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The Emergence of the New Woman in Victorian Children's and Family Literature

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The Emergence of the New Woman in Victorian Children's and Family Literature

Abstract

In the Victorian era, the first wave of feminism surfaced in several influential family novels that modeled the "New Woman" instead of reinstating the "Old Girl." Characters from the novels *Little Women*, *Villette*, *Jane Eyre*, and *The Little Lychetts* as they modernize the Victorian women in the *fin de siecle*. Now we see a trend similar to first wave feminism beginning to happen with biology, *The Hunger Games* and *Will Grayson, Will Grayson* show examples of how a "New Man" is defined in contemporary society.

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EMERGENCE OF THE NEW WOMAN IN VICTORIAN CHILDREN'S AND FAMILY
LITERATURE

By

Geneva Korytkowski

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Who Is She? The New Woman?

The New Woman is described in a multitude of ways, ranging from sexual anarchist, hope of the *fin de siècle*, unsexed, modern, fashionable, and mannish (Heilmann x, xxv 1998). This new and therefore seemingly odd woman was singled out for different reasons from a spectrum of critics.

The New Woman was first introduced in 1792 by Mary Wollstonecraft in her pamphlet *A Vindication of Women's Rights* which pointed out the disadvantages for women in their society (Dinicjko). This was one of the first instances where women were openly encouraged to become educated and pursue a career, which would allow for a woman's independence from a man and a family. The Victorian era did not pursue this idea as much until the end of the 1800's at the *fin de siècle*, or turn of the century. Then the conservative spirit of the Victorian era began to deteriorate with new laws and new attitudes toward women.

Essayists and novelists wrote many pieces defending, attacking, and defining the New Woman throughout the end of the 19th century and into the early 20th century. Both men and women were for or against the New Woman and her ideals. Sarah Grand coined the term "New Woman" in her debate with author Ouida in 1894, thus giving modern women a name when disputing Ouida's claims about the New Woman ruining families for the "continually increasing unwillingness of women of the world to bear children" (Heilmann xxv, xii). Despite the obvious movement in favor of giving women more choices, there were women and men who defended the angel of the house.

It was often noted that there were many more single women who were choosing not to marry, and the critics of the New Woman especially attacked this point. These “extraneous” women were seen as unfit for marriage because of their choices. Choosing to pursue an education and/or a career rather than becoming a wife and a mother was perceived as a major social issue with critics. Anti-New Woman supporters could not fathom a woman who did not desire this more traditional path. For them, there were two weak points with those women: if they did not want to be a wife or a mother, then they were also unfit for such a virtuous role.

Three acts were passed in 1864 and 1869 that allowed British law enforcers to subject any woman who *may* be a prostitute and *may* be infected with a disease to a gynecological exam. One of the New Woman’s principles is regaining control of her body in terms of sex, so this philosophy directly counteracts with this law seeing as any male law enforcer could force a woman to a gynecological exam after being seen only walking down a street in daylight, much like Olive Schreiner, a New Woman writer, almost was (Heilmann xx). It is a misconception that men were the only ones against the New Woman – there were also women who were staunchly against New Woman attitudes and heatedly wrote almost as much as New Woman writers to combat this “anarchy.”

Anti-New Woman critics viewed Her as an unseemly man, unfit for society and especially for marriage and motherhood. Often she was depicted as a “mannish, chain-smoking and

aggressive virago”

(Heilmann x). Her

conversation was crass

for both men and

women, she belittled

men by having them

be subservient to her,

and her overall

appearance was

appalling. Many

cartoons were created about the New Woman, ridiculing her rumored likeliness to a man and her unconventional habits.

The New Woman did have many supporters in both the male and female spheres for what she embodied. She was educated beyond the typical sewing, cooking, and housekeeping previously taught in girls' schools. Women were able to attend institutions to learn subjects such as geography, mathematics, reading, writing, and science. By the end of the century, there were a few women who were lawyers and doctors, but many women mostly outgrew the traditional expectation of becoming a governess. Women became writers, secretaries, and teachers with their education, but also worked in textile mills, factories, retail stores, and other office positions (“Women’s History in America”).

MR. "WHAT A SHAME
IT IS THAT MEN MAY ASK
WOMEN TO MARRY THEM,
AND WOMEN MAY ASK
MEN!"

MRS. "OH, WELL, YOU
KNOW, I SUPPOSE THEY CAN



ALWAYS GIVE A BIRTH OF
MIRTH!"

MR. "WHAT DO YOU
MEAN BY A MIRTH?"

MRS. "WELL—THEY CAN
ALWAYS SAY, 'OH, I DO
LOVE YOU—SO!'"

A LITTLE "NEW WOMAN."

The novelty of maintaining her own job to support herself and no family was new, and being hired into a position was radical especially for the educated professions.

However, women were still subjected to denatured writings, such as Shakespeare, so that they were not overwhelmed by the material, seeing as they were “fragile.” Shakespeare’s “own natural soil and wild poetic garden” of language had to be adapted for girls as the original Shakespeare was inappropriate and beyond them (Lamb vi). Brothers’ “kind assistance is rather requested in explaining to their sisters such parts as is hard for them” while the brothers read from the original plays (Lamb vi). Generally, young girls were only to receive a simple and basic understanding and education, but there were some girls who defied this system and read ahead of what was expected. Other New Woman supporters did not deny opportunities, like reading Shakespeare, from the young girls.

