen with the rising job and educational opportunities which led to the last campaign of the first wave of feminism which was completed with the right to vote.



## 2.2 SECOND WAVE FEMINISM

Feminist activism was pushed to the background during the period of wars during which women were engaged in several fields, such as nursing to support the war effort. After the war, women's roles were pushed, once again mainly back to the domestic sphere causing a feeling of great dissatisfaction. The next crucial step forward in terms of feminist activism appeared at the end of the 20<sup>th</sup> century. The start of the period of second wave feminism is dated to the 1970s and rises completely different questions concerning women's status in comparison to the first wave.

Establishing a National Organisation for Woman with Betty Friedman as its founder in 1966 is attributed by Sue Thornham as one of the starting points of second wave of feminism. Its members were principally concerned about the issue of sex discrimination which appeared in several areas of their lives. The vision of this activism was to be recognized as equal partners to men. She cites the speech of Anne Koedt who claims that this direct action sprung up due to a feeling which is called "consciousness-raising". This was where women of the same classes joined together and talked about their feelings of being oppressed in every position such as in marriage, sexual practices or child-rearing.

The first public action of the Women's Liberation movement, which was a building block of the second wave feminism, concerned Miss American Beauty Contest in 1968. The judges' decisions on the winning contestants were heavily criticised by feminist due to the criteria being based primarily on the contestants' appearance. This, they felt, was microscope of what was also happening in real life situations. In Britain, it was the working-class women who organized the first public action as a response to the Miss World Competition in 1970. As one of the first, most significant events Sue Thornham mentions the strike of the sewing machinist at Fords in Dagenham who marched for equal pay in 1968. Based on the following events, over 500 participants took part in the first national Women's Liberation Conference in February 1970 at Ruskin College.

The four demands formulated by the conference, for equal pay, equal education and opportunity, 24-hour nurseries, and free contraception and abortion on demand, signal again the double focus which marked second wave feminism: on women as an oppressed social group and on the female body with its need for sexual autonomy as a primary site of that oppression.<sup>9</sup>

The book presents the Julia Rowbotham's notion that there were two spheres of women's lives that called for revolution. She argues that the struggle for production and

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<sup>9</sup> Thornham, S., *The Routledge Companion to Feminism and Postfeminism*, 27.

reproduction is out of their hands.<sup>10</sup> To this issue, Margaret Walters mentions a disillusion concerning love and marriage of middle-class women. Man's attitude towards women as an object their fantasies desexualized women which led to the anxiety-producing activities.<sup>11</sup> It was mentally difficult, mainly for working-class women, to cope with their lives while constantly being pushed aside. Domestic abuse was another frequent action that women had to face.

Rowbotham also argued that, except the material structures, there was a need for a new language and culture that would distinguish a new feminist agenda and vision. The book *Feminism: A very short introduction* written by Margaret Walters introduces an American feminist Betty Friedman who was frustrated that: "the new feminist rhetoric 'rigidified in reaction against the past, harping on the same old problems in the same old way', instead of moving forward."<sup>12</sup> The aspiration to change the point of view on ideologically given roles to men and women in the patriarchal society was a crucial concern for the feminist agenda. Women had started to fight mainly against the forms of popular culture which, according to them, depicted irrelevant feminine identities.<sup>13</sup>

Women didn't accomplish such political achievements during the thirty years of the second wave of feminism in comparison to the first wave. The strength of women during this period was mostly dissolved into small groups in local communities. Women attacked the 'cult of housewife' and, through the 'consciousness raising', were helping to each other by talking and sharing their problems concerning their subordinate positions in their lives which nevertheless didn't directly solve any crucial issues that the female sex was facing. The unification of feminists and their radical approach towards the changes during the first wave was without question more successful. The second wave feminism seems to be an imagined bridge which leads the end of the 20<sup>th</sup> century to the third way feminism and its antithesis called postfeminism that is being influenced, mainly, by pop culture.

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<sup>10</sup> Thornham, S., *Feminism: A Very Short Introduction* (New York: Oxford University Press, 2005), 25-35.

<sup>11</sup> Walters, M., *Feminism: A Very Short Introduction*, 106.

<sup>12</sup> Walters, M., *Feminism: A Very Short Introduction*, 104.

<sup>13</sup> Thornham, S., *Feminism: A Very Short Introduction*, 33.

## 2.3 THIRD WAVE FEMINISM AND POSTFEMINISM

This subchapter talks about the differences and common characters between the third wave of feminism and postmodernism. It explains how media of popular culture influences women's behaviour, their lifestyle or the way in which society regards them. It also argues the reason why some women tend to come back to the domestic sphere.

The beginnings of the third wave feminism are dated to the 1990s. It is said that this wave is trying to keep up with the similar political theory and activism as it was during that the second wave, with the difference that the new period is trying to open up to broader society. It involves mainly younger generations of feminists who were born in the 1960s and 1970s and who relate their work to the principles of the second wave. The book *Postfeminism Cultural text and Theories* states that even though the third wave collocates with the second wave it is important to stress their differences which are, according to the book, subsequent:

According to the third wave's agenda, 'there is no one right way to be: no role, no model' – instead 'contradiction . . . marks the desires and strategies of third wave feminists' who 'have trouble formulating and perpetuating theories that compartmentalize and divide according to race and gender and all the other signifiers'.<sup>14</sup>

Third wave feminism operates as a political ideology that works with postmodern theories and uses them for arguing the political possibilities. This period, in comparison to the second wave, uses the engagement within the popular cultures such as television, film and fiction as support to political struggle. The book points out the endeavour of third wavers:

They concentrate on the proliferation of media images of strong female characters to interpret consumer culture as a place of empowerment and differentiate themselves from second wave feminists who had been critical of the misogyny of the popular realm.<sup>15</sup>

By keeping this attitude, third wavers are trying to battle with the cultural ascendancy of postfeminism which, according to them, abandoned older feminists' strategies. As the example, Barbon points out the difference between Girl Power, represented by the band Spice Girls and the underground Riot Grrrl movement. In contrary to Spice Girls that used the issue of the patriarchal structures of the music scene to claim their fame, the Riot Grrrls used their influence to fight patriarchal power. Nevertheless, one of the similar attributes of the third

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<sup>14</sup> Barbon, B., Genz, S., *Postfeminism Cultural Texts and Theories* (Edinburgh: Edinburgh University Press Ltd, 2009), 158.

<sup>15</sup> Barbon, B., Genz, S., *Postfeminism Cultural Texts and Theories*, 160.

wave and postmodernism is a shared keystone of consumption and criticism concerning feminine and individual forms of agency.<sup>16</sup>

Brabon claims that postfeminism have impure origins and its theories emerge from within mainstream culture.<sup>17</sup> It does not obtain any direct definition because of its prefix 'post' that can carry either positive or negative connotation. Its origins can be found at the end of the twentieth century after the suffrage movement for the vote, but the beginnings of the movement are dated to the 1980s. Postfeminist ideology is based on the thought that the future is female. It represents the period where women can have it all and its slogan is 'girl power'. As it was previously mentioned, it is the popular culture that has been influencing postfeminism the most.

As Brabon argues in her book *Postfeminism Cultural Texts and Theories* popular culture adopted feminist ideas of emancipation and empowerment and brought the term postfeminism back in 1980 to stress a shift from second wave feminism. It mostly represented a certain type of women's characters whose characteristics is often criticised by feminists for lessening the analytical potential and, therefore, the first decade was considered to be difficult in terms of fracturing the communal ideal of women's community. Brabon also notes that Margaret Thatcher election in 1979 caused social, economic and cultural environments changes for feminism.

