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Bakalářská práce se zabývá postavením žen ve Skotsku viktoriánského období a jeho literárním obrazem. Teoretická část práce se zaměří na kulturně-historickou analýzu skotské viktoriánské společnosti, především na vybrané aspekty života žen. Dále bude následovat analýza tradiční role ženy či ženské hrdinky ve skotské kultuře a literatuře. Tyto teoretické poznatky pak budou konfrontovány s literární analýzou vybraných děl skotské viktoriánské literatury.

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Annotation

This bachelor thesis aims to analyze position of women in Scottish society in the nineteenth century and to compare historical evidence with representation of Scottish women in Scottish culture. Theoretical part summarizes differences between gender and social class, position of women in marriage and their social roles, and how women influenced Scottish literature in the nineteenth century. In the practical part of the thesis, presented data from theoretical part is compared with a novel written by a Scottish female author, Susan Ferrier. A book to be analyzed is her first novel, *Marriage*. She aims to deliver a moral message through her novel, and in context with this thesis, her viewpoint is important, as she incorporates her feminine viewpoint and her moral values into her story. Her female characters are then analyzed from a viewpoint of their behavior and cultural background and compared with data from theoretical part. The overall aim is to conclude, whether women were underestimated and how reality influenced their depiction in literature.

Key words

women, Scotland, nineteenth century, literature

Název

Skotské ženské hlasy

Anotace

Tato bakalářská práce má za cíl analyzovat pozici žen ve skotské společnosti v kontextu devatenáctého století a porovnat historická fakta s reprezentací žen ve skotské kultuře. Teoretická část shrnuje rozdíly mezi pohlavími a sociální třídou, pozici žen v manželství a jejich sociální role, a zkoumá, jak ženy ovlivnily skotskou literaturu v devatenáctém století. Praktická část této práce porovnává fakta zjištěná v teoretické části s románem skotské ženské autorky, Susan Ferrier. Zkoumaná kniha, *Marriage*, je jejím prvním dílem. Jejím cílem bylo předat čtenářům morální poselství, a v kontextu této práce je její pohled důležitý, protože do své knihy zahrnuje svůj ženský pohled a své morální hodnoty. Ženské postavy z díla jsou následně analyzovány z pohledu jejich chování a kulturního pozadí a tato zjištění jsou porovnána s daty z teoretické části. Hlavním cílem práce je vyvodit závěr, zda byly ženy podceňovány a jak realita odrážela jejich zobrazení v literatuře.

Klíčová slova

ženy, Skotsko, devatenácté století, literatura

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Introduction

This bachelor thesis aims to analyze position of women in the nineteenth century Scotland through historical evidence and then its aim is to compare the historical evidence with Scottish female literature of the nineteenth century. The book chosen for the practical part of the thesis is a novel written by a Scottish author, Susan Ferrier, who was a contemporary to Sir Walter Scott, Jane Austen and Maria Edgeworth, authors, who all were devoted to novel writing.

Examination of the novel focuses on author's intentions, including a moral message she wants to send through her book, as well as a description of her female characters and how these characters correspond with Scottish identity and lifestyle. She also describes a conflict between two nationalities- English and Scottish through her characters, through their actions, their relationships and environment.

In theory, when speaking about women, there are several periods from the past, where women were either forgotten or ignored both by the society and law. For this thesis, the focus is on Scottish women in the nineteenth century and how historical evidence supports the claim that women were treated as inferior.

The first chapter is summarizing distinction of social classes. It is important to consider the differences between social classes, because women of different ranks lived different lives and they possessed different status and importance in society, and also social roles.

Considering this information, further historical evidence in the theoretical part mainly focuses on women from the upper class or aristocracy, because the novel *Marriage* and its characters focus on the upper class women as well. Following chapter informs about domestic lives of the upper class women, their duties and responsibilities towards their husbands, children and households. Another information of this chapter consists of the viewpoint of law and how women were facing a major disability compared to men.

The next chapter then speaks about overview of literature of Victorian period, focusing on female novel writers and their audience.

Considering the theoretical research in the first part of this thesis, this research is then projected into the practical part, comparing historical facts and how Susan Ferrier described the lives of Scottish women through her characters and her own viewpoint.

The outcome of this thesis is to conclude whether women were treated as inferior by the Scottish society from the evidence in the theoretical part, and how the facts correspond with depiction of Scottish women in Ferrier's novel *Marriage* in the practical part. Therefore, it is important to consider this information and conclude, whether all women were underestimated, or if there were exceptional women, strong and independent, not being afraid to present their voices in this historical period.

1. Social Classes in the nineteenth Century Scotland

In the nineteenth century, United Kingdom and all its regions were facing a new era, the era of industrialization and urbanization which were caused by the new inventions and scientific research, as well as economic and political background. The mentality of using innovative way of thinking and bringing up new contents into the lives of people were a tool of change. The industrial revolution brought new possibilities for people of all social classes and had a huge impact on people's lives across all regions, including Scotland. The industrial revolution was a cause of huge change and it influenced the lives of people in many aspects, such as work, migration and distinctions of social classes, as well as fashion and life comfort, which are going to be presented.

Social classes divided people into groups in the issues of income, living standards and different position in society. The industrial revolution brought new work possibilities, and new work possibilities meant a possibility of higher income and therefore a higher living standard, which could lead to better health and life in general. Different living conditions were not the only dividing factors, it was also an issue of gender. Despite of the social class and occupation, women were meant to be those who give birth to children, it was them who teach and raise them and it was them who should take care of the household primarily.¹ However, there were some differences among the women of different social status, taking into consideration their different living conditions.

Firstly, to speak about the issue of the social class and using these words as a term for a further description, there is a definition of these words and their meaning in context of the historical period needed. David Cody, professor of English at the Hartwick College defines this term, describing aspects which predestined people of different social class to different living conditions and influence in society:

Class is a complex term, in use since the late eighteenth century, and employed in many different ways. In our context classes are the more or less distinct social groupings which at any given historical period, taken as a whole, constituted British Society. Different social classes can be (and were by the classes themselves) distinguished by

¹ Yvonne Brown, "Women: 1700s onwards" in the *Oxford Companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 647.

inequalities in such areas as power, authority, wealth, working and living conditions, life-styles, life-span, education, religion, and culture.²

The definition of professor Cody induces that the term ‘social class’ was a term commonly used and was well known among the people of Scotland in the nineteenth century and this term has been used since the late eighteenth century. Using this term meant that the whole United Kingdom had known the concept of dividing people into different groups before the nineteenth century and before the happening of industrial revolution. Belonging to a different social class meant different living conditions and standards for people, and these standards had a huge influence on the life quality of the inhabitants in every aspect, from their life-style, spending their free time, also it influenced their need for education and future employment and the status in society was important for the people. Such inequalities must have had significant impact on people of each social class and how their daily life, including women.

There were major differences in the lives of people in the victorian era, people were looking for even the slightest possibilities to get from one social class to another, in other words, to get from the lower positions of the social classes to the higher ones in order to make the living standards higher. The perception of marriage was different in comparison with the twenty first century. Arranged marriages were quite common and these marriages were mostly arranged to collect family wealth, according to Margaret Bennet: “Until the late 19th century, where land and title were important to the marriage parties a contract of marriage was drawn up and signed prior to the wedding.”³ Therefore it is evident that a title, in other words, a hereditary status in society and wealth, were important and it was important for the whole families to keep that importance. Being a landowner or having a title were seen as attractive and respectful and belonging to the higher social class brang their holders bigger influence.

In addition, the term “social class” was defined above for a purpose of searching for the answer what were the social classes in the context of Scotland, and how dividing into different social classes impacted the lives of women and men in the nineteenth century. There is a description of dividing people into certain social classes needed for further understanding of the issue. Professor Cody describes how different was the terminology in the beginning of the nineteenth century:

² “Social class,” “The Victorian Web”, David Cody, last modified 20 November 2019, <http://www.victorianweb.org/history/Class.html>.

³ Margaret Bennett, “Courtship and Marriage” in the *Oxford Companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 109.

Early in the nineteenth century the labels “working classes” and “middle classes” were already coming into common usage. The old hereditary aristocracy, reinforced by the new gentry who owed their success to commerce, industry, and the professions, evolved into an “upper class” (its consciousness formed in large part by the Public Schools and Universities) which tenaciously maintained control over the political system, depriving not only the working classes but the middle classes of a voice in the political process.⁴

These changes modified the way how social classes were understood due to new economical and political context coming with the nineteenth century, how they were divided and interpreted. Industrial revolution was the cause of the changes of social classes, and new possibilities and evolution of society were the cause of these changes in the perception of the hierarchy of social classes.

Firstly, when the terms “working class” and “middle class” started to be used, it was at the beginning of the nineteenth century. The forming of the upper classes were now seen differently, because of a different situation in society, there were not just the aristocracy anymore. Now, the upper classes included both aristocracy and professionals. Belonging to the upper classes and aristocracy meant to have a bigger influence on the life in the whole country and now, it wasn't only the aristocrats who had a strong voice and could change the present and the future. In the nineteenth century, it was only a little to no possibility to become a valuable member of the upper class without a need to be born or married into an aristocrat family. However, changing the status and raising into the higher social class was not truly impossible, especially for women, who married a man from a higher position more often than the opposite, according to Bennett.⁵

According to Cody, the upper class of Scotland in the nineteenth century consisted of the nobility, landowners and rich businessmen. The nobility, or aristocracy, were the ones who were born into an aristocrat family, and therefore their position and title were hereditary. Being born into a rich aristocratic family or belonging to the upper class meant a great political and cultural influence and having this kind of influence meant that other classes influence was very low to none.⁶

Having a great influence and opportunity to have voice in the economic and political issues meant a very important role and nobility kept this position willingly probably for centuries. However, having a hereditary right to own a certain amount of property meant also

⁴ The Victorian Web, “Social Class,”

⁵ Bennett, “Courtship and Marriage,” 108.

⁶ The Victorian Web, “Social class.”

a great responsibility and expensive maintenance and contribution. According to Andy Wightman, upper class people of Scotland spent huge amounts of money on their property: “Wealthy individuals purchased estates and spent vast sums of money on roads and hunting lodges.”⁷

The hereditary right to own land and other properties did not only mean they could simply enjoy the right to own the possibility of the current ownership, including land and profits coming from this ownership, but there are also certain consequences and responsibilities. Owners of all the big houses, castles and gardens, fields and all the land owned by the aristocrats and their families had the duty to maintain these properties, to keep them useful and profitable, and also enjoyable and in the right order for the future generations which later inherited these rights and duties to conserve. Also, these properties were important for the families as a whole unit, so it was important to maintain these properties as good as possible. So, the nobility did not have to work manually as the lower class people, but their “work” was to preserve and make a profit from what they had. However, it is important to mention how women participated in society.