Pro-New Woman critics also viewed Her as a fashionable and modern woman, who was still feminine. New Women were expected to be well-versed in a myriad of conversational topics, much like men, such as politics, world news, science, and literature. Sarah Grand described that in order to “succeed all round, you must invite the eye, you must charm the ear, you must excite an appetite for the pleasure of knowing you and hearing you” (Grand 271). The New Woman should be sought after, and that by winning over both men and women She would become accepted as a social normality. The New Woman was also stylish, staying ahead of trends and introducing them, such as the cycling costumes. One outcome of the stylish New Woman emerged in the 1920’s in the form of the flapper.

The laws that affected the New Woman in the late 1800's were also strongly supported or rebelled against by New Woman advocates. One set of laws that especially helped begin liberating women was the Matrimonial Causes Act which were soon followed by the Married Women's Property Act in the England (Hurvitz). These laws allowed women who were deserted or married the right to control their own property. They were no longer considered property of their husbands like they and their children were considered before these laws. If a woman had earnings or a dowry previous to their marriage or during their marriage, then she was always in charge of managing it, and her husband had no claim to it.

In 1883 the Custody Acts allowed women to have custody over their children up to age sixteen once divorced or separated from their husbands (Hurvitz). Women having custody over their children was relatively new as of 1839 in the Infants and Child Act which only allowed children up to age seven to remain with their mothers. When women were able to make their own choices regarding their families, they were able to reverse gender roles in a way, and assume the male role of head of the household in the men's absence. Several other laws helped women gain control of themselves, their families, and their households throughout the Victorian era.

In public, the New Woman was portrayed across a broad spectrum, ranging from the trendy and fashionable *fin de siecle* woman to the "mannish brute" of a woman in britches. Political cartoons were commonly used as the mouthpieces of editors and writers against or in support of the New Woman. *Punch* magazine was clearly against the New Woman in its portrayal of her. One of their many cartoon sketches show two tie-wearing, chain smoking women talking and acting so traditionally less feminine that the

gentleman in the room retreats to the servant's hall seeking "female society" (du Maurier). The unappealing nature of these women depicted in the cartoon is enough to repel society because they are shown not fitting in with male conversation and not qualifying as female society. Other cartoons portray women with cropped boy haircuts, pants, smoking, drinking, hunting, wearing monocles, or bearing other male attributes.

However, there were some magazines and newspapers that supported the New Woman by showing how trendy she was. Often she is shown riding a bicycle in her fashionable and feminine cycling outfit complete with britches. She is the picture of youth and health and still maintains her femininity. Other cartoons show the New Woman as the center of attention as she engages men in political or interesting dialogue, while the Old Girls are set aside. Though these positive illustrations of the New Woman exist, they seem to have been less prominent during this era.

In this thesis, the New Woman is looked at through four family and children's literature pieces: *Villette* (1853) and *Jane Eyre* (1897) by Charlotte Bronte, *The Little Lychetts* by Dinah Maria Mullock Craik (1866), and *Little Women* by Louisa May Alcott (1868 and 1869). These four texts use several characters and their actions as role models for young women to follow in the late 1800s to early 1900s. These role models portray certain New Woman characteristics relating to sexual freedom, education, career, legalities, and the assumption of traditionally male responsibilities. Young women were taught how they could behave as a New Woman in these aspects as seen in certain female characters.

While female protagonists served as the roadmap for young women to become New Women, today's young adult literature serves as the cornerstone for the New Man.

The New Man is essentially the first wave of masculinism that shows boys and young men how to behave since the definition of what is “man” is expanding. I believe that as the New Woman led to social reformation for young women, the New Man will serve as the model for young men re-gendering themselves according to what will become socially acceptable over time. Because it is in its early stages, we are seeing the very beginning of a social reformation for young men.

She is (Sexual Freedom)

Several women throughout these novels have notably liberated themselves from the typical expectations of their marriages and sexual behaviors in their time periods, though they may not seem so progressive compared to today's standards. The protagonists Jo March, Polly, and Lucy Snowe all join forces in portraying women as diverse in their sexual relationships with men and women, and in and out of the marriage bed.

Villette lends young women and adults a different perspective through the first person narrative of Lucy Snowe. She offers more thoughts on other characters rather than herself, but she does guide female readers in how to act. One particularly liberating moment was when Madame Beck of the all-girls school where Lucy teaches believes Lucy to have a lover. For a brief moment, Lucy despairs for not having a lover and is bitter for its being a farce, but then quickly recovers. Does she truly want a lover? No; she does not. With a lover comes the baggage of caring for another individual rather than for herself. Here readers are given a different perspective of how a woman may live her life singularly for the sole reason of living it for herself. This choice allows Lucy to commit to her livelihood of teaching.