The core beliefs and politics of the women's movement were attacked mainly through media discourses that were trying to alter general versions of femininity and domesticity. Brabon cites Flaudi's explanation which claims that the feminist movement was blamed for devastating relationships between men and women by giving them more independence and choice than they were able to handle. Women were trying to combine their careers and family lives which made them unsatisfied.<sup>18</sup> According to this paragraph, it can be said that the vision 'women can have it all' is misleading. Even though women reach the same career opportunities as men, it is impossible to reach an overall success in both social, and domestic spheres.

Brabon explains that popular media used this situation to its benefit and targeted single professional women for the unmarried state and their independent behaviour. These women are said to live their lives unfulfilled because popular culture sees the sense of life in marriage. 'Superwoman', as these women are called, according to their depiction in popular

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<sup>16</sup> Brabon, B., Genz, S., *Postfeminism Cultural Texts and Theories*, 157-162.

<sup>17</sup> Brabon, B., Genz, S., *Postfeminism Cultural Texts and Theories*, 161.

<sup>18</sup> Brabon, B., Genz, S., *Postfeminism Cultural Texts and Theories*, 52-54.

culture are sentenced to live their lives in pain and guilt.<sup>19</sup> It is been proven that even nowadays unmarried and childless women in the age over thirty are perceived, by a certain amount of population, as careerists with an absence of emotions. These women are more likely to experience a set-back in their private lives.

This period of postmodernism called ‘backlash’, was substituted by a period of new traditionalism that emerged at the beginning of this millennium. New traditionalism is said to return women back to the households from their own initiatives while accepting the role of housewife. According to Brabon beginning of the 21<sup>st</sup> century female emancipation experienced reversal to the domestic sphere. Women started voluntarily re-embracing the label of a housewife.

As the book claims it was the advertising industry that reintroduced the Victorian model of living as a new ‘cult of domesticity’ which called for a shift from women’s professionalism to marriage. In comparison to the second wave feminism where domestic sphere undermined women’s status in the society new traditionalism represents it as a realm of their autonomy and independence, which is seen by feminists as stagnation of women’s growth.

As one of the causes that launched women’s return to households Brabon cites Hollow’s opinion which claims that the impossibility of smashing the glass ceiling led in their ‘failure of nerves’ and therefore it was, for some of them, more acceptable stop chasing their careers.<sup>20</sup>

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<sup>19</sup> Brabon, B., Genz, S., *Postfeminism Cultural Texts and Theories*, 55-56.

<sup>20</sup> Brabon, B., Genz, S., *Postfeminism Cultural Texts and Theories*, 57-60.

### 3. REPRESENTATION OF WOMEN IN NOVELS BY DICK FRANCIS

Male characters in the novels by Dick Francis show respect for women and perceive them as strong, independent and intelligent most of the time. Nevertheless, almost all the books also contain certain traditional gender stereotypes that used to be, but most of them has remained, the crucial issues that the feminist's stream has been fighting against or for. It is mostly society expectations, prejudices and inequality of work opportunities that shapes female's characters and which constantly puts them into the subordinate positions of the story.

Most of the novels written by Dick Francis were published in the second half of the 20<sup>th</sup> century which coincides with the second wave of feminism. Nevertheless, because he was born in 1920, he was raised up by a woman who is a generation of the "first wavers" which projected into his work. In comparison to the first wave, roughly between the 19<sup>th</sup> and early 20<sup>th</sup> century, which was characterized by a desire for gaining an equal status for women in terms of demanding the right to vote, inheriting properties and enabling them higher education, the period of the second wave of feminism dove deeper into the formal inequality of men and women and their real status in the public sphere.

The "hidden" obstacles that thwarted emancipation, such as language structure, questions of intimate life, sexuality and mechanism of reproduction, were themselves caused partly by the regression of society to the conservative life after the World War II.. Women were forced to return to the households in order to give the jobs back to men who came back from the war and the stress on the women's equality towards men was reoriented on differences of the both sexes.

The most common stereotype mentioned in several novels is seeing a woman as materialistic gold diggers, which denotes a woman who seeks for a transactional relationship that is based on money rather than love. In her article "In defence of the gold digger and the fight for class, economic and gender equality" Sabrina Maddeaux mentions that love became one of the essential parts of marriage during the Victorian era until then, it was a plain transactional business arrangement that was initialized by men in order to acquire a dowry. Women, as gold diggers, were labelled with this term during the period of The Great Depression. It was predominantly the absence of security and basic living needs that force them to seek for wealthy men.<sup>21</sup> Clarence R. Stevens stated in her article "The Gold Digger as Icon: Exposing Inequity in the Great Depression" that this era:

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<sup>21</sup> "In defence of the gold digger and the fight for class, economic and gender equality", nationalpost.com, last modified July 21, 2017, <https://nationalpost.com/life/relationships/in-defence-of-the-gold-digger-and-the-fight-for-class-economic-and-gender-equality>.

pushed to the forefront inequalities between men and women in an economic situation that allowed only limited job access to women and encouraged women to stay at home and leave the few available jobs to men, the traditional breadwinners for the middle class family [...] the gold diggers became a powerful force not only for the exposure of class and gender inequities but also for her challenges to conventional ideas about gender, class and a moral system built on both.<sup>22</sup>

Dick Francis indirectly labelled the character of Paulina with this term in his novel *Nerve*. Paulina is a Twenty-year-old model a former lover, of the main character Robb. Their relationship is described as not a serious one, but Robb regrets this attitude towards their relationship by the time she is interrupting it because of another, much older man. There is a slight irony in the description of Paulina's character as if she is a naive, materialistic woman that uses her beauty to gain a higher social status and higher standard of life by marrying a rich man:

I had known that it was inevitable that one day she would forsake me if she struck gold in her profession, and our whole relationship had from the start been based on that assumption [...] That is the face, I thought, that she has been pleased to see beside her on her pillow, but which was no match for a title and canning fortune.<sup>23</sup>

It is obvious that the real reason of Paulina's ending of the relationship is the inability or unwillingness of the main character to give her love she seeks. As he admits it in his thinking:

The trouble with me was that steeplechasing had got into my blood like a drug addiction, so that all the normal pleasures of life, and even Paulina herself, had become merely ways of passing as quickly as possible the hours away from it.<sup>24</sup>

He also admits taking advantage of her naivete in order to get over another woman:

I went straight to a wild party, got thoroughly drunk for the first and only time of my life, and woke up in Paulina's bed. Both adventures had turned out to be satisfying and educational. But they had not cured me of Joanna.<sup>25</sup>

Another occurrence of a lady for whom, according to the main character, the material wealth is one of the reasons for leaving a husband appears in the novel *Under Orders* (2007). The main character, jockey Sid Halley, describes their marriage as the sudden ignition of feelings that fades away with the incoming future instability that his job disposes with. Nevertheless,

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<sup>22</sup> Slavens, Clarence S., *The Gold Digger as Icon: Exposing Inequity in the Great Depression*, 72.

<sup>23</sup> Francis, D., *Nerve* (Basingstoke and Oxford: Pan Books, 1976), 22.

<sup>24</sup> Francis, D., *Nerve*, 24.

<sup>25</sup> Francis, D., *Nerve*, 29.

Jenny sees the main reason of their divorce in Sid's unwillingness to open himself emotionally which, according to her, caused the alienation between them. Sid comments on this issue when he says that "in time, Jenny and I had divorced and she had remarried, to a title and some serious wealth,"<sup>26</sup> and adds a remark concerning Jenny's new partner, who "had inherited pots of cash which is why, I thought cynically, he had proved so attractive to my ex-wife."<sup>27</sup> He partly blames her materialistic priorities on her father who wasn't resistant enough to bring her up in modesty:

Jenny, my ex, had always put her father in a spin. In the Navy, he had been at the centre of command and control, but he could be reduced to a gibbering wreck by the cutting tongue of his only daughter.<sup>28</sup>

A slightly different occurrence of the same issue can be found in the book *Knock Down* (1975). This time a son of one of the wealthy gentlemen had led his father's girlfriend checked out because he was suspicious of her being interested in his father only because of his money. To his surprise the prejudice was refuted. "'At least she's not after his money,' Nicol said. 'I had her checked out. She's way ahead'."<sup>29</sup> The prejudice that women look for older and wealthy men only because of their money has been carved into the society's cognition and has become one of the most common issues talked over since the late 1930s.