Women of the upper classes were not required to work manually as well as their husbands, their “work” was to be the representatives, to give birth to children and to run businesses if the husbands were not present at the time.⁸ Helena Wojtczak describes the daily routine of upper class women in the United Kingdom in the city of Hastings, and she embraces the fact that women from rich families had a better access to education and free time activities:

By 1852 Hastings had 131 households of “Clergy, Resident Gentry, etc.” The ladies spent their time promenading on the sea front, visiting reading-rooms and libraries, shopping, enjoying rural carriage-rides, holding “At Homes”, musical soirées and dinner parties. They attended lectures and concerts at the Public Hall and Assembly Rooms. The town band played at many outdoor events and had its own regular spot on the Marine Parade.⁹

Women who were either born or married into a rich family have had high living standards, which were visible in all aspect of their lives. Not only that women of the riches had no formal or moral duty to work, especially manually, their purpose of living was different.

⁷ Andy Wightman, “Landownership in the Highlands and Islands,” in the Oxford Companion to Scottish History, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 376.

⁸ Brown, “Women: 1700s onwards,” 648.

⁹ “Women of the Aristocracy and Gentry in Victorian Hastings,” The Victorian Web, Helena Wojtczak, last modified 2000, <http://www.victorianweb.org/gender/wojtczak/richwomen.html>.

Women of the wealthy had an access to the libraries and cultural events and therefore it may be implied that education was important.

Scotland in the nineteenth century was offering better possibilities of getting an education compared to previous centuries. According to Withrington, there were regional differences on the field of Scotland, not only compared to the rest of the Kingdom. The Lowlands, which were famous for agricultural work and small cities, had a better access to education. The access to education was made more difficult for the inhabitants of Highlands, because of the landscape, and getting to school was problematic. Compared to the Lowlands, there were not as many schools, not until the time when charity took it's part and began to build schools.¹⁰ Women in Scotland had an access to elementary education, however, according to Brown, they did not have as many opportunities as men, because women were most importantly supposed to become wives, and working class women could search for employment in industry or domestic service.¹¹

Distribution of wealth is another important issue to mention. The rates of wealth and poverty were very unequal, the upper classes with a big profit over 1000 pounds were only a slight piece of the whole population at that time, counting only 0.33 per cent of the population.¹² This low number only shows the level of social injustice during the industrial revolution in the nineteenth century. Only the slightest part of the whole scottish population who were the richest could live in big and expensive houses, eat the best food, wear the best dress, keep a lifestyle which was very expensive to maintain and they could afford to enjoy all the comfort which was something unimaginable for the rest of the population.

The distribution of wealth among the upper class was different from the middle and working class. The huge differences in incomes mean that there was a high level of inequality in the scottish society. To understand the problematics of the differences between classes better, Finlay comes with a further explanation and certain numbers explaining the situation of the wealth distribution among the people and inequality in the society: "The bottom 70 per cent of the population earned a third of a total income, while the top 8 per cent earned about 46 per

¹⁰ Donald Withrington, "Highlands" in the *Oxford Companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 565.

¹¹ Brown, "Women: 1770s onwards," 648.

¹² Richard Finlay, "Living standards: 1800 onwards," in the *Oxford Companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 393.

cent of the nations wealth. Just under 5000 individuals actually earned over a quarter of national impact.”¹³

The distribution of incomes in the nineteenth century was so significantly unequal that less than one percent of the population could get all what they needed and wanted, and this small part of the population possessed almost the half of the whole national wealth. And this fact that wealth and comfortable life were unaccessible to the majority of scottish population, is clearly the depiction of living conditions for inhabitants of the United Kingdom in the nineteenth century.

The nineteenth century was different not only because of the big industrial revolution, which influenced the economy and lives of people, but also, political influence changed. The electoral system in Scotland changed and had an impact not only on the noble class, but also on the middle class and the working class. This change in the political system brang new opportunities, for example, the ownership of land could be split into patrons who took care of the land, and they got the possibility to vote under the patronage of the land owners.¹⁴

Liberalisation of the political system did not result only in different opportunities for the noble class and land owners, but also for the middle class men. In the description above, it is clear that wealth was distributed unequally and right to possess was mostly the privilege of the aristocracy, however, the highest amount of people in Scotland were people from the middle class and working class. And the middle class started to participate in the electoral system later as well, according to Hutchison: “In burghs, the voters were overwhelmingly drawn from the middle class, including professional men, large merchants and manufacturers, and the petty bourgeoisie-small shopkeepers, self-employed tradesmen, and the alike.”¹⁵

The upper class in general started to loose their untouchable status and power in the field of politics and influence in society due to the existence and rise of middle class. The nineteenth century was a sign of change in the whole society and the changes in the electorate system brang new opportunities for the middle class men.¹⁶ These men who posessed small businesses and were qualified to run these small businesses started to gain a voice and the status

¹³ Finlay, “Living standards: 1800 onwards,” 393.

¹⁴ Alex Murdoch, “Political system: 1707-1832,” in the *Oxford companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 484.

¹⁵ Ian G. C. Hutchison, “Political system: 1832-1918,” in the *Oxford companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 485.

¹⁶ Hutchison, “Political system: 1832-1918,” 485.

of the middle class had risen. However, only men had a strong voice and could vote. It took a long time until women could participate in the parliamentary elections, because according to Hutchison, he only speaks about the changes of electoral law concerning men, not uttering a single word about women.¹⁷

But wealth was still distributed unequally through the Scottish population at that time. Unequal pay was a problem of the whole country across the regions. So, these reasons, counting inequality in pay and poor living standards resulted in higher immigration across the country and from the country. And Finlay speaks about the problematics of immigration, bad living standards and a need of change: “Yet, the fact remains that Scotland has been a low wage economy with rates of pay lagging significantly behind England and other industrial countries and this can be seen in the extraordinary rate of emigration as nearly as two million of Scots left the nation in order to improve their social and economic well-being.”¹⁸

The structure of living changed drastically and these changes resulted in completely different needs of work places in the society. Urbanization and travelling of people, especially of men from rural areas to the big cities had a strong impact on employment. According to Brown, this problem impacted the economics of the regions in Scotland and lives of women as well. As men migrated to the bigger cities to find a better workplace with higher pay in contrast with their homeland, the numbers of women working in agriculture rose significantly and were higher than in the rest of the UK.¹⁹

The problematics of poor economic situation, in connection with unequal distribution of wealth, and unequal pay in the region were the causes which resulted in mass migration of Scots during the nineteenth century, however, these were not the only problems to be solved. The consequences of emigration and unequal pay were far more disastrous at that time, according to Finlay: “Using estimates of Scottish national income in 1867, 70 per cent of Scots were in the lowest economic bracket of unskilled and lower skilled where wages were under 50 pounds per annum.”²⁰

However, these problems were not the only factors which made the life hard for women of the working class in the industrial era. Economic problems the Scots were facing had a

¹⁷ Hutchison, “Political system: 1832-1918,” 485.

¹⁸ Finlay, “Living standards: 1800 onwards,” 392.

¹⁹ Brown, “Women: 1770s onwards,” 648.

²⁰ Finlay, “Living standards: 1800 onwards,” 393.

strong impact on the lives of people in every aspect of their existence. Poor inhabitants of Scotland had to face with high risk of unemployment and starvation. Because of such danger, women often worked as prostitutes to survive. Finlay describes the economical dependence of Scotland and their problems connected to this situation:

The reliance of Scottish industry on export markets meant that the economy was prone to cyclical fluctuation. This meant that short-term unemployment was a reality for most working class families. Rates of emigration and prostitution rose during these downturns which illustrates the quite significant social effects they had on Scottish society.²¹

Women as wives of the working class men were often employed in textile factories or domestic services, most of them took part in taking care of children, sewing and doing the laundry, and some of them participated at working in the shops or on family farms.²²

By this description of the current situation on the market it is evident that poverty was always dangerous, even for the people who were employed and who tried to make ends meet. So, the situation on the market was definitely reflected in the lives of women of the working class. Because poverty was a serious issue, women were obliged to join the work force, their families desperately needed an income to survive. It was not uncommon that married women of the working class men continued in their employment. Due to the working conditions, their clothes needed some changes, because of the practical and safety reasons. Vivienne Richmond proves that women were important to join the employment if the needs of the family could not be satisfied and even the way of dress of these women reflected the need of female work force: "The adoption of men's clothing by women was a response to the perceived impracticality of female garments for the manual work they performed."²³

Women who had to work must have been flexible with their clothing in order to prevent injury, so they could survive and provide for their families. Females changed their way of clothing, because the manual work required a different way of clothing to be able to work outside the household and the wardrobes and long dresses were not practical. Because of the practical reasons, women of the working class who had to attend the employment for various

²¹ Finlay, "Living standards: 1800 onwards," 393.

²² Brown, "Women: 1770s onwards," 648.

²³ Vivienne Richmond, *Clothing the Poor in Nineteenth-Century England* (New York: Cambridge University Press, 2013), 29.

reasons, changed their dress in the example of male clothes to make the work possible and also safe.

Women who had to work became closer to the social role of men, to provide for a family. So, the role of women of the working class in the nineteenth century Britain was not only to take care of the household and children, but they must have been able to join the work force if the needs of the family were higher. It is evident that poor women lived differently compared to the wealthy women. Their daily routines were focused on education, parties and and enjoying their free time, the differences between classes were horrendous, as may be visible from Helena Wojtczak description of daily routines of wealthy women.²⁴

In conclusion, Scotland in the nineteenth century experienced major changes, and these changes, counting the industrial revolution, urbanization and migration into consideration changed the system of the social class distinction and lives of women in Scotland. The perception of social class was still very strong in Scotland, because the social status and wealth were important. The raise of the middle class gave their men opportunities to speak out in the elections and so the influence of the nobility, who were only a slight piece of the total population slowly started to decrease. Despite this fact, female voices were not important, especially in the issue of politics.

Industrial revolution changed the perception of living in Scotland in the nineteenth century and it started to transform itself from a rural society to the urban society very slowly. Migration and urbanization resulted into consequences in the form of increased employment in the industry. Therefore, the percentage of people living in the rural area who were mainly employed in agriculture started to decrease. However, those who remained in agriculture were mostly women of the working class, because men migrated to the cities to find work in the factories. All these changes in the society had a strong impact on women, the areas in Scotland were poorer in comparison with England and these regions had to face poverty and unequal pay, there was inequality between regions, social status and gender. In conclusion, the nineteenth century was the era of the new possibilities, as well as responsibilities and problems and people were facing consequences of their decisions and further career choices. Those who were not gifted to be born into a rich family had to fight for survival.

²⁴ "Women of the Aristocracy and Gentry in Victorian Hastings," The Victorian Web, Helena Wojtczak, last modified 2000, <http://www.victorianweb.org/gender/wojtczak/richwomen.html>.