Monsieur Paul reaffirms this when he happens upon Lucy in the art museum. Upon looking at a painting of Cleopatra, M. Paul challenges Lucy's virtues, exclaiming, "You have, then, a weak heart! You lack courage; and perhaps charity. Yours are not the qualities which might constitute a Sister of Mercy," degrading her as a woman (*Villette* 199). As an individual or a New Woman, Lucy is quite right in her stance. She is selfish,

and would rather lead a life of pleasure, albeit short, rather than a long, embittered one as M. Paul would. In living a short life, she would most likely not have time for marriage, but would be able to have the experiences it would bring no matter the consequences should she not listen to Reason.

In her short “life” Lucy cross dresses in the school play and assumes the role of a man caught in a love triangle. After being directed on how to play a man by two directors, M. Paul and Miss St. Pierre, she retorts that she will play a man according to her own tastes. Not only is she switching genders entirely in this play, she also is playing a lesbian role, a role which was emerging in the free love spectrum of the New Woman’s sexuality. This role is not emphasized for young girls to follow as an example, but rather to liberate them from the typical ideas of female behavior. By playing a man, she is allowed to ad lib her passion during the play and begins to become alive sexually. Here she begins to realize that she needs to live a life of pleasure, no matter the consequences or brevity.

Still after Lucy’s breakthrough in the school play, she battles with Reason in an soliloquy:

This hag, this Reason, would not let me look up, or smile, or hope: she could not rest unless I were altogether crushed, cowed, broken-in, and broken down. According to her, I was born only to work for a piece of bread, to await the pains of death, and steadily through all life despond. Reason might be right; yet no wonder we are glad at times to defy her, to rush from under her rod and give truant hour to Imagination – *her* soft,

bright foe, *our* sweet Help, divine Hope. We shall and must break bounds at intervals, despite the terrible revenge that awaits our return Reason is vindictive as a devil: for me she was always envenomed as a step-mother. If I have obeyed her it has chiefly been with the obedience of fear, not of love. (*Villette* 225)

She decides to batter Reason for the sake of Help and Hope. Much like Edna Pontellier in *The Awakening*, it is worth giving up all she has and all that defines her in the hope that there is something better for her because it is for *her*, come good or bad. Her life is worth living with Hope, as opposed to M. Paul's opinion of Reason being superior.

Although M. Paul tries to oppress Lucy, he does in his own mind, think he is doing well by her. He dictates that, " 'You need watching, and watching over,' he pursued; 'and it is well for you that I see this, and do my best to discharge both duties,' " naming himself as her patriarch in place of a father or a husband (*Villette* 359). Lucy has not asked for a protector or champion, yet M. Paul's mindset of the Old Girl and how she should behave is pushed onto Lucy. Despite M. Paul's attempts at "protecting" her, Lucy is able to expand her role as a New Woman, even in her education.

M. Paul does not only suppress Lucy, but all of the girls he educates at the school. Much like Charles Lamb explains in his preface to *Tales from Shakespeare*, M. Paul edits literature for the school girls (*Villette* 324). Both author and character feel that girls and women are incapable of understanding such complex writing, or that they are too fragile for its content. To protect the ladies from any harm words may inflict, they take it upon

themselves as the patriarchy to spare these women. M. Paul's suppression of Lucy and the school girls is not unlike the real suppression of young women in the Victorian era.

Despite M. Paul's and others attempts to suppress Lucy and the school girls, Lucy makes her beliefs well known in an essay to male academic superiors who doubt her quality of writing. Lucy wrote an essay which M. Paul submitted and a group of male scholars swiftly challenged the authenticity of it. She boldly proved them wrong in her essay titled "Human Justice." Her stance is that all men and women are essentially equals, and that they should do as they please. She uses the example of a gentlewoman to promote her view. Lucy claims that this woman will work for herself and live a life of pleasure if and when she wants. She may ignore servants, beggars, a dirty house, and the children if she chooses. If she pleases, she shall sit beside the fire in our own seat to smoke her pipe, only moving to stir the fire, if she wants to do that. Lastly, this woman shall only be gracious when she feels like it. The world does not move for the woman, and she certainly shall not move for it.

This model of the New Woman assumes rights that typically belong to the head of the household, being the husband and father to the family. Here there is no mention of such a man. Clearly this New Gentlewoman has no one to answer to but herself, and though she may have others answering to her, she will respond if and when she feels like it. She will not be tethered down by motherly duties or wifely duties, such as running a house staff. Ultimately, they may not lead to her life of pleasure.

Lastly, Lucy destroys the victim of patriarchy: the fake doll dressed as a nun. Local legend tells a tale of the nun who was buried alive by priests for breaking her vow

of chastity. As a model for the New Woman, even the holiest of women are dabbling in free love, or when women and men, or women and women engage in sexual relationships outside of lawful marriage. The third and last time that Lucy sees the nun, she destroys the nun. It is not Lucy shredding the New Woman as a whole, but rather showing how there must be moderation with New Woman liberalities. When a woman pledges herself to nunhood, she does so knowing that there is a vow. This is a *choice* a woman makes and therefore she should not break it. She had the choice to take or not take the vow. In taking the vow she could have been denying a man's right over her body, but yielding to a man after she made her choice of becoming a nun seems ridiculous to Lucy, and therefore must not be viewed as a positive example for young Victorian girls; Lucy encourages Victorian girls to respect and honor their choices.