Sabrina Maddeaux mentions in her article *In defence of the gold digger and the fight for class, economic and gender equality* that the decline of the iconic status of gold diggers was caused mainly because women had started being depicted as con artists, extortionists, brainless bimbos and self-interested sinners who are not able to make up their own living. In the second half of the 20<sup>th</sup> century film makers turned them into husband killers and sex objects which completely changed their perceptiveness by the society.<sup>30</sup>

The return of women into the domestic sphere after the Second World War was an issue that feminists dealt with actively, focusing mainly on childcare, equal rights at work and housework. Margaret Walters in *Feminism: A Very Short Introduction* mentions that women recognized their personal worth and abilities which they were consequently trying to apply to the relations with men.<sup>31</sup> In the novel *Nerve* Joanna describes her boyfriend's imagination of

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<sup>26</sup> Francis, D., *Under Orders* (Basingstoke and Oxford: Pan Books, 2007), 2.

<sup>27</sup> Francis, D., *Under Orders*, 190.

<sup>28</sup> Francis, D., *Under Orders*, 155.

<sup>29</sup> Francis, D., *Knock Down* (Basingstoke and Oxford: Pan Books, 1975), 88.

<sup>30</sup> "In defence of the gold digger and the fight for class, economic and gender equality", nationalpost.com, last modified July 21, 2017, <https://nationalpost.com/life/relationships/in-defence-of-the-gold-digger-and-the-fight-for-class-economic-and-gender-equality>.

<sup>31</sup> Walters, *Feminism A Very Short Introduction*, 104.



their mutual future life with the absence of any respect towards her personality. She feels angry, attacked by his expectations and forced to be submissive:

He is talking about buying a house and settling down, and he sees me as the complete housewife, cleaning, mending, cooking, and so on [...] he says it's irresponsible and childish not to want to marry at my age [...] he wants to be respectable and conventional and...and stuffy.<sup>32</sup>

Dick Francis depicts women in the domestic sphere commonly. It is mainly the kitchen, cooking and cleaning which is mentioned as a duty that female characters have. In the novels *Nerve* and *Under Orders* are shown several examples where the main character either requests his girlfriend to cook for him: "After a minute I sat up in the bed and called to her, [...] 'I'm starving,' I said."<sup>33</sup> or is pleased to find her in the kitchen: "Marina was busy in the kitchen when I got home [...] Dinner will be ready in about half an hour, if you are lucky."<sup>34</sup> An insight on this issue is commented in the novel *Knock Down* by both sexes. The first case concerns an attitude of a man who expects a female visitor to take care of a cleaning up after lunch which is followed by an explanation of an attitude for which the woman stands:

"When we were alone he often stacked the plates in the dishwasher but I knew he wouldn't do it while she was there. He took it for granted that if there was a woman in the room, she would do the household chores, even if she was a guest. Sophie saw no reason to do the jobs she disliked, and her host's jobs at that, simply because she was female."<sup>35</sup>

The citation below shows a presence of self-consciousness that was one of the important signs of the second wave of feminism:

"Her composure, I began to understand, was not aggressive. It was just that she gave no one any chance to patronize or diminish her because she was female. Understandable if some men didn't like it."<sup>36</sup>

Another stereotype that reoccurs in novels by Dick Francis is the colour pink as an index of femininity and expected delicacy that women should dispose with. The mistaken assumption that pink is strictly for girls and blue is a boyish colour was adopted in the 2<sup>nd</sup> half of the 20<sup>th</sup> century. According to the book *Pink and Blue: Telling the Boys from the Girls in America* written by Jo B. Paoletti white colour of clothing was the most common for children.

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<sup>32</sup> Francis, D., *Nerve*, 115.

<sup>33</sup> Francis, D., *Nerve*, 282.

<sup>34</sup> Francis, D., *Under Orders*, 84-85.

<sup>35</sup> Francis, D., *Knock Down*, 246.

<sup>36</sup> Francis, D., *Knock Down*, 53.

It didn't signify their sex but age. The blue and pink issue became gender-specific in the early twentieth century and became an issue in its second half:<sup>37</sup>

From the late 1960s through the early 1980s [...] pink in particular fell into disfavour [...] partly as a result of the women's liberation movement, which associated the colour pink with traditional female roles and notions of femininity. Since the mid-1980s, not only has pink become a strongly feminine colour (probably because the women's movement connected it with traditional girliness so successfully) [...].<sup>38</sup>

Anna Broadway suggests that the change in perceiving this color as strongly feminine came by the 1950s with the boom of the retail campaigns.<sup>39</sup>

Francis mentions pink color in the novel *Under Orders* several times. For the first time it is a situation when the main character, Sid Halley, comes home after work. He is pleased to find his girlfriend in the bed waiting for him: "When I arrived at noon she was sitting in our large bed, wearing a fluffy pink towelling robe."<sup>40</sup> This is a sign of a men's fantasy about a tame, romantic woman who needs to be taken care of. Other three associations between pink and a tenderness of women are found in the situations when both women experience some kind of shock within the story. One concerns directly the main character's girlfriend Marina. After being shot she is taken to hospital where she lies in a coma for couple of days. Francis describes the main character's first visit of her: "Marina was sitting up in bed looking much better [...] she was already wearing a pretty pink night dress and matching cotton dressing gown."<sup>41</sup>

Another moment where the author applies pink colour to accentuate woman's fragility is before one of the characters, Kate, is being told that her husband was murdered. "She was wearing a tweed overcoat and pink slippers."<sup>42</sup> The interesting founding is that slippers have a certain symbolic meaning, that of safety and comfort of the domestic sphere. Yet, the use of slippers in this moment is paradoxical because the writer choses pink to emphasize Kate's very vulnerable situation. After being told about her husband's death, Kate is mentioned in connection with pink again: "She sat down heavily on the bed, her overcoat swinging open to reveal a pink night dress [...]."<sup>43</sup>

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<sup>37</sup> Paoletti, *Pink and Blue: Telling the Boys from the Girls in America* (Bloomington: Indiana University Press 2012), 86-85.

<sup>38</sup> Paoletti, *Pink and Blue: Telling the Boys from the Girls in America*, 85.

<sup>39</sup> "Pink Wasn't Always Girly", [theatlantic.com](https://www.theatlantic.com/sexes/archive/2013/08/pink-wasnt-always-girly/278535/), last modified August 12, 2013, <https://www.theatlantic.com/sexes/archive/2013/08/pink-wasnt-always-girly/278535/>.

<sup>40</sup> Francis, D., *Under Orders*, 35.

<sup>41</sup> Francis, D., *Under Orders*, 297.

<sup>42</sup> Francis, D., *Under Orders*, 121.

<sup>43</sup> Francis, D., *Under Orders*, 122.

Even though the previous depictions of women in the books by Dick Francis point out their weak qualities, women in general are pictured as strong, independent and very intelligent characters who are perfectly able to take care of themselves. This is actually the reason why every male character in each novel has an equal female partner or a very important close person who he admires.