2. Women in Scottish society

Speaking about women who were living in the nineteenth century Scotland in general, they were treated differently than men, who possessed the power of decision making over them. Scottish society was clearly patriarchal and each gender was given a different social role. Men thought women were supposed to devote themselves to their role of being wives and give birth to children.²⁵

Therefore, by this given role, women were under control of men, and such control involved even the law. The law is another important issue which had a significant impact on women. Under the reign of Queen Victoria, women rights were not important even for the Queen herself, according to Elisabeth Longford: “Nevertheless Queen Victoria said that women’s rights were ‘mad’, and Queen Victoria was an eminent woman.”²⁶ Despite the fact that United Kingdom was ruled by a woman, this fact did not necessarily imply that the woman question was to be solved. Her majesty relied on tradition and strong moral principles held by the Victorian society, and so her strict opinions reflected the social and moral rules which strongly suggested obedience for women. It is important to summarize how exactly Scottish law restricted women from their competence to participate in certain issues, concerning their subordinate position in society.

Firstly, it is important to mention the electoral system, as women in the nineteenth century could not participate in the elections, that means, to candidate and to vote. The right to vote only included men, and even not all men were permitted to vote. According to National Records of Scotland website, the first step to give women the right to vote were the local elections, given by Local Government Act of 1894. Before 1894, there were many unsuccessful attempts to get the right to vote for women, for example, John Stuart Mill presented a petition of women’s suffrage in 1866.²⁷

Another important issue concerning law must be discussed, a divorce. After a divorce, it was allowed for the women to remarry, however, such act was nearly impossible to successfully obtain. However, this disadvantage to obtain for divorce only affected women.

²⁵ John Stuart Mill, *The Subjection of women (Classic of the Feminist Philosophy)* (Madison&Adams Press, 2017), 37–38. <https://play.google.com/books/reader?id=muxCDwAAQBAJ&pg=GBS.PT1>.

²⁶ Elisabeth Longford, *Eminent Victorian women, Foreword by Judith Kazantzis* (Stroud: The History Press, 2008), 18.

²⁷ “Malicious Mischief? Women’s Suffrage in Scotland,” National Records of Scotland, accessed March 8, 2022, <https://www.nrscotland.gov.uk/files/exhibitions/women-suffrage/timeline.html>.

According to the UK Parliament website, before 1700, to obtain a full divorce which allowed to remarry was only possible under the Private Act of Parliament.²⁸

Speaking about divorce, which was very unlikely to be legally confirmed by the Private Act, for both men and women, however, it shows a major disproportion when concerning numbers of the divorce applications distributed between genders. On the official website of the UK Parliament, there is a description of the situation: “Between 1700 and 1857 there were 314 such Acts, most of them initiated by husbands.”²⁹

It is clearly evident how women were treated differently if they wanted to quit their marriage. Apart from their low possibility to obtain divorce compared to men, another legal discrimination of women was the reason of divorce itself. The only reason for a woman to succeed and divorce her husband was infidelity.³⁰ However, if this reason was presented by a wife, her action possibly led to dismissal, because the act of adultery must have happened under ‘life threatening circumstances.’³¹

Therefore the reality for women often meant to suffer in dysfunctional marriages with a low to zero possibility of change. Considering the previous historical evidence, further concern is focused on the time period when major legal reforms were passed by the Parliament. Other issue discussed in connection with question of obtaining divorce was the cost. Only privileged and rich people were wealthy enough to afford to pay for divorce.³² In conclusion, it was nearly impossible for women to divorce their husbands, as men held the power over them through law, forcing women to stay dependant on their husbands.

However, in the nineteenth century, some laws changed. Firstly, according to UK Parliament website, Matrimonial causes Act of 1857 involved other relevant reason to initiate divorce next to infidelity; domestic violence and cruelty. However, despite the fact that the law included domestic violence and cruelty as a serious reason for obtaining divorce, it was often ignored and women were sentenced to long term suffering, forgotten and ignored.³³

²⁸ “Obtaining a divorce,” UK Parliament, accessed March 10, 2022, <https://www.parliament.uk/about/living-heritage/transformingsociety/private-lives/relationships/overview/divorce/>.

²⁹ UK Parliament, “Obtaining a divorce.”

³⁰ UK Parliament, “Obtaining a divorce.”

³¹ UK Parliament, “Obtaining a divorce.”

³² UK Parliament, “Obtaining a divorce.”

³³ UK Parliament, “Obtaining a divorce.”

But divorce was not the only difficult challenge women were facing in front of law in the nineteenth century. Women were restricted to use their property by the time they became married. From that particular moment, all they owned before their marriage became a possession of their husbands immediately. Being financially dependent on their husbands, women were often trapped as hostages in their dysfunctional marriages, and therefore the only possibility to escape was to return back to her parents. This law changed in the second half of the nineteenth century, when The married women's Act was passed by the parliament firstly in 1870 and secondly in 1882, extended.³⁴ In Scotland, Conjugal Rights (Scotland) Amendment Act of 1861 gave women possibility to get access to their property if the husband left.³⁵ And finally, by Married Women's Property (Scotland) Act of 1881, women were allowed to keep their property in marriage under certain circumstances.³⁶

Women of the upper class were expected to marry and become mothers, but compared to women born in lower ranks in society, their duties did not consist of physical labour and earning money, their role was different. According to Hoppen, apart from becoming wives and mothers, upper class women were also important representatives of the family on social occasions, which included family gatherings, dancing balls, dinner parties and other public or private events. Therefore, they were supposed to be well behaved and follow the etiquette.³⁷

Importantly, when their husband was not present, other important feminine task was their household, but not in a sense of contribution to house chores. According to Nicola Humble, those books providing instructions about house management were a phenomenon of middle class only, because for the upper class ladies, there was always somebody else than the mistress to manage the servants and other employees.³⁸ Providing care meant to hire a nurse to physically take care of her children and being responsible for their wellbeing, and providing education meant to hire a governess who was responsible for teaching them.

³⁴ "Marriage: property and children," UK Parliament, accessed March 10, 2022, <https://www.parliament.uk/about/living-heritage/transformingsociety/private-lives/relationships/overview/propertychildren/>.

³⁵ "Conjugal Rights (Scotland) Amendment Act 1861," Legislation.gov.uk, accessed March 8, 2022, <https://www.legislation.gov.uk/ukpga/Vict/24-25/86/enacted>.

³⁶ "Married Women's Property (Scotland) Act 1881, Legislation.gov.uk, accessed March 8, 2022, <https://www.legislation.gov.uk/ukpga/Vict/44-45/21/enacted>.

³⁷ K. Theodore Hoppen, *The Mid-Victorian Generation 1846–1886*, ed. J. M. Roberts (Oxford: Clarendon Press, 2008), 320.

³⁸ Nicola Humble, "Domestic Arts," in *The Cambridge Companion to Victorian Culture*, ed. Francis O'Gorman (Cambridge: Cambridge University Press, 2010), 222–223.

Victorian era was significant for industrial revolution and social changes, including advanced medicine compared to the previous centuries, scientific research, which resulted into easier access to healthcare and inventions which made the living environment easier to handle.

However, the 19th century women experienced major changes in the family environment and in marriage. Numbers of children in victorian families varied, though it was considered usual for women to have many children. But during the nineteenth century, birth rates started to decrease by the end.³⁹ Importantly, women themselves did not have to physically take care of their children, because there were nurses to do so. The mother and children did not spend time with each other necessarily, it was usual for the family to meet for only for a few hours at the time of dinner. Children often slept in a nursery where they were monitored by a nurse.⁴⁰

However, despite the fact that marriage was important in the eyes of Scottish society, according to Stana Nenadic, spinsterhood was not uncommon, as many young men migrated overseas.⁴¹

In conclusion, women of the upper class in the nineteenth century did have more possibilities compared to poor women, speaking about their status, lifestyle, housing, fashion choices and education, however, women in general were subordinate to men. That means women were discriminated in general by law, by men, by society. Traditional society thought of women as obedient mothers and wives, caretakers and fragile human beings. However, despite this evidence, it does not mean that every woman was abused or treated badly. Upper class women had better opportunities, they could spend their husband's money on latest fashion and various products, they were educated and all the house work was provided by employees of her home.

³⁹ Hoppen, *The Mid-Victorian Generation*, 317.

⁴⁰ Lynn Jamieson, "Children," in the *Oxford Companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 77.

⁴¹ Stana Nenadic, "Women: 1700-1770s," in the *Oxford Companion to Scottish History*, ed. Michael Lynch (Oxford: Oxford University Press, 2011), 646.

3. Victorian novels and gender

Considering gender as a factor influencing Victorian novels and the writers themselves, several changes of printed literature were to happen through the nineteenth century. It is important to highlight the evolution of Scottish novels, and how women influenced it. By the time, in the nineteenth century Scotland, there were major double standards women had to face if they wanted to publish. This chapter gives a view of writings created by women, and how publishing and literary circles changed in this period, as well as how their social background influenced them and finally, what female writers bring to this time period through their novels.

It is important to mention that demand for books increased in the nineteenth century. According to Tuchman and Fortin, higher demand for books come in strong connection with increased literacy.⁴²

By the beginning of the nineteenth century, according to Tuchman et al., it is supposed that many novelists in the United Kingdom were women.⁴³ Also, according to Tuchman and Fortin, this phenomenon changes through the century, and by the end of the century, the numbers of male novelists were higher than female novelists. They address these changes to be caused by male authors, as they pushed women out of novel writing, as they mostly adored novels written by men and these male novels became a part of high culture.⁴⁴

The main reasons for these changes might have been in the perception of novel writing in Victorian society. Novel was not perceived as part of the high culture at the beginning of the nineteenth century, so, more women participated in novel writing. However, as many novels published gained fame and publicity, so changed the perception of them as mainly feminine genres, and numbers of male novel writers increased, overpowering female novelists.⁴⁵

What is important to mention is the audience, the readers of novels written by women. According to Tuchman, it was assumed that female writers published their novels mainly for female readers. By the end of the century, however, as famous male novelists published their books, some of the selected novels created by men became part of the high culture created predominantly by men, and women were pushed out.⁴⁶

⁴² Tuchman et al., *Edging women out*, 106.

⁴³ Tuchman et al., *Edging women out*, 3.

⁴⁴ Tuchman et al., *Edging women out*, 2–5.

⁴⁵ Tuchman et al., *Edging women out*, 2–5.

⁴⁶ Tuchman et al., *Edging women out*, 28–29.

What is interesting about gender differences between male and female novelists, is definitely their background and their social mobility, as the background from which these female novelists come from influenced their success of publishing their books. According to Tuchman and Fortin, it was a high possibility that women writers were born into upper-middle class or upper-class families, and their fathers occupied so called liberal professions, such as medicine, law or clergy.⁴⁷

What also influenced literature in the United Kingdom, was migration to big cities due to industrial revolution. It is important to mention, that such migration did not influence only the working class, as cities became major centers of work opportunities and businesses. This phenomena of urbanization and centralization influenced many book publishers as well. For example, publisher Blackwood and Sons, which comes from Edinburgh, managed to open the second office in London as well.⁴⁸

Speaking about novel writing, the nineteenth century Scotland gave birth to many significant literary masterpieces, as from Sir Walter Scott. His approach to Scottish culture and its people became famous. However, it is not only Scott who contributed to novel writing in Scotland during this time period. Susan Edmonstone Ferrier represents Scottish female novelists in this particular time period. As the novels from Sir Walter Scott, her novels were so called novels of manners. This literary genre approaches fiction writing from various angles of human nature and interpersonal interactions.