Furthermore, this third vision of the nun is a result of a prank led by a boy. A man impersonates a holy woman who was discredited for her values and subsequent actions. Lucy does tear apart this nun rather than the first two. In the first vision she was terrified, in the second she was placid, and in the third she was furious. This sequencing models the thoughts of the New Women. First women may be terrified with their lot, sentenced to serve their families at their husbands' or fathers' will. Once they understood and abided by the rules set by a patriarchal society, women became complacent with their roles, much like Lucy felt during the second vision. Once the New Woman movement began however, there was much anger as women woke up to the reality that there was too much inequality and began seeking equality and fairness. Lucy's destruction of the man-made nun represents her will to overcome these inequalities and her rage over the patriarchy.

Influenced by Lucy, Polly transforms from the typical Victorian girl to a moderate form of the New Woman. The beginning of Lucy's narrative tells of a young girl recently abandoned by her mother who has come to live with her and her aunt. The petite girl looks so fragile and is often described as doll-like, as if she were a miniature woman rather than a child. Victorian children were usually raised to be miniature adults rather than be allowed to play as rambunctious children (Reynolds 34). Polly's "old-fashioned calm [was] most unchildlike," as she constantly served her father or Graham Bretton, the young patriarch of the household (*Villette* 5).

Eventually, Polly moves along the spectrum towards the New Woman, but still while undercover as an Old Girl. Behind her father's back, she seeks love and to make her own match with Graham Bretton. Pauline, formerly known as Polly, comes to Lucy for advice (*Villette* 372-373). She deliberately avoids the established patriarchy so that she may choose her own form of patriarchy in a way by seeking her own "master;" however, it is her choice, not her father's. She is a moderate example of how young women may find their own husbands rather than having their fathers find husbands for them.

Pauline is a more conservative New Woman, and still retains much of the Old Girl, but there are some females who represent the far side of the spectrum of the New Woman, as in the art gallery. In the art gallery, Lucy observes a painting of Cleopatra. She is dressed in all her splendor, adorned with gold and jewels, fed by servants, and she lounging in a chaise (*Villette* 196). Looking at the picture upsets Lucy. This ancient model of a New Woman lives a life according to her standards and her pleasures, and

Lucy knows that there is no way to attain this for herself. She disapproves of this lifestyle because it is too luxurious and superfluous for women.

Lucy continues to advocate for a moderate New Woman while viewing *The Life of a Woman* paintings. M. Paul forces Lucy to sit and stare at each of the paintings. The series displays a young girl coming out of a church, a nun keeping prayer, a mother with her child, and finally a widow. Lucy batters the pious, dutiful women who are subservient to the patriarchy of the church or their husbands. "All these four Anges [angels] were grim and grey as burglars, and cold and vapid as ghosts. What women to live with! insincere, ill-humoured, bloodless, brainless nonentities! As bad in their way as the indolent gipsy-giantess, the Cleopatra, in hers," declares Lucy, sharing her true opinion of maintaining moderation as a New Woman (*Villette* 198). The Old Girls being pictured in this series and the radical New Woman as Cleopatra are not suitable for most women in the Victorian era, but serve as examples of what not to be, at least to Lucy. If the New Woman is to be successful, Lucy shows how she must function in society, but her role cannot be that of a radical or a nonentity.

Between M. Paul and the paintings, Lucy truly advocates for a moderate New Woman in her choices. She wishes for Victorian girls not to be portrayed as the "mannish brute" in *Punch* cartoons, but still wants girls and women to push for their rights. Perhaps if Lucy were to decide on a painting that existed between the Old Girl Anges paintings and the painting of Cleopatra, she would depict a young woman riding a bicycle for pleasure in her modern habiliments, happily engaged in conversation with a man. This would show women how to lead a life of pleasure based on their liberating themselves from at least a few patriarchal ties, much like Lucy assisted Pauline in choosing her

husband without Pauline's father's knowledge.

In this way, Lucy guides Pauline to liberation, but who is to liberate Lucy? Madame Beck, the schoolmistress, seems to be the key to an imprisonment she built. At one point, Lucy was heavily scrutinized as to her whereabouts and personal affairs; Madame thought there was a man in the mix. When Madame gives up and decides to leave her alone, we see a woman liberating another woman. "One thing, however, I *can* do to please you - leave you alone with your liberty," is Madame Beck's gracious offering to her (*Villette* 295). There is no man above Lucy, and Madame will not place one in her way nor will Madame continue to meddle in Lucy's affairs, but will allow Lucy to conduct her business, even if it is taking a lover, in private.

Like Madame Beck, Marmee in *Little Women* meddles slightly in her daughters' personal lives, but mostly to give counsel. "Right, Jo. Better be happy old maids than unhappy wives, or unmaidenly girls, running about to find husbands," said Mrs. March decidedly. "Don't be troubled, Meg, poverty seldom daunts a sincere lover." This statement shows her New Woman way of thinking in letting her daughters make their own choices (Alcott loc 1496-1497). She does not, however, approve of free love ("unmaidenly girls"), but would much rather have them choose their husbands carefully. What makes Marmee more radical is that she would rather her daughters not reproduce and be good wives, but be happy old maids if that should please them. This directly contradicts angel of the house supporters.