One of the most admirable characters that influences the main character's life is the character of mother. Although mothers in the novels in focus do not have qualities that according to the society are perceived as the crucial ones, the main character points out the strength that he gained because of it. In the novel *Nerve* Robb Finn comes from a very reputable family of musicians. He is the only one who doesn't have any musical talent and decides to make his own living out of the family circles which his family tolerates. He describes his cold relationship with his mother where he points out an absence of motherly feelings:

My mother never being one to do things by halves, [...] as they had not intended to have a child in the first place, [...] the less we saw of each other the better."<sup>44</sup> "She was not a motherly person in any way [...] as a woman I knew her to be passionate and temperamental [...] I had seen hardened music critics leave her performances with tears in their eyes."<sup>45</sup>

Besides the cold relationship that they have, Finn praises her qualities that she abounds as a human:

My mother might not have been a comforting refuge in my childhood nor take much loving interest in me now I was a man, but she had by her example shown me many qualities to admire and value [...] what mother could teach her son more?<sup>46</sup>

This book, particularly the scene with choosing a living, shows an inequality of male and female sex in terms of keeping respect from the side of the family towards the decisions of their offspring.

The character of Joanna, the main character's cousin, is a talented singer and confident woman who is not allowed to display her talent because of different expectations of her family. There appears a different degree of tolerance from the side of their family towards the male and the female sex. Even though Robb comes from the same family as Joanna, his chosen living – to be a professional jockey is being tolerated by the relatives. This can't be said about Joanna's case who was influenced by the families' standards and expectations:

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<sup>44</sup> Francis, D., *Nerve*, 20.

<sup>45</sup> Francis, D., *Nerve*, 24-25.

<sup>46</sup> Francis, D., *Nerve*, 113.

“She could have made a fortune as a blues singer; but having been born a true classical Finn, so commercial a use of her talent was out of the question”<sup>47</sup> Even though Joanna’s predestined future does not allow her to do what she would rather do, Robb admires her determination and fineness: “A proper Finn, she is, I thought wryly. Nothing done by halves.”<sup>48</sup>. Admiration towards women is present throughout every story, and at the end, it always aims at personal qualities rather than women’s appearance.

Further examples could be found in the situation when Finn describes his date’s impression that she made on people in the restaurant:

“Every male head turned to look at her [...] yet she was not pretty, not eye-catchingly glamorous, not even well dressed. She looked [...] I surprised myself with the word [...] intelligent.”<sup>49</sup> “She had a fascinating face, full of strength and character, with straight dark eyebrows, and that night, no lipstick.”<sup>50</sup>

Women characters in the novels by Dick Francis find themselves or they are being put in the situations that undermine their traditional roles in the society. The situations deal mainly with issues such as domestic inequality, engrained stereotypes and prejudices, that feminists were opposing during the second wave of feminism. The writer points out the current issues that female sex must deal with and most of the time sympathises with or at least respects them.

A positive attitude towards women can be found in every book that Dick Francis has written, which signifies that women are the integral part of men’s lives that and engage an equal role in the relationship. The aim of the next chapter is to analyse women characters and their development in the books which were written by Dick and Felix Francis together or by Felix Francis himself at the end of the 20<sup>th</sup> century and at the beginning of the 21<sup>st</sup> century. The chapter analyses common and different attitudes towards the female sex.

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<sup>47</sup> Francis, D., *Nerve*, 26-27.

<sup>48</sup> Francis, D., *Nerve*, 282.

<sup>49</sup> Francis, D., *Nerve*, 64-65.

<sup>50</sup> Francis, D., *Nerve*, 28.

#### 4. REPRESENTATION OF WOMEN IN NOVELS BY FELIX FRANCIS OR BY BOTH WRITERS TOGETHER

In most of the books written by Felix Francis himself and the books that were written by both authors together, women's roles do not contain detailed characteristics as it is in the novels written by his father. They are missing characteristic descriptions such as their appearance. The books primarily pay attention to the women's roles, status and their behaviour within certain situations. The books often focus on women entering into men's world, highlighting struggles that they have to face due to prejudices.

Two examples of women entering into the men's world can be found in the novel *Triple Crown* (2016). The characters of Steffi Dean and Maria were given job positions which are predominantly occupied by men. Steffi Dean works as the only female special agent. There is nothing said about her personality or appearance, but in one critical moment of the story, the writer emphasizes her behaviour by mentioning her unstable reactions and gives power to her male colleague to stress this. He characterizes it as a typical woman's behaviour: "Steffi's voice had risen so that it was little more than a squeak. She was now in full panic-attack mode. 'Shut up, woman,' Bob said angrily."<sup>51</sup> The woman's character was placed in the same, equal job position as the male character, which signifies women's penetration into the "male world", which was something that feminists of the second wave were striving for. However, the writer makes the woman's character appear weaker in comparison to the male's one, by giving her negatively characterising her behaviour, as well as also letting the male character react in a superior way. The prejudice that women are weaker in mind from nature remains present in this novel and this example confirms it.

Women's entering into the 'man world' can also be found in the same book represented by the female character Maria. Maria works as the only woman in the stable with other stable man but in comparison to Steffi who is treated equally by her boss and colleagues, Maria feels that her position is inferior to men because of her sex. She comments on this issue:

"Sometime boys go out to bar...She smiled as implying that she was one of those."<sup>52</sup> Her complaints about being shifted to the background because of her sex points out consciousness raising which was the crucial issue of the second wave feminism. The inequalities between man and woman can be also seen when Maria talks about her job position: "I should not be

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<sup>51</sup> Francis, F., *Tripple Crown* (London: Simon and Schuster UK Ltd, 2016), 400.

<sup>52</sup> Francis, F., *Tripple Crown*, 193.

treated like common hot-walker, '...'<sup>53</sup> “How come you are groom already when I be here much longer?’<sup>54</sup> The writer puts Maria in a disadvantaged position in comparison to the male newcomer.

This example shows the inequality between male and female job opportunities which women have been dealing with since the second wave feminism and which remains present in today's society. This concept is referred to as the 'glass ceiling'. It is a metaphor which acts to represent an invisible border between certain levels in the hierarchy, which is often impossible for women to cross.

Felix Francis, in the novel *Pulse*, directly points out a successful gain for the feminists of the second wave period which ensured the same work opportunities for men and women by the act of the Sex Discrimination Act of 1975. As the legislation.gov.uk's UK Public General Acts page states the Sex Discrimination Act of 1975 is:

An Act to render unlawful certain kinds of sex discrimination and discrimination on the ground of marriage, and establish a Commission with the function of working towards the elimination of such discrimination and promoting equality of opportunity between men and women generally; and for related purposes.<sup>55</sup>

Doctor Chris Rankin explains the historic event when she is giving first aid to a female jockey who fell off the horse during the race:

Female jump jockeys had been riding against men since the Sex Discrimination Act of 1975 finally forced British racing to allow it, but they were still rare, there being only a handful of female professionals among several hundred of their male colleagues. I smiled. I, too, was a member of a profession that had initially tried to exclude women until Elizabeth Garrett Anderson had broken through the prejudice to become the country's first female doctor. More than a hundred years later some 60 per cent of British medical students were now girls. Female jockeys clearly still had some way to go.<sup>56</sup>

Felix Francis mentions a very influential and important person of the first wave of feminism Elizabeth Garrett Anderson. According to the article “11 little-known things about Elizabeth Garrett Anderson” this lady happened to be the first woman that gained a medical qualification in Britain. This was due to the fact that in the 19<sup>th</sup> century, women were not allowed to study at medical schools. She succeeded in obtaining her qualifications by becoming a nursing student and attending classes taught for male students. The Society of

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<sup>53</sup> Francis, F., *Tripple Crown*, 182.

<sup>54</sup> Francis, F., *Tripple Crown*, 193.

<sup>55</sup> “Sex Discrimination Act 1975”, UK Public General Acts, last modified April 19, 2020, <https://www.legislation.gov.uk/ukpga/1975/65/enacted>.

<sup>56</sup> Francis, F., *Pulse* (London: Simon and Schuster UK Ltd, 2017), 304.

Apothecaries allowed her to take exams which led to the changing of rules which prevented women from becoming doctors. In 1874 she became a co-founder of the London School of Medicine that offered courses for women.