Ferrier as a Scottish novel writer was a contemporary to other famous literary women, such as English writer Jane Austen, and Irish writer Maria Edgeworth. All these three women excelled in their writings, however, each one used a different approach to her writings. Despite the fact, all these three famous women do have something in common, something revolutionary when it comes to female novels. These eminent women managed to enrich British literature with ordinary, domestic lives their characters experienced, which, however, are amusing to their readers, and their stories are presented in an especially intelligent manner. According to Mrs. Oliphant, she summarizes those three novelists and their literary works by these words: “The life of average human swept by no violence of passions, disturbed by no volcanic events,

⁴⁷ Tuchman et al., *Edging women out*, 113–114.

⁴⁸ Tuchman et al., *Edging women out*, 107.

come suddenly uppermost in the works of these women as it had never done before.”⁴⁹ Their magic is therefore not creation of heroic characters who experience shocking or dangerous events, they managed to do the opposite. All these women mentioned were so amusing, they did not have to incorporate such plots, and they managed to amuse their readers with their ordinary depictions of daily life.

Susan Ferrier and her first novel *Marriage* is used as a comparative tool for this thesis, as it may be observed how her personality influenced her novel, and how she projected women and their ordinary lives into her book. Her novel represents her Scottish female voice, being able to project her reality into literary fiction. Therefore, the theoretical part of this theses is to be compared with Ferrier’s novel and her approach.

For the purpose of this thesis, it is important to pinpoint the importance of Ferrier’s inspirations and motives which led to creation of this novel. As her father, James Ferrier, worked for The 5th Duke of Agryll, it was an opportunity for her to meet various personas from Edinburgh high circles. As a consequence of that opportunity, she managed to observe people around her. These real people, their behavior, movement, their interpersonal relationships influenced her novel.⁵⁰

Not only her father’s employment gave her an opportunity to observe various people around her, another consequence influencing her writings was her friendship with the granddaughter of the Duke, Charlotte Clevering, which gave her opportunity to discuss her writings with her prior to being finished and printed. These discussions included even her choice of names for the characters and their families, as well as discussions about her setting and even the purpose of writing her books.

Her intentions of writing this novel are clearly specific, as she expresses her ideas in her private correspondence with Charlotte Clevering: “Suppose each of us try our hands on it ; the moral to be deduced from that is to warn all young ladies against runaway matches, and the character and fate of the two sisters would be unexceptionable.”⁵¹ Such close friendship

⁴⁹ Margaret Oliphant, *The literary history of England in the end of the eighteenth and beginning of the nineteenth century*. (London: Macmillan and CO., 1895), 171.

https://play.google.com/store/books/details/Mrs_Oliphant_Margaret_The_Literary_History_of_Engl?id=WnELAAAAYAAJ.

⁵⁰ W. M. Parker, *Writers & Their work. Susan Ferrier and John Galt, No. 185*. (Harlow: Longman Group LTD, 1971), 6–7.

⁵¹ John A. Doyle, *Memoir and secret correspondence of Susan Ferrier: Based on her Private Correspondence in the possession of and Collected by, her Grand-Nephew, John Ferrier* (London: John Murray, Albemarle

evolved into an extent that Ferrier wanted to discuss her motives and expectations with Charlotte.

Another important note from the private correspondence with her noble friend consists of her expectations after her work is published: “I expect it will be the first book every wise matron will put into the hand of her daughter, and even the reviewers will relax of their severity in favor of the morality of this little work.”⁵² Therefore, her main intention is to send a moral message, especially for young ladies, hoping they will be affected by her writing to an extent, that her influence prevents them from such mistakes done by her characters, setting an example of morality.

Such strong moral message to protect young ladies from runaway marriages are passed by this book, as well as her precise ability to describe the fates of her characters, as consequences of their actions.

It is interesting how famous her book became, because according to the National Library of Scotland it was not easy for women to publish: “It was also not usual for ladies to engage in business, even the business of seeing their books into print.”⁵³ National Library of Scotland also mentions that women often published anonymously, and so did Susan Ferrier, when her novel *Marriage* was published in 1818 by Blackwoods.⁵⁴ She must have been an extraordinary writer of that time, representing Scotland and women writers.

In conclusion, the nineteenth century novels experienced some major changes. As was mentioned above, the numbers of female novel writers varied through the century. A cause for this to happen was connected with how society looked upon novels and novel writers. Previously, most of the novelists were women. However, as many important novels reached fame and publicity, the perception of this genre started to change and novels gained more important status. Such change caused men to write more, overpowering women at the end of the nineteenth century. Increased demand for more books to read was in connection with increased literacy in the nineteenth century. Furthermore, industrial revolution and following migration and urbanization led to centralization and such change influenced publishing houses

Street, 1898), 76.

https://www.forgottenbooks.com/en/books/MemoirandCorrespondenceofSusanFerrier17821854_10194514.

⁵² Doyle, *Memoir and secret correspondence*, 76.

⁵³ “Susan Ferrier,” “Publishing anonymously,” National Library of Scotland, last modified 2022,

<https://www.nls.uk/learning-zone/literature-and-language/themes-in-focus/women-novelists/susan-ferrier/>.

⁵⁴ National Library of Scotland, “Susan Ferrier.”

as well, as London and other big cities became centers of literary circles. Speaking about female novelists of the nineteenth century, their background often helped them to succeed, as most of the female novelists originated from upper-middle class and upper-class families. From the Scottish background, one of the most famous novelists of the time was Sir Walter Scott, who incorporated Scotland and its environment and people to his literary works. However, there is an important Scottish female voice of his contemporary novelist, Susan Ferrier. Her first novel, *Marriage*, her major art piece, is considered revolutionary because of its ordinary depictions of women lives. This novel gives her fame and entitlement to enrich Scottish literature.

4. Susan Edmonstone Ferrier and her novel, Marriage

Susan Edmonstone Ferrier belongs to the greatest female novelists from the Scottish background in the nineteenth century. The success she managed to achieve was a consequence of her great sense of humor, her ability to portray human nature and ordinary situations within domestic life with unexceptional paradoxes.

Marriage described those difficulties and paradoxes of women lives. Domesticity and family relationships were important issues influencing the plot development. It is important to mention that as a female author, her focus was mainly on the female characters and their destiny. Her novel Marriage right from its title induces, that her main focus on matrimony and family values and relationships are the most important aims to deliver to the readers. However, Ferrier also included the conflicts between two nations, English and Scottish, and she satirically describes them through her characters who are facing on the first sight ordinary situations. Ferrier's novel is a humorous piece of art which is showing the readers how exactly these conflicts influenced all the characters and how women behaved stereotypically either from the Scottish or English background.

Firstly, this analysis is going to focus on her book itself and its literary devices-its settings, the plot, point of view, main theme and conflict, figurative language. Secondly, it is going to take a closer look on her characters, especially female characters coming from different cultural backgrounds, their behavior and consequences of their decisions. Thirdly, it is to be compared how Scottish women lived and what their values and position in society differed from the theoretical perspective either in the book or from Ferrier's viewpoint.

Collected evidence is then compared with theory and concluded. Such conclusion informs whether Scottish women of the nineteenth century were generally underestimated and treated badly, how they were treated in marriage and by their relatives, or whether the collected evidence from the theoretical part is different from this particular novel and its author's viewpoint.

Firstly, it is important to introduce the technical aspects of Marriage. The setting of the book consists of Scotland and England and vice versa, mostly in chronological order. However, Ferrier incorporated a few descriptions of some characters, and their past, retrospectively. Such act gives the reader an opportunity to explore the destiny of a certain

character from the past, with the consequences carried until the time the plot is set in presence.

The plot consists of an unwise, spontaneous decision, a marriage and its consequences, regret and despair. The plot then focuses on the relationships between the characters and their future development and change of their values. As Lady Juliana marries her secret lover, encounters Scotland and meets her new family, she changes her opinion to such establishment.

The story is narrated through the third-person point-of-view. Ferrier often incorporates her personal opinions into the story, communicating with her readers. When looking at her use of verbs while she describes in third-person, she often uses past or present time. She keeps her distance from the characters, however, she manages to communicate their emotions and inner thoughts to the readers.

Most importantly, the characters in the story are described mostly by their actions and behavior, not by long descriptions of their visual looks, such as facial features, hair color, eye color and so on. The book does not have one main protagonist and one main antagonist, the importance and focus on characters change with the setting- time and place, in this case, between England and Scotland. At the first sight, the readers might consider the main character, Lady Juliana, to be a positive character in the introduction of the story. However, as the setting of the story changes, so changes her behavior and readers encounter her personality deeper. As the action is raising, her focus does not stay on this one particular character, and other characters and their development are presented to the audience.

Speaking about the conflict, there is the main one, consisting of decision and consequence, resulting in regret. Such regret is a consequence of bad decision, in this case a runaway marriage, which brings unpleasant sensation of life in environment not suitable for a noble lady.

Introduction of the novel is therefore very important. As upper class women have often been married into marriages arranged years before they reached maturity without a possibility to meet the future husband, this was also incorporated into the beginning of the plot, blending into mentality of that time period. The purpose of marriage for noble class women was to connect family pride and income. So, marriage was supposed to be a contract which provided wealth and titles and could possibly lead to a better position in society, by

entering a higher class and income compared to a state in which a woman was born. Feelings and mutual sympathy were not important factors for marriage to happen, and those love marriages were not very common in the upper class. A passage from *Marriage* describes how father of Lady Juliana, the most important female protagonist, the Earl of Courtland, thinks of marriage.

‘You are now, I think, seventeen, Juliana’, said his Lordship, in a solemn important tone.

‘And a half, papa.’

‘It is therefore time you should be thinking of establishing yourself in the world. Have you ever turned your thoughts that way?’ Lady Juliana cast down her beautiful eyes, and was silent.

‘As I can give you no fortune’, continued the Earl, swelling with ill suppressed importance, as he proceeded, ‘you have perhaps no great pretensions to a very brilliant establishment.’⁵⁵

The father is clearly the leading force, trying to marry his daughter accordingly to his and her social status. There is a high possibility that the Earl suggested he can give no fortune to his daughter in order to force her into doing what he intended her to do. Her father is the dominating force of the house. Ferrier describes his and her actions rather than their appearance, as their actions and behavior are crucial. She does not waste her time on long visual descriptions, she is rarely speaking about their physical bodies, their facial features or dress, her focus is to describe their expressions, their voices, their reactions to different triggers in the environment. Therefore, it is up to her readers to imagine how her characters look.

The further passage shows the dominance of the father and how he is suppressing her daughter’s emotions as his daughter follows:

‘Oh! none In the world, papa,’ eagerly interrupted Lady Juliana; a mere competence with the man of my heart’—

‘The man of a fiddlestick!’ exclaimed Lord Courtland in a fury; ‘what the devil have you to do with a heart, I should like to know!’⁵⁶

Susan Ferrier satirically describes how people of the high circles thought of marriage. Clearly, the father has no empathy with his daughter, leaving her emotions behind. From his

⁵⁵ Ferrier, *Marriage*, 1–2.