Angel of the house supporters understand that a woman's role is to find a place as a wife to better the position of the family, whether it is in payment or name, and that the

family is also trying to improve their child's financial status. Marmee again contradicts this older Victorian ideal. She says to her daughter that she'd rather "see [them] poor men's wives, if [they] were happy, beloved, contented, than queens on thrones, without self-respect and peace" (Alcott loc 1496-1497). The girls are expected to marry for love, and their parents would fully support them in their choices of husband so long as they will be happy. They push for love in marriage as you see Mr. and Mrs. March happy in their marriage.

The sexual freedom of the New Woman is displayed in a myriad of ways by the characters in books that many young girls were reading. Since girlhood was frequently spent preparing for husbands, these young women readers are beginning to see that they can behave as children and engage in shenanigans much like the March sisters in the present, because they will have the option to marry for love, like Meg, Jo, and Amy or to work, like Lucy or Pauline, when they are older. Regardless, they are given terrific examples of how to moderate themselves so that they do not tip too far forward into the lap of the luxurious Cleopatra, but rather strive to be better women by finding the right men if they want to, or else assuming the male responsibilities for themselves.

She is (Assuming Male Responsibilities)

On various occasions, our female protagonists in these novels are shown assuming responsibilities that typically belonged to males, and even in some instances switch places with the men in the household. These women may struggle at first in their new positions of authority, but they gradually adapt to their newfound duties that were once assigned to male predecessors, showing young women and adult women that yes, it is entirely possible to become the head of the household. Several characters, such as Eunice Lychett in Dinah Maria Craik's *The Little Lychetts*, show young women and girls this possible transformation and the process of learning how to balance this role of authority along with expectations of femininity.

Like her name's meaning ("good victory"), Eunice Lychett eventually overcomes her own preconceptions of being a good Victorian girl to assume a broader role in not only her life, but her brother's life. Eunice has been raised as a presumptuous girl, well aware of her well-to-do status that elevates her above other girls at the boarding school. When her parents die and she has only one male cousin to take care of her and her brother, she defies his status as a poor farmer and is determined to maintain her status as a wealthy Old Girl. "I wasn't a plough-boy - I was a young lady. And a young lady I was determined to keep myself," blatantly states Eunice, asserting how she will keep her hands white and soft, like a young lady's hands should be (Craik loc 949). Though she is a child, she has been raised with Victorian expectations that girls should act as traditional women and play a subservient role.

Mrs. Dangerfield, the headmistress of the all-girls school that Eunice attends, enforces the Old Girl ideals upon Eunice, showing Victorian girls that not all men are the enemy, women are to blame for their assumed gender roles as well. She quickly breaks the news of the Lychetts' deaths to Eunice saying, "I shall speak to you as if you were a grownup young lady, which you must become as fast as ever you can" (Craik loc 323). Not only has Mrs. Dangerfield pushed Eunice to be a perfect lady completely equipped with a valuable singing voice and agile fingers on a piano, she has pushed her to encase herself in adulthood though she is not ready for it. This child needs looking after rather than her having to look after the brother she has never met before.

When she meets her brother, he is constantly described as angelic and effeminate, and she is reminded that she is the opposite. Eunice was often pitied as a child from her cradle, with people exclaiming, "What a pity she wasn't a boy!" for her features were larger and more fit for a robust boy than for a Victorian girl (Craik 10). Physically Eunice and Bion they have reversed roles, and it seems to appear in how they are treated by other people and in how they treat each other. Bion, her younger brother, who is described as having a "delicate girlish face and his pretty, pretty curls," is placed in her care (Craik loc 383). She begins to act as the head of household, much like a man would, in order to protect what family is left. Bion often cowers behind her as she leads the remainder of the Lychett family. As she does this, she begins to bloom into a New Woman by assuming this duty, but not without her relapses into an Old Girl role.

Eunice moves to a rock quarry with Bion and their distant elderly cousin, which is a major economic step down for both of them. Both children are accustomed to a lavish lifestyle as they are a gentleman's children. Eunice feels the need to continue as a lady,

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Eunice moves to a rock quarry with Bion and their distant elderly cousin, which is a major economic step down for both of them. Both children are accustomed to a lavish lifestyle as they are a gentleman's children. Eunice feels the need to continue as a lady,

but soon abandons the facade when she finds it unneeded. She “threw overboard altogether Mrs. Dangerfield and her gentilities,” when she finds them unnecessary in communicating regularly with people (Craik loc 109). For the first time, people begin treating her like a person rather than a doll or object as they did when she was a “lady.” She develops her own mind, personality, and certainly opinions.