As the article states Elizabeth was a career-woman, political campaigner and suffragette. She was a member of the Kensington Society which fought for the vote for women. Elizabeth was also involved in the suffrage movement in 1866. In 1908 she became, as the first woman in England, mayor of Aldeburgh which could be considered as the peak of her career.<sup>57</sup>

Even though The sex Discrimination Act 1975 ensured the equal work opportunities for both sexes, Felix Francis mentions, in the dialogue between two characters in the novel *Crossfire* (2011), that female sex does not obtain as much physical power as male sex, therefore, they are not recruited into the certain spheres of the army:

"You men," Isabella said. "Girls wouldn't put up with it." "The girls don't fight," I said. "At least, not in the infantry. Not yet." "Will it happen?" she asked. "Oh, I expect so," I said. "Do you mind?" "Not really, as long as they fight as well as the men. But they will have to be strong to carry all their kit."<sup>58</sup>

From these examples it can be clearly seen that Felix Francis gives women more significant roles in comparison to his father. He shows women having success in the “men’s world”, but there are still situations in which women are in some way limited.

Women in the latest novels were influenced mainly by the pop culture of postfeminism. Characters that represent the iconic term Girl Power or the situations which confirm the thought of ‘women can have it all’ could be found in the lives of several female characters.

The character of Henrietta in the book *Front Runner* (2016) is a thirty-year-old, unmarried, ambitious, beautiful woman who comes from a wealthy family. Even though she could afford to live her life in comfort without any occupation, she runs her own business that she is proud of primarily because she achieved the success by herself with no financial help from her family. In the dialogue with the main character, she comments on her career: “‘I now have six full-time employees, including me, and literally hundreds of people on our book.’”<sup>59</sup>

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<sup>57</sup> “11 little-known things about Elizabeth Garrett Anderson”, articles, last modified April 19, 2020, <https://www.thehistorypress.co.uk/articles/11-little-known-things-about-elizabeth-garrett-anderson/>.

<sup>58</sup> Francis, D., Francis, F., *Crossfire* (London: Penguin Books, 2011), 62.

<sup>59</sup> Francis, F., *Front Runner* (London: Penguin Books, 2016), 225.

She stresses the importance of how she achieved it: “‘The agency makes a healthy profit and it’s all because of me rather than my family.’”<sup>60</sup>

The character’s description represents a typical woman that popular culture depicts in the period of postfeminism. Due to her life and achievements, Henrietta could be described as having “girl power” by achieving goals in her career, living a posh life, wearing high heels and nice clothes. But her private life confirms the ironic motto of popular culture of postfeminism ‘women can have it all’ by being single and childless at her 30s.

In the book *Crossfire* Francis created a female character who possesses several characteristics of a typical postfeminist woman. Mrs Josephine Kauri is the main character’s mother who, according to her son, did not inherit any motherly instincts at all. Her career is the only thing that matters, and she puts everything else aside. This is shown in the following example: “Her horses had always come first, then her dogs, then her stable staff and finally, if there was time, which there invariably wasn’t, her family.”<sup>61</sup> This is a description of a typical career-woman that popular culture of postfeminism talks about.

Another example of a female character that puts aside her family and her duties because of her work can be found in the novel *Pulse*. It is the first detective novel written by Felix Francis to contain a female as the protagonist. Mrs Rankin is a doctor whose job requires working overtime and extra shifts which she enjoys more than living a common family life. She admits that most of the duties in Chris Rankin’s household are done by her husband.

Meals in the household had mostly become either ready or takeaway, with Grant now on first-name terms with the managers at both the local Indian and Chinese restaurants, even if they did rather embarrassingly call him Mr Wankin.<sup>62</sup>

Not only household chores, but also child-rearing is also neglected by Mrs Rankin. Her prioritization of work causes disagreements between her and her husband which creates an imbalance in their marriage.

‘What about the boys?’ Grant said acidly. ‘They’re at a cricket coaching course all afternoon,’ I said. ‘I’ll take them in early before going on to the races. Can you collect them after?’ ‘Do I have a choice?’<sup>63</sup>

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<sup>60</sup> Francis, F., *Front Runner*, 226.

<sup>61</sup> Francis, D., Francis, F., *Crossfire*, 18.

<sup>62</sup> Francis, F., *Pulse*, 42.

<sup>63</sup> Francis, F., *Pulse*, 357.



Mrs Rankin's life situation confirms an ironical saying 'women can have it all' which represents a typical theme of the popular culture of postfeminism. It is claimed that for women it is not possible to succeed in both and it is usually the family life or marriage which suffers the most.

Career-women driven are said to have a lack of deep feelings or compassion. The main character in the novel *Crossfire* complains about this issue while speaking about his childhood and his mother's reactions towards sensitive situations: "I knew that look. She was about to cry but would not do so in public. To my knowledge, my mother had never cried in public."<sup>64</sup> Another example of the absence of maternal instincts is highlighted when the main character speaks about losing his dog: "What had made it much worse was that my mother, far from comforting me, had instead told me to pull myself together, it was only a dog."<sup>65</sup>

Mrs Kauri's life and her attitude towards it represents the motto the 'girl power'. Her hard work has paid off and from the description of her son, it is clear that being a woman did not stop her from achieving her goals, not even in the 'man world'.

She was a phenomenon. In sport where there were plenty of big egos my mother had the biggest ego of them all. She did, however, have some justification for her high sense of worth. In just her fifty year of the sport, she had been the first lady to be crowned Champion Jump Trainer, a feat she had repeated for each year of the next six seasons. Her horses had won three Cheltenham Gold Cups and two Grand Nationals, and she was rightly recognized as the "first lady of British racing."<sup>66</sup>

The popular culture of postfeminism interprets the turn of the century as the period where 'women can have it all', which was later proven to be an illusion. It is hard to strike a balance between career and family in a woman's lives. Even though Kauri's life is full of success in terms of the career, her domestic life is completely the opposite, as it could be seen from the following description: "Kauri was not her proper name, either. It had been the surname of her first husband, and she was now on her third."<sup>67</sup> From these lines, we can assume that her dominance, ambition and career led to the destruction of her relationships.

Since first becoming a bride at seventeen, Josephine Kauri had worn the trousers in each of her three marriages, and it was no coincidence that she had retained the marital home in both of her divorces.<sup>68</sup> She was also a highly opinionated anti-feminist, a workaholic and no sufferer of fools or knaves. If she had been Prime Minister, she would have probably brought back both

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<sup>64</sup> Francis, D., Francis, F., *Crossfire*, 18.

<sup>65</sup> Francis, D., Francis, F., *Crossfire*, 19.

<sup>66</sup> Francis, D., Francis, F., *Crossfire*, 11.

<sup>67</sup> Francis, D., Francis, F., *Crossfire*, 13.

<sup>68</sup> Francis, D., Francis, F., *Crossfire*, 24.

hanging and the birch, and she was not averse to saying so loudly, and at length, whenever she had the opportunity. Her politics made Genghis Khan seem like an indecisive liberal, but everybody loved her nevertheless. She was a "character." Everyone, that is, except her ex-husbands and her children.<sup>69</sup>

In this novel, the colour of women's clothing is also interesting to analyse. As it was discussed in the first theoretical chapter, Dick Francis tends to associate the colour pink with tame, romantic women that need to be taken care of. Yet, when presented with female character who is an dependent, strong careerist, she is assigned the colour blue: "She swept into the kitchen in a light-blue quilted dressing gown and white slippers."<sup>70</sup> As it was previously mentioned, the book *Pink and Blue: Telling the Boys from the Girls in America* written by Jo B. Paoletti argues that blue and pink issue became gender-specific in the early twentieth century and revealed in its second half.<sup>71</sup>

From the late 1960s through the early 1980s [...] pink in particular fell into disfavour [...] partly as a result of the women's liberation movement, which associated the colour pink with traditional female roles and notions of femininity. Since the mid-1980s, not only has pink become a strongly feminine colour (probably because the women's movement connected it with traditional girliness so successfully) [...].<sup>72</sup>

This example of substituting pink for blue and perceiving it as not only men's colour could be a consequence of a successful gain for the second wave of feminism that through the woman's liberation movement fought against stereotypes which were assigned to the female sex.