⁵⁶ Ferrier, *Marriage*, 2.

viewpoint, love marriages are senseless, and inappropriate for people of his rank. What is important is his daughter's good establishment in the world, to marry a man he thinks is important and wealthy. Inferiority of his daughter is highlighted by using the words 'devil' and 'fiddlestick', they emphasize that emotions of his daughter are senseless and pathetic, and fiddlestick may be used as a tool for punishment for such thoughts.

She should in no manner think about a man of 'her heart', which is considered inappropriate and meaningless for marriage. When describing Lord Courtland, Ferrier uses diction to point out that Lord Courtland is well educated man, with influence. His language consists of distinguished English, which an educated gentleman should use.

After an argument, the father proceeds in anger:

I'll suffer no daughter of mine to play the fool with her heart, indeed! She shall marry for the purpose for which matrimony was ordained amongst people of birth—that is, for the aggrandisement of her family, the extending of their political influence—for becoming, in short, the depository of their mutual interest. These are the only purposes for which persons of rank ever think of marriage.⁵⁷

Therefore, marriage is described as more a political act than an act of love from a viewpoint of this high bred male character. For the Laird of Courtland as an important man, his character should only act based on pure rationality and his vision of marriage is clear. Also, Ferrier describes the stereotypical opinion of marriage owned by the upper class, that it is a duty of a woman to marry an honorable and rich man, excluding woman's opinion or emotion. Arranged marriage is described as the safest way to marry, because woman is not supposed to rely on her emotions, which possibly may lead to disappointment and misery. However, Ferrier intended her main character, Lady Juliana, to act otherwise. Despite the fact that Juliana is a noble young mistress, who is used to luxury of all kinds, she refuses to marry the Duke of L., a wealthy man chosen by her father.

"The Duke of L—," repeated Lady Juliana, with a scream of horror and surprise; "surely, papa, you cannot be serious: why, he's red haired and squints, and he's as old as you."

As a young Lady, she thinks of marriage differently from her father. Her focus is not on the best establishment and gaining political influence, but on physical attraction and

⁵⁷ Ferrier, *Marriage*, 2

mutual sympathy. Ferrier prepared a different destiny for her, as this young and naïve mistress decides to disobey her father and she escapes the marriage arranged for her.

The setting of *Marriage* then takes place in the Scottish Highlands, where Lady Juliana marries her secret lover, Henry Douglas. What is important in the story is the way how Ferrier describes actions of her characters due to different occasions in different environments, putting their behavior in contrast to each other. Although Lady Juliana as a character is not Scotch herself, but English, there are reasons why Ferrier decided to create this character and the setting of the book brings the readers that Scottishness. According to Doyle in the *Memoir of Susan Ferrier*, it is said: “But even when the characters are not Scotch, the background against which their follies and absurdities are thrown out is so.”⁵⁸

Lady Juliana with her exaggerated ‘Englishness’ emphasizes the contrast with everything Scottish in the novel, including the environment, nature, culture, and other characters, and these contrasts create humorous occasions.

Right after her escape with her secret lover, the author describes those romantic depictions of beautiful Scottish Highlands, Scottish society and their lifestyle, which are settled in Juliana’s mind. She is influenced by these imaginations of Scotland, which her noble female friends presented her with. So, after she is presented with her new husband’s proposal to stay with his father in the Highlands, she is joyful despite the fact that she betrayed her father.

She had heard the Duchess of M. declare nothing could be so delightful as the style of living in Scotland: the people were so frank and gay, and the manners so easy and engaging: Oh! it was delightful! And then Lady Jane G. and Lady Mary L. and thousand other Lords and Ladies she knew, were all so charmed with the country, and all so sorry to leave it.⁵⁹

All these romantic depictions of Scotland give her hope for a new life with her husband, as she thinks that her luxurious lifestyle is going to be maintained by him and his family. Ferrier includes such romantic depictions of Scotland as her homeland at the beginning of the story, however, she also knows that reality might be perceived differently by her characters, and such contrast is very important for the plot development.

⁵⁸ Doyle, *Memoir of Susan Ferrier*, 22.

⁵⁹ Ferrier, *Marriage*, 6.

Speaking about the plot development, all of these illusions of Lady Juliana are suddenly torn apart, as Juliana knows nothing about Scotland and its reality, she knows nothing about its people and lifestyle, and thus, being confronted with reality, she becomes quite unsatisfied and disgusted by everything Scottish. All of her dissatisfactions Ferrier managed to portray in a great manner, as she pinpoints Juliana's personality traits and her inability to adapt. She contrasts her laziness and stubbornness, as well as she humorously describes her thoughts, and childish behavior, her spoiled nature.

As Ferrier continues with her plot, Lady Juliana meets her new family members in Glenfern Castle, in the Scottish Highlands, who are very different from her original expectations. Scotland yet does not seem to be so charming as she believed, merely because of her personality and cultural background.

With Ferrier's great ability to humorously describe these cultural differences through occasions taking place at Glenfern Castle in the Scottish Highlands, she emphasizes how Lady Juliana is disgusted by every aspect of Scottish culture, including their traditional music. She is once introduced to the sound of bagpipes during a family gathering, and her reaction towards this new experience is far from positive:

"But vain would be the attempt to describe Lady Juliana's horror and amazement the hideous sounds that for the first time assailed her ear."⁶⁰ She firstly in her life experienced the sound of traditional Scottish music played on the bagpipes, and her disgust and contempt for the Scots increased with every moment.

However, these approaches towards Scottish cultural heritage are to be followed by reaction of her father-in-law, who is very proud of his national identity:

'A bony bargain, indeed, the canna stand the pipes,' said the old gentleman, as he went puffing up and down the room; She's no wife for a Heelandman. Confooned blather, indeed! By my faith, ye're no blate!"⁶¹

Ferrier includes the Scottish dialect to highlight his nationality, and it creates a language barrier between Lady Juliana and the old father of Henry Douglas. The language barrier is therefore another reason for her hatred towards the Scots. Not only it is difficult for

⁶⁰ Ferrier, *Marriage*, 26.

⁶¹ Ferrier, *Marriage*, 26

her to understand their accent, but their speech is far from distinguished English she uses, which is another cause for her to think that the Scots are rather primitive and they lack manners and taste.

Another important issue of this analysis are the Scottish women presented by this particular novel and what Ferrier intended to portray them like. Compared to Lady Juliana and her high-bred origin, her distinguished manners and elegance, her fashion sense, those Scottish women cannot be more different from her. Ferrier created them accordingly to her vision of Scottishness, with certain exaggeration to contrast Lady Juliana and her personality.

Speaking about these Scottish female characters, it is important to introduce them and describe their relationship towards Henry and his noble spouse. Miss Jacky, Miss Grizzy and Miss Nicky are three sisters, permanent inhabitants of the Glenfern castle, sisters of the Laird of Glenfern and aunts of Henry Douglas. These three old spinsters are very important to mention, as each of them represent Scottish women and their stereotypical traits.

Firstly, Miss Jacky, who Ferrier intended to be the dominating force of the house, as she describes her personality through ironic comparison to name her ‘sensible’: “Miss Jacky, the senior of the trio, was what is reckoned a very sensible woman—which generally means, a very disagreeable, obstinate, illiberal director of all men, women, and children—a sort of superintendant of all actions, time, and place—with unquestioned authority to arraign, judge, and condemn, upon the statutes of her own supposed sense.”⁶² Miss Jacky is a very strong character, which represents the strong nature of Scottish rural women. Ferrier described her personality traits to such detail, so the readers may understand how important Miss Jacky is, managing everyone and everything in the house, not being or feeling oppressed, but she in fact may be the source of oppression because of her so called sensibility.

Secondly, there is Miss Grizzy, whose description did not need such details and demonstrations, because her personality is not that outstanding compared to Miss Jacky: “She was merely distinguishable from nothing by her simple good nature, the inextricable entanglement of her thoughts, her love of letter writing, and her friendship with Lady Maclaughlan.”⁶³ Therefore, Miss Grizzy is not a character such visible and dominant,

⁶² Ferrier, *Marriage*, 40.

⁶³ Ferrier, *Marriage*, 40-41.

however, her kind personality is what enriches the story. Miss Grizzy might be seen as Scottish female ambassador of kindness and spirituality.

Thirdly, it is important to introduce Miss Nicky, who Ferrier portrays as similar to Miss Jacky, but she is hiding in the shadows of her older sister:

Miss Nicky had about as much sense as Miss Jacky; but, as no kingdom can maintain two kings, so no family can admit two sensible women; and Nicky was, therefore, obliged to confine hers to the narrowest possible channels of house-keeping, mantua-making, &c. and to sit down for life (or at least till Miss Jacky should be married) with her dubious character of 'not wanting for sense either'.⁶⁴

Miss Nicky represents Scottish domesticity and female duties in her household. As Miss Jacky is unmarried as well, their dominance often clashes with each other.

Compared to Juliana, they are not individualistic, and family management and unity are their important values. Despite the fact that Miss Jacky is described as 'sensible' ironically and her dominance is ruling everything in Glenfern Castle, it does not mean that she is a bad person, as well as Miss Nicky. These women are described as very caring and generous, extremely honest, however, their honesty may be understood as lack of tact and good manners a lady should possess. These three women are used to spend each day of their lives together, and they are inseparable. Ferrier points out that these sisters always follow each other, how they discuss every ordinary occasion on a daily basis.

In context of the nineteenth century Scotland, these women are not afraid to express their strong judgements and opinions and these females are the dominating force of the house. Considering their frankness and generosity, these strong minded women do not seem to be oppressed in any way. However, they are not married yet, and they live with his brother, Mr. Douglas, who is very generous and kind hearted himself. He is in charge of breeding cattle, meanwhile three sister manage the household and its inhabitants. So, their gender roles are separated and the overall effect is harmonious, warm home.

Another important female character from the Scottish background is Lady Maclaughlan, a family friend of the Douglas family, and mainly of Miss Grizzy. She is very

⁶⁴ Ferrier, *Marriage*, 41.

strict, judge mental and always right, similarly to Miss Jacky. She shares her wisdom with all, and her judgement is very important for her friends, the three spinsters of Glenfern Castle.

It might be sufficient to show what Lady Maclaughlan wrote in her invitation letter, which was sent to the Glenfern Castle, because her further action describes her behavior perfectly: “You must all come, and spend Tuesday here—not all, but some of you—you, dear child, and your brother, and a sister, and your pretty niece, and handsome nephew—I love handsome people.”⁶⁵ What Ferrier intended to show through her actions, is her need to be always right, even if she is not. And, that she tends to be very judgemental towards other people’s looks, behavior and life. So, inhabitants of Glenfern Castle arrived late on Tuesday evening, but Lady Maclaughlan knew nothing about their arrival despite the fact, she invited them on Tuesday in her letter.