Eunice is not the only one to note her transformation; her cousin’s friend, Elias, also notices it. He uses clay as a metaphor to show both expectations of the Victorian child and of the Angel of the House:

The poor lump goes through a deal of hard usage. It is torn to pieces and drowned with water, and mixed with other clays and substances still more unlike itself. It is pressed into a wheel and turned till it forces itself out, only to find itself in the hands of a man who moulds it into a strange shape, just as he chooses. It is put into an enormous oven and burned. It is dipped into some curious liquids and glazed. It is painted various colors, till it quite forgets the original color it wore in the earth. Its roughnesses are chipped off, and it is made quite smooth. Lastly, it is packed up in soft paper, put into a wooden crate, and sent miles upon miles across the land or sea, sometimes to the other end of the world. And there it is taken out, and washed and set upon a table, and looked at and admired. (Craik loc 567)

Both women and children were often morphed into pristine pots, the same as all the other women and children, at least of the same socioeconomic class. Young girls were expected to act as women, not children. Women went “through a deal of hard usage” growing up as well as in their marriage. Most were expected to start a family and think only what their husbands thought. Women were mixed with other clays and substances, which would be the lessons in their childhoods, that forced them into this model of the Angel of the House. Once they were “in the hands of a man,” their husbands, the men, molded them the men chose, and the women forgets their original shapes and colors. They are painted like china dolls, smoothed over, and placed on display as objects. The glazed Angel of the House was admired by all and perhaps patted on the head for being such a good wife.

Ultimately Elias sympathizes with the “poor lump of clay,” saying there was nothing wrong with it to begin with. Whether he speaks of a Victorian child or a woman, he believes in letting things be as they are. He shows young Victorian girls two things, one being that similar to how there are men and women opposed to the New Woman, there are men who, like some women, support the New Woman, even if this support is not always as visible. Secondly, he again believes that women and children should be able to choose their own colors and shapes, and that there are no shapes and colors off limits due to enforced categories or expected outcomes.

Eunice begins to show her true colors during her trip to cousin Elias’ farmstead, where she and Bion have little clothing, food, and warmth to get them through. Regardless, she still “would not have changed places with my ‘genteel’ old self for the world” (Craik loc 494). She now has been affected by the world (through her parents’

death) in her microcosm of a school, and wants nothing more than to explore the world further. She recalls feeling useless at the school: playing the piano, singing, drawing, and dancing. Never once was she asked to help clean or cook, and decides to become of better use at her cousin Reuben's home.

One of her more useful ways is to take care of Bion and act as head of her family, though technically Elias is the head. He almost disappears in the text as Eunice takes over. At one point she is arguing with an elderly man about what should happen to her and Bion. He gives in and she romanticizes the thought of her taking charge. "In all these possible cases I was to perform prodigies of female heroism." This statement portrays how she was prepared to flee to the sea or runaway for food to do whatever she needed to take care of Bion (Craik loc 643). She refuses to ask him for help, but felt it her duty, as head of the household, to provide for him.

Providing for Bion could be looked at as the fulfillment of Eunice's nurturing or maternal instincts, typically female characteristics, but it is not. Acting as the breadwinner, which in this case she is, lends her a traditionally masculine quality. Angel of the house women would have taken what their husbands brought home and made do with what they had. Eunice is doing the socking rather than making do. She needs to take care of her charge or, as she views him, her property.

Bion is in fact, a boy, which makes it odd when Eunice describes him as an object. The laws presiding dictated that women were in fact property, but there is a reversal here. Eunice treats Bion differently when she "begin[s] to have a sense of property in him" (Craik loc 747). As the head of the household, she can claim this right.

Throughout the novel she has to learn how to treat Bion as a person; usually she is overprotective of him and does not want to “share” him with others. By the end of the novel, she not only ceases to treat him as property, but treats him as family. In her desire to be an effective head of household, Eunice overcompensates by treating Bion as property, in a traditionally masculine way, but then shows young women how to be a moderate New Woman by her transformation.

The fact that Eunice is a female yet has a masculine physique also speaks to moderation, but she does tend to enhance her masculine characteristics through her actions. Her actions and physique showcase her masculine qualities when she is invited by the men and boys to join them as they go to the carnival in town. This “wild-beast” show is well-attended by all the working class men, and they feel that she not only can handle it, but would enjoy it. She thought she would enjoy it too until she realizes how oppressed the animals are. The animals are discussed at length in regards to how human-like they are and how they are stifled in this ridiculous menagerie. Her thoughts portray Craik’s intention of revealing how women are symbolized in the animals’ plights. They are seen as possessions, meant to be handled and trained expressly for the sole purpose of appearing as what their handlers or husbands want them to be: the angel of the house. Craik pities these women whether they are happy in their lot or not, and she certainly encourages young women not to be a part of the menagerie.

Balance and moderation are key, though it seems these characters are willing to take on more male responsibilities. This encourages a young woman not to wait for a man to come along and complete these tasks for her, but rather to take charge in matters that may affect her and her family. It may take the form of her running her own house as head

of household like Eunice Lychett, or just denying the patriarchy in order to make her own choices that the men might have once made for her. Young girls are encouraged to be more aware, ask questions, try and possibly fail, and through this moderate exercise of leadership, they shall be educated in a more real-world approach.

She is (Educated)

Often times women were denied an academic education, and were encouraged to pursue studies regarding sewing, cooking, singing, dancing, and painting rather than geography, arithmetic, history, or literature. The result of this very limited education was the inability to do better for themselves, and they were often trapped in a vicious circle if their fathers or parents did not encourage them to receive an academic education. Some girls were not fortunate enough to receive an education at all either because of financial reasons or because there was no point in educating them since it was assumed that they were not to work or were incapable of learning. Luckily for many of our female protagonists, they were given an education or were at least offered the opportunity if they chose to take it.