An interesting shift in the presentation of a woman can be seen in the book *Pulse* written by Felix Francis himself. It is the first book from all the detective stories where the main character is represented by a woman. Although all the main male characters of the previous novels were strong, fearless superheroes Doctor Chris Rankin, in the novel *Pulse*, is depicted as an unstable person who is not able to handle her feelings and emotions. It is the first time in all of Francis' novels where the main character needs to be saved by someone else.

The main character suffers from depression from the very beginning. Chris Rankin is a 40-year-old woman who works as a doctor, has two children and a husband. Her mental health has been influenced by not being able to cope with the fact that her body got to the

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<sup>69</sup> Francis, D., Francis, F., *Crossfire*, 11-12.

<sup>70</sup> Francis, D., Francis, F., *Crossfire*, 31.

<sup>71</sup> Paoletti, *Pink and Blue: Telling the Boys from the Girls in America*, 86-85.

<sup>72</sup> Paoletti, *Pink and Blue: Telling the Boys from the Girls in America*, 85.

phase of menopause, which she found out when she and her husband were trying to have another baby. The main character explains her feelings: “I cried for my lost youth and also for the lost future my husband and I had been planning.”<sup>73</sup> Her mental state changed an attitude towards her persona and turned down the perceptiveness of her self-value which caused a huge gap in the relationship with her husband.

“I hated my body and I felt sure he must too, in spite of him continually telling me he loved it. And I was constantly desperate that he might trade me in for a younger model, just as he did every three or four years with his car.”<sup>74</sup>

It is possible to argue that the author is applying the original point of view of the period of Enlightenment on the female sex which claimed, as it was discussed in the theoretical part, that the woman’s mind was subdued to the body. It was said that women had no power over their behaviour and deeds because their bodies did not cooperate with its spirit. The body of a woman was characterized as something unstable, imperfect and often suffering from ‘hysteria’ which projected into the weakening of their mind. The mental state of Chris Rankin influenced not only her marriage but also her career and wellbeing of the family. Her depression persisted because she did not allow herself to admit that there is something wrong with her. Her attitude towards sickness is rather passive.

All I wanted to do was curl up in a ball and wish the whole world would go away. But I had kids to get to school, a husband who liked his breakfast, and a job where people were relying on me to keep them alive. So curling up was not an option. But, all the while, I was trying to keep my condition a secret – a secret from my children, from my mother, and especially from my work – not an easy task when I was surrounded on a day-to-day basis by highly trained and observant doctors.<sup>75</sup>

Felix Francis, for the first time, created a main character who has more negative qualities than positive ones, and who is not capable of coping with their situations in life. It is interesting to note that these qualities were assigned to a woman. There are two cases in the story where the main character’s life must be rescued by men.

For the first time, there is a situation where Chris Rankin cannot handle one of her depressive episodes and decides to commit suicide, although her attempt is intercepted by the police. The second time when the main character is saved by someone else is in the final act of the novel. This is another crucial change in terms of the way that the main character deals with the main plot of the story. In comparison to all the previous detective novels, where the

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<sup>73</sup> Francis, F., *Pulse*, 21.

<sup>74</sup> Francis, F., *Pulse*, 41.

<sup>75</sup> Francis, F., *Pulse*, 25.

main character exposes and disposes of a villain, in the book *Nerve* the female character is saved by her husband who kills the villain and saves the whole family. When the main character is telling her children what happened, she describes her husband as a superhero.

I'd told them that Grant was not just their father but also their hero, a true white knight, and he had saved us all by slipping out the back door to fetch a five iron from his golf bag in the garage to ward off the evil, just as Saint George had slain the dragon with his sword. What more could they ask for?<sup>76</sup>

The situation where a woman needs to be saved by a man is a typical theme of the popular culture of postfeminism. It shows women as being fully dependant on a man and represents the female sex as the weaker one. It is one of the crucial issues that postfeminists have been fighting against and which remains, according to this example, a stereotype. It is interesting that Felix Francis represents a younger generation of writers, in comparison to his father, yet he still created a female main character who is limited by so many stereotypes.

In comparison to Dick Francis, who primarily depicted female characters as strong, independent but gentle beings whose behaviour is closer to the women's characterisation of the 'angel in the house', Felix Francis slightly changes their way of verbally communicating and emphasises their rough behaviour. In the novel *Pulse*, there is a situation where the main character points out the reaction of the female jockey who fell off the horse: 'Fuck,' she said in a very unladylike manner.<sup>77</sup> The main character's comment on the jockey's reaction shows a stereotypical point of view on how a woman is expected to talk but by choosing this language Felix Francis depicts a typical postfeminist's woman of popular culture who represents the motto 'girl power'. The following dialogue confirms it by the attitude towards her injury and her dauntlessness:

Amazed, I looked down at her ankle. 'Didn't it hurt?' 'Like bloody murder,' she said with a laugh. 'But not as much as cutting it off would have hurt my bank balance.' She'd do, I thought. Jockeys were clearly made of stern stuff, male or female.<sup>78</sup> I stood for a second and watched her go, wondering why such a beautiful face wanted to gallop over fences at thirty miles per hour with the inevitable injuries that would surely come. Had she not seen the men in the changing room with mouthfuls of gaps and dentures?<sup>79</sup>

Even though books that were written together by Felix and Dick Francis characterize women by issues that concern mainly ideas of postfeminism, there are also some cases where women are depicted in the same ways as in the books written by Dick Felix himself.

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<sup>76</sup> Francis, F., *Pulse*, 434.

<sup>77</sup> Francis, F., *Pulse*, 305.

<sup>78</sup> Francis, F., *Pulse*, 308-309.

<sup>79</sup> Francis, F., *Pulse*, 362.

One of the most common women's characters that appear in the books is the 'gold digger'. As it was mentioned in the first theoretical chapter, gold diggers were recognized during the period of The Great Depression during which women had limited job access and were pushed back to the domestic sphere. The absence of security and basic living needs forced them to look for wealthy men, who were referred to as bread winners. In comparison to the books written by Dick Francis on his own where relationships between the book characters were money oriented the book written by the son and the father together remits to a prejudice of society that love does not have anything to do with money.

The book *Crossfire* written by two authors together talks about two women that are perceived, by society, as gold diggers. Each of them married a wealthy man but the marriages were not based predominantly on the money. The first example is Mr Kauri whose character was analysed a few paragraphs earlier. She is recognised as a highly honoured person and her success as indisputable, but the book mentions that it was her husband's money that helped her to start her career.

Richard Kauri had been rich and thirty, a New Zealand playboy who had toyed at being a racehorse trainer. My mother had used his money to further her own ambition in racing, taking over the house and stables as part of their divorce settlement after ten years of turbulent marriage.<sup>80</sup>

Even though the book mentions the circumstances under which Mrs Kauri started her career, the money aspect is not vivid and therefore it seems not unimportant or is not taken as an essential factor that it would help Mrs Kauri achieve her success.

More sensible attitude towards this issue keeps the character of Isabella in the same book. Isabella's husband is twenty years older than she and his material wealth is indisputable. She intentionally does not mention her marital status to anyone because of the prejudices that she has been constantly facing. In the book, she explains to the main character why she has decided to do so, she also mentions the reasons that interdict the possibilities of her marrying him because of his money. Isabella gets the same reaction from the main character that she is used to.