Therefore, she investigates, why her friends decided to visit her in such unexpected manner: “I’ll tell you what, girls; you were just as much invited by me to dine here to-day, as you were appointed to sup with Grand Seignior—humph!”⁶⁶ Ferrier created a strong, Scottish female character, who is quite direct and confronting, and she uses humor to highlight her wisdom and dominance. ‘Humph’ is an iconic sound of confirmation, agreement, disagreement, anger and joy for Lady Maclaughlan through the whole book. One of the spinsters reacts: ‘What day of the week your Ladyship call this?’ And so, Lady Maclaughlan answers: ‘I call it Tuesday; but I suppose the Glenfern calendar calls it Thursday: Thursday was the day I invited you to come.’⁶⁷

Although Lady Maclaughlan must be always right and to win the argument, she often does such mistakes, covering them with her persuasive behavior and her argumentative speech. Her aim is to cover her mistakes to an extent she actually makes others believe they are responsible for such mistake. Such mistakes result into amusing situations for the readers, and these domestic events are far from boring. Ferrier managed to create this female character, standing out in the story, even when she does not quite belong to the main characters. However, she is crucially important for the final plot twist at the end of the novel.

⁶⁵ Ferrier, *Marriage*, 100-101.

⁶⁶ Ferrier, *Marriage*, 106.

⁶⁷ Ferrier, *Marriage*, 106.

In conclusion, Lady Maclaughlan is another dominant character in the story. She is, of course, also what Ferrier sooner demonstrated as 'sensible woman'. She is not afraid to express her opinions and she is the dominating force of her house, even over her old, ill husband who she takes care of.

Other female character, Mrs. Douglas, a wife of Henry's brother, is also important to mention. She is compared with Lady Juliana, because she also married a Scotsman, despite the fact she grew in England and received education and opportunity to experience the latest fashion and social occasions as well.

From this viewpoint, both Mrs. Douglas and Juliana originate from a similar cultural background. However, their personalities can not be more different. Whereas Mrs. Douglas is grateful to leave the English city full of pretentious and vain people, for having a loving husband, Juliana, in contrast, is spoilt and ungrateful. Ferrier describes her personality as kind hearted and cheerful and very adaptable, which are traits missing from Lady Juliana: "Her open natural manner, blending the frankness of the Scotch with the polished reserve of the English woman, her total exemption from vanity, were calculated alike to please others, and maintain her own cheerfulness undimmed by a single cloud."⁶⁸

Such attitude shows the readers that two personas from a similar cultural background may have different personalities and priorities. Ferrier shows that this character was able to blend within both English and Scottish environment because of her personality traits, but in the end she preferred domestic simplicity over urban vain, consumerist life style.

The plot develops further and Juliana gives birth to twin girls. However, what is presented to the readers, is not her happiness to become a mother, as could have been expected by the viewpoint of contemporary values. On the contrary, she hates this fact. Ferrier presents a monologue of Lady Juliana to Mrs. Douglas on her visit to congratulate the mother. This scene includes a strong contrast between Mrs. Douglas and Lady Juliana, which shows a conflict between generosity and kindness versus vanity, irresponsibility and lack of moral values.

I am sure you are very happy in not having children,' continued she, as the cries of of the little sufferer reached her ear; 'I hope to goodness I shall never have any more. —I wonder if anybody ever had twin daughters before! and I, too, who hate girls so! Mrs. Douglas, disgusted with her unfeeling folly, knew not what to reply, and a pause

⁶⁸ Ferrier, *Marriage*, 75.

ensued; but a fresh burst of cries from from the unfortunate baby, again called forth its mother's indignation.⁶⁹

So, this crying twin is later adopted by Mrs. Douglas and her husband, as Juliana is not able, nor willing to take care of this infant. Mrs. Douglas is portrayed as a generous and kind woman and despite the fact she used to grow in England, she cannot be happier, as she found a husband, a Scotsman and Highlands became her homeland. The only thing she desperately desired to her otherwise perfect life was to have a child, so her gratitude towards the god's intentions is eternal.

Ferrier used this contrast to show the readers how miserable Lady Juliana is from the beginning. She was not able nor willing to adapt to Scotland or her female duties. In combination with her spoilt, selfish personality, she is not considered to be a good mother and role model to other women. In contrast, the second Englishwoman, Mrs. Douglas, fully adapted to Scotland and its traditional values. According to historical context and Ferrier's viewpoint, Mrs. Douglas is the one to admire, not Juliana, who rejected everything homely and traditional.

As Mrs. Douglas was a religious woman who adapted to Scottish rural life, her moral duty was to teach her adoptive daughter, later christened as Mary, about religion and morality. To understand Mrs. Douglas's way of delivering knowledge to Mary, it is important to mention her approach:

From the Bible alone was she taught the duties of morality—not in the form of a dry code of laws, to be read with a solemn face on Sundays, or learned with weeping eyes as a weekday task—but adapted to her youthful capacity by judicious illustration, and familiarized to her taste by hearing its stories and precepts from the lips she best loved.⁷⁰

It is evident how precisely Ferrier describes her childhood. As Mary remained in Scotland within her family circle, she was surrounded by those who loved her. Her adoptive mother taught her about moral values with affection, trying to pass the words of God practically, in an understandable manner. Therefore, the author implies that her upbringing was proper, corresponding with her own opinion.

⁶⁹ Ferrier, *Marriage*, 119.

⁷⁰ Ferrier, *Marriage*, 158.

As to compare to Lady Juliana, who moved back to England with Henry and Adelaide, the second twin daughter, Ferrier's critical opinion is important, as she describes Juliana's knowledge of religion: "She had heard of the Bible, however, and even knew it was a book appointed to be read in churches, and given to poor people, along with Rumford soup..." Juliana's priorities were not those of spiritual world, on the contrary, her materialistic values and lack of responsibility only made her able to seek pleasures of physical world. Not only she was ignorant of religion, she did not teach her daughter herself, but hired governesses to do so, and as well as Juliana, they were not able to teach about morals:

But neither of the preceptresses were better skilled in the only true knowledge. Signora Cicianai was a bigotted Catholic, whose faith hung upon her beads, and Madame Grignon was an esprit fort, who had no faith in any thing but le plaisir. But the Signora's singing was heavenly, and Madame's dancing was divine, and what lacked there more?⁷¹

Ferrier shared her perception of motherhood and setting an example to her readers, as she satirically describes the world of shallow aristocracy in England. She points out their weaknesses, such as rejection of religion and lack of maternal love, as opposed to Mrs. Douglas, who was godly, kind hearted and she represents the traditional, domestic woman.

As Ferrier intended to prepare two paths in life for the twins, the crucial development of the plot must come. The story continues 18 years later when both girls became young ladies. After Henry's father passed away, Mary is sent to England to spend winter with her mother and sister for the first time. Previous description of two different approaches to parenthood implies that such two opposite ways may result in forming entirely opposite personalities. As the sisters meet for the first time, it is important to put them in contrast, as Ferrier continues: "At eighteen, Adelaide was as heartless as she was beautiful and accomplished—but the surface was covered with flowers, and who would have thought of analyzing the soil?"⁷²

Ferrier described Adelaide's personality both literally and allegorically. Her beautiful outer beauty seems as if it was a shell for her inner ugliness hidden under it. But as she is beautiful, other people usually notice her looks, meanwhile her bad personality remains unnoticed. Other proof of her inner nature is noticeable from a description of how she speaks

⁷¹ Ferrier, *Marriage*, 185–186.

⁷² Ferrier, *Marriage*, 187.

about her mother without respect, not even calling her a mother: “Lady Juliana is sometimes so odd.”⁷³

On the contrary, as Mary inherited a good temper of her adoptive mother and she grew in a loving environment, where family members care and their intentions are always the best. She learned to respect both parents and God, as it is demonstrated by her reaction to her sister Adelaide: “My duty must ever be to reverence my mother.”⁷⁴ Despite the fact that Juliana did not evolve any emotional connection with Mary, this daughter looks up to her as if she was a saint, so is her perception of a parent’s authority.

Later on, Mary is introduced to old Mrs. Lennox in England, because Lady Maclaughlan intended her to do so in her letter, to make her company from time to time. They develop a deep friendship, as Mrs. Lennox is an old, blind lonely lady and Mary is devoted to help, to comfort and cherish and feels lonely as well. This again proves how generous Mary is, always willing to help others, to share love as she was taught.

However, the most important issue of Marriage is love and matrimony, therefore Susan Ferrier again puts these two daughters in contrast to each other. As Mary discovers that Mrs. Lennox has been left with the only living son, a soldier, she wishes him god’s protection with the greatest affection and her cousin then proceeds that to marry him is a good idea because of his Scottish origin: “That would do excellently well, for he is as brave as a real Highlander, though he has the misfortune to be only half a one. His father, General Lennox, was a true Scot to the very tip of his tongue, and as proud and fiery as any chieftain need be.”⁷⁵ She does not know him yet, but definitely she is attracted to his bravery, his cultural background and family tradition that men become soldiers. She does not look for titles and wealth, what she searches for is a man brave and protective, and intelligent as well.

On the contrary, Ferrier contrasts her with Adelaide and her way of feeling affection towards her cousin, Lord Lindore: “Adelaide, at the first glance, decided, that her cousin was worthy of falling in love with her.”⁷⁶ Her approach towards love is the same as her affection to material things and as she desires something, she feels entitled to it, solely based on its outer appearance. She shallowly fell for him, without questioning if they have something in common.

⁷³ Ferrier, *Marriage*, 240.

⁷⁴ Ferrier, *Marriage*, 240.

⁷⁵ Ferrier, *Marriage*, 263.

⁷⁶ Ferrier, *Marriage*, 273.

Despite the fact that each girl feels affection towards a man of her choice, Lady Juliana does not permit such nonsense, as she would not suffer to miss an opportunity of her daughters to marry a wealthy man, excluding love marriages out of their choice. She insists that Adelaide is going to marry the Duke of Altamont, and for Marry, she chose a husband as well. However, her intentions are not to find the best establishment for the daughters, but to please herself with a vision of profit, as she blackmails Mary emotionally: “Your sister, I know, won’t hesitate to sacrifice her own affections to please me.”⁷⁷ As on the other side, Adelaide consents to this marriage, because her intentions are not spiritual, but materialistic, but Mary feels a moral dilemma, as Ferrier depicts how her pure soul thinks of marriage as a serious issue, and how her values contradict her mother’s will: “With the highest feelings of filial reverence, she found herself perpetually called upon, either to sacrifice her own principles, or to act in direct opposition to her mother’s will.”⁷⁸ She feels responsibility towards her mother, and God. But as Ferrier intends, her good heart is rewarded by connection of such great qualities, as mutual affection and moral values. On the contrary, she again shows to her readers the evil, wrecked character of Lady Juliana, who cares of no one but herself, selfishly intending Adelaide to give up on her happiness for her pleasure.