Lucy Snowe first appears in the novel as a well-educated young lady. Her vocabulary and attitude towards others and education lead the reader to recognize that she has already been educated. We are not completely aware of the extent of her education, but judging by how easily she attains a position at Madame Beck's school she must be well educated. Madame has both male and female teachers working for her, so Lucy adapts well when teaching English and nannying Madame's children.

Despite M. Paul's attempts, Lucy still yearns to keep learning like the other girls. Though Lucy "must be kept down," M. Paul still reads aloud to her and the school girls recent articles, classic literature, and contemporary pieces to "feed their minds." He does help "feed" them, however, he leaves them half full. M. Paul insists on monitoring the

material to make sure it is appropriate for the weaker sex. His chauvinistic actions earlier in the novel are called to question here when he both encourages and denies the young ladies education, enabling himself, as a representative of the patriarchy, to remain in charge.

M. Paul ultimately reforms toward the end of the novel with Lucy Snowe's essay about the New Woman. Before this essay titled "Human Justice" was challenged, Lucy was writing essays under M. Paul's guidance. Because he was pushing Lucy to do her best work and helping her write, her essay improved so drastically that she was challenged by a group of professors for allegedly forging a man's essay. After she wrote "Human Justice," the professors not only realized that she is an educated, intelligent woman who is on par with them, but that there is a New Woman breaking through who will do what she pleases.

Similar to M. Paul's earlier action of altering texts for schoolgirls, a woman also denies schoolgirls their right to read at Eunice Lychett's school. Mrs. Dangerfield represents the literal danger she represents to young women, which is the remaining stagnant in the Old Girl or angel of the house ways. "Once she came in, and discovered my occupation. She took the newspaper away, saying it was not suitable reading for any young lady, especially a young lady of fortune," recalls Eunice, shocked at being scolded for trying to further her education (Craik 8). Mrs. Dangerfield discourages girls from reading as the education they should receive according to her beliefs is that which would make them more marketable for marriage.

Eunice is of a higher class standing than many other girls, so her education was

more carefully watched. Her one job in life was supposed to be to be a good wife and mother, which starts by attracting a wealthy man. To attract a wealthy man she must only excel in the arts so that her husband may show off paintings at the home and her singing and dancing at social occasions. Newspapers and academic subjects would not be attractive at a social gathering if she were an angel of the house like Mr. Dangerfield wishes her to be. Clearly, Eunice is modeling in small way how to begin taking steps to be the modern, fashionable New Woman of her day, one who is able to make intelligent conversation.

Eunice is relieved at leaving the school, but does miss being educated when she leaves. As a New Woman, she works to support her brother and herself, but ultimately knows she would like to return to school and also admit Bion, her brother, into school. Both Lychetts go to school in Germany according to Eunice's choosing as she is head of their household. Eunice decides to go to art school, but it does not represent her wanting to lapse into the Old Girl ways; no, it shows how she *chooses* to pursue that career path as an artist. There is no mention or hint that she wants to be a more marketable wife by being artistic. Also, she is choosing one area of study rather than learning how to dance, sing, and do more, like an angel of the house would know she should learn to do.

In a way, Bion represents the Old Girl in a wealthy family. He did have a nanny with him, but he was never sent away to school or tutored at home. He had no education. His parents could not bear parting with their child and treated him also as an object or pet, much like the aspiring angel of the house would be treated. As such, he did not need an education like the girls within did not need an education. Bion is ridiculed by Eunice for being worthless and not educated, and through her, Craik shares her feelings on how

ridiculous the Old Girl model looks, especially when placed on a male.

Jane Eyre also makes out a man to be a fool, but does have a strong female who is either being educated or educating others for almost the entire novel. Jane Eyre first finds herself sent to Lowood, a school for girls that is run by the disreputable Mr. Brocklehurst. Mr. Brocklehurst represents the patriarch of the school as the presiding master, and he is not progressive or in favor of educating women properly. The girls do have access to more subjects, such as arithmetic and geography, but Mr. Brocklehurst steals money often to the point where the girls are deprived. This deprivation of funds causes the girls to have ill health and few resources for education because the patriarchy pilfers them.

Despite this shortcoming, Jane does receive a decent education and is intelligent enough to be asked to remain at Lowood as a teacher. Once Mr. Brocklehurst has been removed, Jane agrees to teach other girls at the school, and in effect, continues the education of young women. Like Jane, these girls are not wealthy, and, in part because of this lack of wealth, these families model New Woman attitudes in that they believed an education would help their daughters succeed in preparation for some sort of career. The notion that knowledge is power is truly exemplified in the girls' hard work at the school and the teachers' dedication towards the betterment of these girls as New Women.

The March sisters are also encouraged to do better by attending school under the supervision of their mother. Mr. March is away for most of the novel, but he does not discourage the girls' attendance in school or their learning at home, though. Meg and Jo are too grown up for school when they are directly introduced to readers.

discourage the girls' attendance in school or their learning at home, though. Meg and Jo are too grown up for school when they are directly introduced to readers.