“What exactly might matter: the fact that I'm married, or that my husband is more than twice my age?” “Both.” “I'm actually amazed you didn't know already. Everyone else seems to. Quite the scandal it was, when Jackson and I got married.” “How long ago?” I asked. “Seven years now,” she said. “And before you ask, no, it wasn't for his money. I love the old bugger.” “But the money helped?” I said with some irony. She glanced at me. “You're just like everyone else,” she said. “Why does everyone assume that it's all about his

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<sup>80</sup> Francis, D., Francis, F., *Crossfire*, 19.

money?" "Isn't it?" "No, "she said defiantly, "it's not. In fact, I won't get anything when he dies. I said I didn't want it. It all goes to his children."<sup>81</sup>

The attitude towards women perceived as gold diggers has changed in the books written by both authors together. The described situations allow thoughts about the possibility of earning and gaining material wealth by women themselves even though their partner is either older or rich. The reason might be rising equality between men and women which, in some cases, provides women with higher salaries than men.

Nonetheless, the book *Front Runner* also offers an outdated picture of women's character. It can be found in the personality of the main character's sister Faye. Faye is described as a typical woman whose qualities represented, during the period of enlightenment, a vision of a perfect woman called 'angel in the house'. Even though Faye suffers from cancer she never complains and keeps trying to please her husband by fulfilling all her domestic duties. The main character supports this when he states: "I knew she could just about hold everything together provided everyone else was not wailing and whining on her behalf."<sup>82</sup> Faye is constantly worrying about her younger brother even though he is an adult. Her feeling of duty to take responsibility for her brother since their childhood because of their mother's death means that her needs are pushed to the side-line.

As usual, she was more concerned with me than herself, asking how I was doing and reminding me that I was to a) get enough sleep, b) eat healthily and c) launder my clothes regularly...Faye had taken over the maternal role when I was eight and she'd been twenty when our dear mother had died from cancer.<sup>83</sup>

Novels written either by Felix Francis himself or by both authors together present women mainly as strong, independent characters for whom career is a crucial key aspect of their lives. In most of the cases, their family life and career do not successfully cooperate, and it is predominantly the family life that is most impacted. Almost all the women are representative of slogans of the popular culture of postfeminism such as 'girl power' and 'women can have it all'. The writer depicts the entering women into the world of work that used to be predominantly occupied by men and points out certain stereotypes that prevent them from breaking the metaphorical glass ceiling.

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<sup>81</sup> Francis, D., Francis, F., *Crossfire*, 57-58.

<sup>82</sup> Francis, F., *Tripple Crown*, 203.

<sup>83</sup> Francis, F., *Tripple Crown*, 203.

## CONCLUSION

To conclude, the representation of women, their role in society and how they were perceived by male characters in the novels indisputably changed with the writing influence of Felix Francis. Felix Francis is a representative of the generation which was raised by “second wavers” and so his motives often argue against issues from, not only this period, yet that of the popular culture of postfeminism, the main influencer of the third wave of feminism. Protagonists in the novels written by his father are also influenced by the generation in which Dick Francis was brought up. His female characters are depicted with several attributes of stereotypes that the society of ‘first wavers’ was accustomed to. Despite the fact that the paper compares the way of women’s depiction by two generations that influenced each other, there also appear several cases where the characterisation of female protagonists is the same.

One of the significant changes which are caused by a generation gap and by a different feminist wave is the way that each of the writers characterizes women as ‘gold diggers’. A character of a ‘gold digger’ appears in the books of Dick Francis several times and always has a negative connotation that does not allow the reader to see a female character otherwise because of the money aspect that the characters are attracted to. Nonetheless, his son allows the reader to look at women as equal partners who earned and deserved their wealth by themselves or with the help of their husband, the marriage being that of mutual love and genuine feelings.

Both writers often mention women in the domestic sphere where we can see either a different or, indeed, same attitude that each depicts. Protagonist in novels by Dick Francis are often depicted as ‘angels in the house’, or those which demonstrate an attitude of consciousness raising towards household duties and the expectation by men to do so. However, comparing this to women in novels by Felix Francis, we encounter two forms of female characterisation. The majority are career-driven woman who neglect to carry out domestic duties but, also present, are those depicted in the equivalent way as those created by his father, that of the aforementioned ‘angels in the house’. In this connection, women in domestic sphere depicted by Dick Francis are assigned the colour pink which represents their delicacy and submissiveness. However, his son assigns to his career-women the colour blue which represents one of the gains of Women’s Liberation movement which fought against stereotypes.

A common theme of the father and son writers is an admiration, love and respect that they hold towards women. When speaking about these attributes, the writers link them several

times with mothers or female relatives who are career driven. This is the sign of accepting women as role models, even by men, which is the issue that feminist of the third wave strive for. It is indisputable that female characters are an essential part of their novels no matter what way they are depicted.

Felix Francis introduces several issues that books written by Dick Francis do not. This confirms the fact that each author includes the topics which influenced their lives. Due to the publication of Dick Francis last novel being at the very beginning of the 21<sup>st</sup> century, it was less likely for its female characters to represent slogans of from a postfeminism culture, such as ‘girl power’ or ‘women can have it all’. Notwithstanding, these slogans represent several female protagonists of his son’s books. All these women are independent, smart, successful, and living their lives to a high standard. However, as the popular culture of postfeminism puts forward, their private lives disprove the fact that they have it all.

Another issue that appears only in novels of Felix Francis are the limitations which career-women of the third wave of feminism have to face when entering the man’s world. He points out prejudices and stereotypes which women find themselves in and often mentions the metaphorical glass ceiling which they are not able to break through because of the mentioned stereotypes that society keeps. The reason why Dick Francis did not include this topic in his writing could be an old fashion way of perceiving women because his female protagonists were not career driven and their occupation is almost never mentioned.

In one of the latest novels, Felix Francis decided to depict a female character from the complete opposite aspect. His characterisation of the main character in the novel *Pulse* corresponds with the core beliefs about women of the Enlightenment epoch which were set by male scientists. The main character struggles with the same issues that were claimed to cause the inability of women entering the social sphere. Felix depicted the main character as a weak human being who is dependent on a man, unable to cope with their feelings because of her body which she has no power over. Is it only a coincidence that the first book with the female main character must be rescued by a man when all the previous main characters saved themselves? Could it be that Felix Francis wants to indicate that, despite all the gains that women have accomplished, there will always be the glass ceiling which precludes them becoming a hero?



## RESUMÉ

Práce se zabývá analýzou ztvárnění a vývoje postavy ženy ve společnosti v románech Dicka a Felixe Francisoých. Zkoumá, zda byly postavy ovlivněny stereotypy ať už aktuálními, či stereotypy z dávných dob které vůči nim společnost zaujímá, popřípadě zda tyto stereotypy byly vyvráceny. Důležitým aspektem analýzy děl je přítomnost vlivu dvou generací, a tudíž jedním z hlavních cílů je zmapovat, zda postava ženy byla ovlivněna konkrétní feministickou vlnou, ve které každý z autorů vyrůstal či generací, kterou byli vychováni. Nedílnou součástí práce je tedy nastínění všech feministických vln, jejich charakteristika a filosofie, hlavní cíle a úspěchy, které ženy posunuly vstříc rovnoprávnému postavení ve společnosti. Důležitou obsahovou částí je také vysvětlení pohledu filosofického směru Osvícenství na ženu a ženské tělo, který se překvapivě promítá v jednom z děl Felixe Francise. Vše je doplněné teorií o problematice populární kultury postfeminismu, která má v dnešní době největší vliv na tvarování ženské populace. Ta jí udává určité stereotypy, jež si společnost osvojuje.