What Ferrier again included, is a moral message and demonstration of cause and consequence. As Adelaide consented to the arranged marriage only for material reasons, she soon regrets her decision, as the Duke’s personality is different from what she expected: “The Duke indeed never disputed, or reasoned, or even replied; but the thing was done: till at the end of six weeks, the Duchess of Altamont heartily hated and despised the man she had so lately vowed to love and obey.”⁷⁹ Ferrier used her example to demonstrate how shallow people striving for wealth and ignoring morality are never to be happy in life. But as she tries to warn girls against those runaway matches, she includes Adelaide’s destiny and her spontaneous temper:

But so it was, that in something less than a year from the time of her marriage, this victim of self-indulgence again sought her happiness in the gratification of her own headstrong passions, and eloped with Lord Lindore, vainly hoping to find peace and joy amid guilt and infamy.⁸⁰

⁷⁷ Ferrier, *Marriage*, 348.

⁷⁸ Ferrier, *Marriage*, 345.

⁷⁹ Ferrier, *Marriage*, 396.

⁸⁰ Ferrier, *Marriage*, 432.

As might be visible how Ferrier chooses her words emotively to describe Adelaide's actions and her character, it is evident that Ferrier condemns such behavior, immorality and vanity of this character, and she comments on her fate: "Adelaide was, indeed, one of the many melancholy proofs of the effects of headstrong passions and perverted principles."⁸¹ Therefore, for her spoilt nature, spontaneity and stubbornness, for her ignorance of religion and morality, she did not escape from a fate of misery and unhappy marriage, setting a wrong example to every young mistress. After such betrayal, Juliana no more cares about Mary and her choice of partner, and she consents for their marriage, seeing them for the last time.

So, on the other side, Mary is rewarded for her good qualities, such as her religious, submissive nature with a relationship based on love and same moral principles, as she demonstrates her arrival with her fiancé, Colonel Lennox, back to Scotland. Ferrier is in the end embracing tradition and rural life in company of loving, but rough family members, leading to satisfaction and happiness: "And, in a virtuous attachment, they found as much happiness as earth's pilgrims ever possess, whose greatest felicity must spring from a higher source."⁸²

Ferrier shows what happened when Adelaide obeyed her selfish mother, whose judgement is based on selfishness, not maternal love. Ferrier punished vanity, and embraced and rewarded purity, dignity and morality, and her perception of womanhood is projected through her insight through her whole novel, successfully delivering this godly message, enriching Scottish literature of the nineteenth century.

⁸¹ Ferrier, *Marriage*, 451.

⁸² Ferrier, *Marriage*, 468.

Conclusion

In conclusion, the aim of this thesis is to collect historical evidence and compare it with a piece of art from the Scottish cultural background, in this case, a novel written by a Scottish female author, Susan Ferrier. Such book is a sample of Scottish cultural heritage, which includes a viewpoint of a Scottish female author who projects behavior of real people who inspired her into her characters. It is therefore possible to compare such piece of art with historical evidence and conclude, whether women were discriminated and underestimated, and how Scottish female voice was represented in Scottish culture through her viewpoint.

Historical evidence proves that women were treated as inferiors, and they were discriminated in front of law, especially in question of owning property, divorce and right to vote. These laws started to change by the new laws government passed no sooner than in the second half of the nineteenth century. Scotland in general consisted of rural society, which was more traditional compared to England. However, in the nineteenth century, the general consensus in the United Kingdom agreed on women not being equal to men.

What more, gender roles were separated. Whereas men dominated in the outside world- in politics and business, women on the other side were predestined to become wives, mothers and they were supposed to be the household managers, to take care of house chores, children and husbands and parents. Unmarried women often helped out and participated in upbringing of the children and household management.

Despite the fact, there were some women who were able to share their opinions on society and its issues. One of them was no other than Susan Ferrier, contemporary of famous Jane Austen and Maria Edgeworth. She managed to publish *Marriage* and it instantly became famous. Ferrier dared to address some cultural stereotypes, as English reserve and hypocrisy, and Scottish conservative society and frankness in contrast to each other. What more, she presented to her readers, that two personas may adapt differently to the new environment.

Such contrast was demonstrated by high bred beauty, Lady Juliana, who is spoilt and vain, lacks empathy and mother instinct. And in comparison, Mrs. Douglas, who was a generous woman, fully adapted to Scotland and its lifestyle. And Adelaide, who grew with Lady Juliana and inherited some of her personality, followed her mother's city lifestyle and ended up in unhappy marriage. In contrast, Mary, who grew up in Scottish Highlands, strived to please both her beloved ones and god, married a man she loves and looks up to him.

Her novel portrays Scottish women as domestic, traditional and fully aware of their social role. However, as these women are traditional, it does not mean they were oppressed and treated badly. It is evident that in *Marriage from Susan Ferrier*, women in general accepted their role which they were given by their cultural background and time period. They possess qualities as honesty, generosity and unity with their families. So, Ferrier aimed to send a moral message for girls to listen their parents, to behave modestly and their reward is to come. From this viewpoint, she managed to share her voice strongly, and she does not seem to support women rights movement.

Her feminine viewpoint shows her readers that Scottish women are strong on their own, whether married or spinsters, and they are worthy and aware of their nationality. Her opinion presented through her novel brings emphasis on conservative Scottish life, pointing out that her Scottish characters are those to be admired for their morality and acceptance of their social role. Susan Ferrier demonstrated through her novel, that Scottish female voice was loud and strong, aware of tradition and national identity.

Skotské ženské hlasy, české resumé

Tato bakalářská práce pojednává o pozici skotských žen ve společnosti v kontextu devatenáctého století z hlediska sociálních tříd a dalších aspektů jejich života, zejména rolí v manželství a ve skotské společnosti. Následně se zabývá reprezentací žen ve skotské literatuře a srovnává historická fakta v praktické části s románem od skotské autorky, Susan Ferrier, názvem Marriage. Cílem práce je zjistit, zda historická fakta v kontextu devatenáctého století korespondují s vykreslením žen v uměleckém díle skotského původu, pohledem skotské autorky. A tedy, zda ženy byly utlačovány z pohledu zákona a společnosti, zejména pak v manželství, a jak tuto problematiku implementovala do díla sama autorka.

Teoretická část práce je zaměřena na shrnutí základních faktů v historickém kontextu zaměřeném na devatenácté století, která zahrnuje postavení žen v jednotlivých sociálních vrstvách a rozdíly mezi nimi. Práce je zaměřena na ženy pocházející z vyšší třídy společnosti, aristokracie, jelikož výzkum praktické části zahrnuje právě ženy šlechtického původu.

Tato kapitola hovoří o rozdílných rolích žen a o sociálních rozdílech.

Kapitola následující je zaměřena na ženy a jejich sociální role jako matky a manželky a je doplněna o přehled legislativy platné ve Spojeném Království, která deklaruje znevýhodnění žen před zákonem, zejména z hlediska volebního práva, vlastnictví majetku a nakládání s ním, manželství a rozvodu. Rovněž uvádí informace o životech žen z vyšší společnosti, zejména tedy o jejich povinnostech, zahrnující vedení domácnosti a zajištění péče o děti.

Následuje úvod do skotské literatury, který je zaměřen na ženské autorky románů a na stereotypy a předsudky, které s ženami jako autorkami byly spojovány. Samotná praktická část této bakalářské práce zahrnuje literární analýzu zvoleného románu.

První částí této bakalářské práce jest kapitola pojednávající o jednotlivých sociálních vrstvách. Devatenácté století bylo stoletím přinášejícím četné změny, které na tehdejší společnost měly vliv. To bylo způsobeno zejména průmyslovou revolucí, která přinesla technologický pokrok, který nadále ovlivnil ekonomický chod státu, migraci za prací a nová pracovní odvětví.

Rozdělení společnosti mezi jednotlivé sociální vrstvy bylo významné zejména z hlediska distribuce majetku a postavení ve společnosti. Nicméně, toto rozdělení se netýkalo

pouze majetku a postavením ve společnosti, nýbrž rozhodujícím faktorem bylo i pohlaví. Z hlediska rozdělení sociálních rolí mezi muži a ženami byl obecně přijímaný konsenzus, že ženy mají v životě pevně stanovenou povinnost a životní úděl, a to stát se manželkami a následně matkami, a jejich veškerou práci se měla stát jejich domácnost, péče o manžela a děti.

Pojmy zahrnující pracující a střední třídu se začaly vyskytovat právě v devatenáctém století, kdy průmyslová revoluce přinesla obyvatelům Spojeného Království více pracovních možností.

Co je klíčové pro ženy z hlediska rozdílné sociální třídy, jsou jejich majetkové poměry a přístup k manželství. Pro ženy šlechtického původu nebylo výjimkou, že jejich sňatky byly předem domluveny. Cílem manželství pro ženy z vyšší společnosti nebyla láska a vzájemná náklonnost, nýbrž jejich spojení s mužem bohatým, který měl ve společnosti své jisté vysoké postavení. Tyto sňatky byly mnohdy domluveny již za útlého dětství dívek, a byly podepsány kontrakty o úpravě majetku. Dědičné tituly totiž znamenaly nejen výhodu v podobě děděného majetku, ale i povinnost tento majetek spravovat a vynakládat úsilí na péči o něj, což byl úděl primárně mužských dědiců, synů, nebo budoucích manželů dcer.

Ženy patřící k pracující sociální třídě byly značně znevýhodněné, jelikož byly omezeny nejen materiálně, tedy množstvím dostupných financí, tak i sociálně, svým pohlavím. Tyto ženy byly okolnostmi nuceny pracovat, aby pomohly rodinu zaopatřit. Stejně tak se tato povinnost pracovat a přispívat do rodinného rozpočtu týkala i dětí.

Ženy, které se vlivem okolností a finanční situace musely zapojit do pracovního procesu tvrdou fyzickou prací, tak přizpůsobily například svůj oděv. Vzhledem k faktu, že fyzická práce vyžadovala vyšší míru pohybu a flexibility, se jejich oblečení začalo postupně inspirovat mužským oděvem, aby bylo zaručeno pohodlí a zejména pak bezpečnost práce.

Co se týče žen patřících ke střední třídě, tedy manželky úředníků, obchodníků a mužů dalších profesí, ty měly možnosti značně širší. Co se péče o děti týče, mohly si dovolit zaměstnávat služebné, které tyto povinnosti zastávaly za ně. Stejně tak si mohly dovolit zaměstnat ženy, které se postaraly o vzdělání dětí. Vzhledem k jejich vyšší finanční mobilitě si tyto ženy mohly dovolit trávit svůj čas jinak, než pouze péčí o manžela a potomstvo.

Ženy šlechtického původu vzhledem ke svému postavení a vzhledem k tomu, že jejich otcové a manželé oplývali majetkem, nemusely vůbec fyzicky pracovat. Mohly si dovolit

zaměstnat mnoho osob, které byly zodpovědny za chod domácnosti, péči o děti i jejich vzdělání a výchovu. Tudíž si mohly dovolit trávit svůj volný čas například setkáváním se s dalšími osobami z vyšších kruhů, účastnit se četných oslav, večírků a čajových dýchánek, projíždkami po okolí a účastí na dalších společenských událostech.

Co se týče postavení a role žen ve skotské společnosti v devatenáctém století, panovaly určité rozdíly vzhledem k regionu, tedy v rámci celého Spojeného Království, sociálním postavení a právnímu výkladu. Obecný konsenzus ve Spojeném Království však byl stanoven tak, že ženy byly považovány za méněcenné, a tak se na ně nahlíželo očima společnosti, i tak s nimi bylo zacházeno v rámci rodinných vztahů, i před samotným zákonem. Tato diskriminace zahrnovala i volební právo. Již roku 1866 John Stuart Mill představil parlamentu petici podporující ženská práva, avšak neúspěšně. První větší změnu přinesl rok 1894, kdy bylo ženám povoleno volit v lokálních volbách.

Je důležité zmínit, že rozvod byl právní krok, který byl pro ženy takřka nedosažitelný. Dosud bylo standardem, že žádosti o rozvod byly posuzovány individuálně a že jedním z relevantních důvodů pro podání žádosti k rozvodu byla nevěra. Toto pravidlo ovšem platilo především pro muže a naprostá většina všech žádostí o rozvod byla podána muži. Tento fenomén přetrvával až do druhé poloviny devatenáctého století, kdy parlament Spojeného Království přijal právní akt upravující žádosti o rozvod z roku 1857. Nový dokument umožňoval ženám žádost podat v případě manželovy nevěry, ale pouze v případě, že během trvání manželství okolnosti nevěry doprovázelo násilí s potenciálně vážnými důsledky. Přesto, že tento akt byl oficiálně uveden v platnost, pro ženy nadále realita představovala obtížnost tyto důvody prokázat.

Ženy však v manželství byly znevýhodněny nejen, co se týče rozvodu, dalším vážným problémem bylo vlastnictví majetku a možnost s ním nakládat dle vlastního uvážení. To v praxi znamenalo následující události. Jestliže se žena vdala, veškerý její majetek, ať už dědictví, příjem či dar, padl v den sňatku k rukou manžela. Veškeré nakládání s majetkem tak manželka musela konzultovat se svým manželem a toto nakládání s majetkem vyžadovalo manželův souhlas. Situace se změnila až ke konci devatenáctého století, v roce 1881, kdy byl přijat Married Women's Act (of Scotland), v roce 1881, který upravil, že majetek získaný před případným sňatkem náležel ženě, a že žena mohla nakládat dle svého uvážení, jestliže manžel podal souhlas k tomu, že žena muže být výdělečně činna.

Vzhledem k faktům výše zmíněným může být usuzován závěr, který potvrzuje okolnosti značící podřadné postavení žen ve skotské společnosti. Ženy byly považovány za manželky a matky pečující o potomstvo, zajišťující péči o rodinný krb, a to byl jejich životní úděl, zatímco muži byli považováni za zaopatřovatele rodiny a stejně tak jim byl svěřen chod politiky a práce mimo domov, kromě žen pracujících třídy, které se vlivem okolností a špatné finanční situace musely podílet v pracovním procesu.

Další kapitola je zaměřena na literaturu psanou v devatenáctém století, konkrétně pojednává o autorech a autorkách románů.

Sir Walter Scott a jeho díla se zasloužila býti skotským kulturním dědictvím, jehož sláva a popularita přetrvávala do současnosti. Jeho díla vykreslují Skoty a jejich životy, kulturu a tradice.

Susan Ferrier je významná skotská autorka žijící v devatenáctém století a mnozí jí připisují podobný úspěch jako anglické autorce Jane Austenové. Susan Ferrier byla žena, která s Walterem Scottem udržovala velmi blízký přátelský vztah, a sám Sir Walter Scott pozitivně hodnotil její práci. Její romány se vyznačují užitím humoru a popisem událostí, které jsou obyčejné, avšak její humorný výkres postav i obyčejným situacím propůjčuje neobyčejnost a jiskru sentimentu a satiricky podaných kulturních stereotypů. Její první román, *Marriage*, je inspirován pozorováním skutečných osob jako předloh během autorčina dospívání, kdy často doprovázela svého otce na pracovních cestách. Dílo cílí zejména na publikum ženského pohlaví a samotný děj pojednává o radostech a zejména těžkostech manželství, důležitost je rovněž kladena na interakci jednotlivých postav a jejich kulturní pozadí, jejich vykreslení v kontextu daného regionu a rozdílného pohledu na otázky týkající se manželství a ženských povinností, rovněž zahrnuje i rozdíl mezi dvěma prolínajícími se národy, Angličany a Skoty.

Autorka vykresluje hlavní postavu, Lady Julianu, jako typickou povrchní a rozmazlenou Angličanku ze šlechtických kruhů. Ač dívka vzdělaná, toto vzdělání se nezdá jako přidaná hodnota rozvíjející její potenciál, nýbrž jí slouží spíše jako prostředek a omluva její vlastní povýšenosti. Ferrier neztrácí čas nad zdlouhavým popisem fyzického vzhledu postav, spíše se zaměřuje na jejich podobu jako celek, velice často je možné se setkat s tím, že popis osoby koresponduje s povahou postavy.

Lady Juliana je na samém začátku knihy obeznámena s přáním svého otce, který se chystá svou dceru provdat. Otec si nepřeje, aby se jeho urozená dcera vdala z lásky, jelikož láska je určena pro chudé. Předloží tedy návrh svého kandidáta o ruku své dcery, která v zápětí razantně odmítne. Otcův favorit se nikterak neblíží představám ideálního manžela pro mladou Julianu, a ačkoliv je bohatý, je rovněž o generaci starší a zrzavý. Ferrier satiricky vykresluje stereotyp a pravidlo panující ve vyšší společnosti, kdy názor žen nebývá brán v potaz a prioritou budiž udržení rodinného majetku a získání dalšího.

Autorka popisuje Julianino rozhodnutí provdat se za svého milence pocházejícího ze Skotska a její lítost, která následuje vzápětí, když zjistí, že její luxusní život skončil a otec ji zavrhl.

Následuje pohrdání vším skotským, s čím se Juliana setká, zahrnující samotné bydliště a manželovy příbuzné, jejich jídlo i tradiční hudbu a hru na dudy. Od samotného Glenfernského hradu, který je staromódní, přes nové rodinné příslušníky, Henryho tetičky Jacky, Nicky a Grizzy. Nerozumí Skotům a jejich nářečí, nenávidí oblečení, které její nová rodina nosí a stejně tak opovrhne i jejich bezprostředním a přátelským přístupem, který považuje za netaktní. Susan Ferrier touto postavou demonstruje kontrast nejen mezi ženami pocházejícími ze dvou odlišných kulturních prostředí, nýbrž i jejich národnostmi a kulturními stereotypy s nimi spojenými. Implementuje tak do díla svůj vlastní pohled na otázky ohledně manželství a morálky.

Lady Juliana je vykreslena jako negativní postava, marnivá, necitlivá a sobecká, s absencí přijetí tradiční role manželky a matky. Naproti tomu, paní Douglasová, manželka Henryho bratra, představuje ženu pevných morálních hodnot a akceptaci tradiční ženské role. Ferrier demonstruje jejich smysl pro povinnost situací, kdy Juliana porodí dvojčata ženského pohlaví. Zatímco paní Douglasová gratuluje prvorodičce, Juliana cítí hněv, poněvadž porodila dvě dcery, a odmítá péči o ně. Jednu dceru, Mary, zavrhne a dá ji k adopci paní Douglasové a jejímu muži, která se této příležitosti zhostí svým bohabojným přístupem. Juliana si ponechá druhou dceru, Adelaide a i s Henrym se odstěhuje zpět do Anglie.

Každá z dcer tedy vyrůstá v různém kulturním prostředí, jedna ve Skotsku, druhá Anglii a Ferrier popisuje, jak kulturní rozdíly a rozdílný přístup k výchově obou žen vyústí v rozdílný vývoj povahy dvojčat. Děj se následně přesouvá do Anglie o šestnáct let později, kdy se Mary poprvé setkává se svou biologickou matkou a dcerou. Tím autorka dokázala

zdůraznit rozdíly mezi dvojčaty, kdy Mary reprezentuje skotskou národnost svou vírou, tradičním pojetím ženství a upřímností, zatímco Adelaide představuje anglickou povrchní povýšenost a odmítnutí tradiční ženské role.

Ferrier se dále zabývá tím, jak jejich rozdílné kulturní prostředí a výchova ovlivňují jejich rozhodování, ať už jejich rozdílný výběr životních partnerů či vztahy vůči svým rodinným příslušníkům. Nadále je z pohledu autorky evidentní, že své sympatie sdílí s Mary, která představuje skotskou tradiční ženu, pro kterou jsou životní priority založeny na víře a prosazování morálních hodnot z víry vycházejících. Druhou dceru popisuje jako výsledek morálního úpadku anglické společnosti, úpadku náboženství a městského života.

Ferrier následně demonstruje výsledky chování dvojčat. Adelaide je potrestána svým povrchním výběrem manžela, kdy ke sňatku svolila z materiálních důvodů a kvůli své matce, a toto manželství není šťastné. Odmítla udělat stejnou chybu, jako její matka, ale ve výsledku zjistila, že toto rozhodnutí nebylo správné. A i když po roce manželství uteče se svým milencem, lordem Lindorem, tento vztah založený pouze na povrchní přitažlivosti brzy ochladne. V porovnání s ní autorka odměnila Mary za její bohabojnou povahu a čestný tradiční život tím, že se stane manželkou plukovníka Lennox, muže čestného, se kterým sdílí duševní spojení i morální hodnoty, a toto manželství je požehnáno bohem i rodinnými příslušníky ve Skotsku.

Historická fakta demonstrují, že ženy byly diskriminovány z pohledu zákona, i ve společnosti, která patřila mužům. Ženy se musely potýkat s nemožností volit, nakládat po svatbě se svým majetkem a rozvést se. Ve vztahu k manželům byly v podřadné pozici a obecně se společnost shodovala na názoru, že ženy mají být v rolích matek, manželek a pečovat o domácnost. Právní úpravy se začaly měnit až ve druhé polovině devatenáctého století.

V porovnání s reprezentací skotských žen v díle Susan Ferrier je však evidentní, že autorka sympatizuje s postavami Skotska, a tyto ženy stvořila jako morální vzory pro mladé dívky. Podporuje tradiční pojetí ženské role a odsuzuje anglickou zhýralost, morální úpadek a povýšenost nad Skoty. Skotské ženy považuje za svobodnější a charakterově silnější a jejich tradiční pojetí nepopisuje jako diskriminační, nýbrž zcela dobrovolné, přirozené. Z tohoto důvodu je závěr nakloněn tomu, že ačkoliv ženy byly postaveny níže než muži, neznamená

to, že všechny ženy tento útlak pociťovaly či nastavení tradiční společnosti považovaly za utlačující.

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