První kapitola tedy čtenáře podrobně uvádí do problematiky ženského pohlaví a jeho podmanění mužskou populací. Vysvětluje pohled vědců tehdejší doby na ženské tělo, který zapříčinil umístění žen do domácí sféry a přimkl jim pasivní roli ve společnosti. Mimo jiné se čtenář dozví také termíny jako: *angel in the house*, *domesticity a femininity*, které jsou spojené s touto problematikou a charakterizují ideální ženu tehdejší doby. Následným důležitým bodem, který tato kapitola obsahuje, je začátek aktivního boje za ženská práva, který započal v 18. století a je přezdívaný jako první feministická vlna. Tato část zmiňuje úspěchy, kterých ženy v této vlně dosáhly, ale i nezdary, které zapříčinily jejich posun vstříc rovnoprávnosti. Vysvětluje, že dosažení dědického práva žen bylo prvním krokem k získání práva opatrovnictví vlastních potomků. Zmiňuje snahy o pronikání žen do vzdělávacího systému, o které se zapříčinila Elizabeth Garrett Anderson, a počátky boje za volební právo žen, které bylo dosaženo roku 1918. Nicméně, z důvodu přerušení boje za toto právo první světovou válkou, většina žen dosáhla volební rovnoprávnosti o deset let později.

Kapitola plynule přechází do období druhé feministické vlny, která započala v sedmdesátých letech dvacátého století. Základním kamenem této vlny bylo založení Národní organizace žen. Tato část čtenáři vysvětluje snahu žen o dosažení rovnoprávného partnerství s muži, jejímž spouštěčem byl pocit značený termínem *consciousness raising*, který zahrnoval problematiku manželské nerovnocennosti, nerovnoprávnosti žen a mužů v zaměstnání a mnohé další. Soutěž krásy a mužský pohled na ženu jako sexuální objekt byli

spouštěčem vzniku ženského hnutí za svobodu, který bojoval převážně proti populární kultuře, jež podle nich znázorňovala irelevantní ženské identity.

Tomuto tématu se dopodrobna věnuje druhá kapitola, jejímž cílem je objasnit filosofii třetí feministické vlny a její prolínání s antitezí nazývanou postfeminismus, která se odklání od původních feministických strategií. Jako jedním z příkladů této problematiky zmiňuje rozdíl mezi dívčími skupinami Riot Grrrl a Sice Girls, které použily termín *girl power* k dosažení odlišného cíle. Kapitola vysvětluje, že se tato vlna zaměřuje na širší společnost a pomocí populární kultury se tak snaží posílit sebevědomí a seberealizaci žen. Čtenáři je vysvětlen původ a význam postfeminismu, který je charakterizován termíny *girl power* a *women can have it all*. Tyto termíny jsou ovlivněné především populární kulturou. Druhá část kapitoly se zaměřuje na iluzi, již populární média vytvořila v souvislosti s těmito dvěma termíny. Předem zmíněná iluze působila prozření a parciální psychickou devastaci žen, která zapříčila jejich částečný návrat do domácí sféry z důvodu nemožnosti překonání pomyslného *glass ceiling*.

Třetí kapitola provede čtenáře podrobnou analýzou ztvárnění postavy žen v dílech napsaných Dickem Francisem, která byla ovlivněna především problémy první a druhé feministické vlny. Dick Francis se ve svých knihách snaží poukázat především na stereotypy, se kterými se ženy musí potýkat, nebo které byly společností osvojeny, a je tak pro ženy téměř nemožné se jich zbavit. V jeho románech se objevují ženy zlatokopky, které toto označení získaly v období Velké deprese. Velmi často jsou ženy ztvárněny v prostředí domácí sféry, do které byly nuceny se navrátit po druhé světové válce, což způsobilo jejich nechuť k domácím pracím, výchově dětí a zvýšilo počet případů domácího násilí. Tyto ženy pak v románech zažívají takzvaný *consciousness raising*, kterým se snaží poukázat na přístup, který k nim muži zaujmají. Čtenář si uvědomí, že ženám v těchto románech je přimknuta jemná, zranitelná povaha umocněná přítomností růžové barvy. Nicméně se zde objevuje i obdiv a uznání ze strany mužských hrdinů.

Čtvrtá kapitola též zkoumá postavu ženy, tentokrát však v dílech napsaných Dickem Francisem společně s jeho synem Felixem Francisem, nebo v dílech napsaných pouze Felixem Francisem. Stejně tak jako v knihách otce, v knihách syna se objevují stejné motivy žen zlatokopek, či *angels in the house*, na které je zpravidla nahlíženo odlišným způsobem, což je zapříčiněno vlivem období jiné feministické vlny. Čtenář si uvědomí přítomnost vlivu třetí feministické vlny a postfeminismu v případech, kdy je v příbězích znázorňováno pronikání žen do “mužského světa”, či přítomnost žen “kariéristek”, které často nesou znaky populární kultury. Ženské hrdinky jsou nezávislé, inteligentní a silné osobnosti, které se často

ocitají v situacích, kdy volí mezi prací a soukromým životem. Tyto situace nesou znaky sloganů *girl power* a *women can have it all* a často narážejí na pomyslný *glass ceiling*.

Kapitola též nabízí výjimečné zobrazení první hlavní ženské postavy v románech mužů Francisových, která je svým ztvárněním navrácena k charakteristice ženy z období Osvícenství. Toto ztvárnění demonstruje ženu jako bytost, která se není schopna postarat sama o sebe, trpí duševními problémy zapříčiněnými menopauzou a je v kritickém bodě odkázána k záchraně mužským pohlavím.

Poznatky předchozích kapitol jsou shrnuty a porovnány v závěru práce. První část závěru potvrzuje přítomnost vlivu stereotypů a otázek feministických vln v dílech obou autorů. Objevují se zde znaky jak totožné, tak rozdílné. Charakteristika postav *gold diggers* je rozdílná, neboť Dick Francis zaujímá pohled vnímání této problematiky z dob Velké deprese, a tudíž znemožňuje kladné vnímání těchto postav. Nicméně Felix Francis, ovlivněný postfeminismem, ztvárňuje tyto ženy jako rovnocenné partnerky, které se o zbohatnutí zapříčinily.

Ženy, které jsou v románech obou spisovatelů prezentovány v domácí sféře nesou znaky *angels in the house* nebo zaujímají přístup takzvaného *consciousness raising*, který byl typickým znakem druhé feministické vlny, jíž byli oba autoři ovlivněni. Rozdílným znakem je v domácí sféře znázornění žen kariéristek, které se objevují pouze v románech Felixe Francise. Tyto ženy odmítají zastávat domácí povinnosti na úkor jejich profesního života. Tímto faktem je potvrzen vliv postfeminismu, přítomný pouze v dílech Felixe Francise. Čtenář dojde k závěru, že společným znakem spisovatelů je chování obdivu a respektu vstříc ženským postavám, které jsou nedílnou součástí příběhů.

Následně se závěr věnuje problémům týkajících se postavení ženy ve společnosti, které se objevují v knihách psaných pouze Felixem Francisem. Tyto otázky se týkají především žen narážejících na pomyslný *glass ceiling*. Žen, které žijí ve světě charakterizovaným sloganem *women can have it all*, či žen, které charakterizuje slogan *girl power*. Felix Francis ve svých knihách často uvádí ženy kariéristky, které nesou typické znaky populární kultury postfeminismu, a tím se tak potvrzuje vliv dnešního vnímání žen společností na jeho tvorbu.

Poslední část závěru čtenáři nabídne pohled na postavu ženy, který je ovlivněn charakteristickými znaky Osvícenství, jež ženu umísťuje do domácí sféry, jelikož její psychický stav jí neumožňuje samostatnost. Felix Francis svoji první ženskou hrdinku nechá zachránit mužem, což stvrzuje názor, že ženy jsou odkázány na muže, a tudíž jsou slabšími jedinci. Toto ztvárnění ženy vznáší otázku, zda tím chce autor poukázat na pomyslný, již

zmiňovaný *glass ceilig*, který i přes všechny dosavadní úspěchy žen není možné ženským pohlavím odstranit.

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