Like Jane Eyre, Jo March goes on to teach after her own studies. Jo decides to leave Massachusetts for New York where she too is a governess to a few children, and lives in a boarding house. At the boarding house she meets Professor Bhaer, from whom she receives German lessons. From her educating others, she is able to continue her own education and has a passion for learning. Jo struggles with the German and is not intending on using it for a career, but demonstrates again how knowledge is power for Victorian girls.

Using her knowledge, especially that of writing, Jo is able to advance into a career where she is now financially independent if she should choose to be so. Eunice would also have the opportunity to sell her artwork upon completion of her schooling and therefore is continuing to provide for her family if needed. These women show Victorian girls another way to be self-sustaining in conjunction with taking on male responsibilities. The New Woman's key to financial means is attaining a career that may utilize her educational background.

She is (Employed)

New Women were becoming educated and in turn, were able to pursue careers to benefit their families as an additional salary or as the sole salary. Governess positions and teaching were common careers, but women's employment options expanded with this feminist movement. Women became nurses, a few doctors, and lawyers, though still in small numbers ("Women in America"). One profession that particularly rankled society was writing. Many women chose male pseudonyms so that they might be published writes, but many were still known as female authors and were subsequently frowned upon.

Fortunately, Jo March is supported in her passion and eventual career in writing. *Little Women* opens with a play written by Jo. Alcott promotes this use of time as an "excellent drill for their memories, a harmless amusement, and [one that] employed many hours which otherwise would have been idle, lonely, or spent in less profitable society" (Alcott loc 304-305). Marmee is also shown to support the play and the writing of it as she applauds her daughters for performing it and Jo for writing it. With this encouragement, Alcott shows Victorian girls how to pursue these dreams.

Another instance where Jo is building towards her dream career of being a writer is in the Pickwick Club. Her sisters and Laurie, their male neighbor, decide to begin a club that publishes a small newspaper that has contributions from everyone. Of course, Jo is the editor. She chooses the pen name "S. Pickwick" from the men who contributed to the original "Pickwick Club" in Charles Dickens' novel. Mimicking male writers and their

intents lead to her being able to recreate similar work as a woman in a still male-dominated field.

Several stories, essays, poems, and advertisements are written into the newspaper as well. Jo in particular writes a story about a “masked marriage,” which portrays a young woman and a young man defying her father so that they might marry. They carry out a scheme that sneaks the young woman into the bridal gown meant for the young man’s intended bride, but instead the young lovers are able to marry. Her father is irate in his power being overthrown and the lovers are delighted with their chosen future together. This story is an entertaining way to show Victorian girls that the time is coming for them to make their own decisions to marry, and the March girls are thinking this as well. Having the story written by a male pen name also models for young women that female New Woman writers are trying to get their messages out to them, even if they are forced to hide their own identities to do so.

Finally, after all her years of writing, Jo’s hard work begins to pay off when she sells her first manuscript and becomes published. She continues to write, but finds easier success with sensational romance novels that do her discredit. As a woman, she is trying to survive with what she has like many other working women in the Victorian era. However, a New Woman supporter, Professor Bhaer, criticizes her for not using her intelligence, for not fighting the odds, and for not pursuing her true passion. Jo makes up her mind to cease writing worthless stories and dedicates her time to worthwhile writing. She shows women how not to settle and to meet their full potential, especially if it is your dream career.

Similarly, Eunice Lychett comes across hard circumstances, and decides to support herself and Bion with a small job. Originally she uses the knowledge she attained from the ladies school to make a living. At her school, sewing was intended for women to alter their families clothes rather than to help them find employment, but she manipulates her sewing skills for her own betterment. She mends clothes for the master of the quarry's wife in exchange for money. With her money, she feels that she is not idling her time away as a "proper lady" or angel of the house should. She employs her time as a New Woman and shows Victorian girls not to remain idle, no matter their class status.

Furthermore, Eunice decides to give Bion a piano to win his affections. Again gender roles are reversed in that she is somewhat pursuing a man (albeit her brother), but she picks up a position she loathes in order to earn money. Using her education, she serves as a governess to the master's children to earn money for the piano. She originally turned it down the job exclaiming that she could not lower herself to that level; however, she realizes she will do what is necessary. Eunice uses the skills she has to attain jobs wherever she can to make a living, even if it is not fashionable by conservative Victorian standards regarding upper class young ladies.

Jane Eyre is also a governess, which was a normal job for Victorian women to hold, and it still allowed her to live independently. Jane was a governess to one child, Rochester's ward. Because she only had one charge, she did have more time to herself and had money if she wished to spend it on anything. Her room and board were provided to her according to her job description, so she was freer than many women in not needing to worry about housing. Her career served her as just enough, and called upon her

previous experience as a school teacher. She also had no one above her to tell her otherwise, and she worked solely for herself.

Lucy Snow also worked as a governess for herself, but was first introduced to the working world by being a companion to Miss Marchmont. Lucy had decided that she was tired of being an angel of the house and wanted to find employment. Little did she know that Miss Marchmont's radical experience with a lover would instill in Lucy a need for more life experiences. After Miss Marchmont's death, Lucy wanted more adventure so she decided to find more work that she would enjoy.

This led Lucy to Madame Beck's school for girls, where she sought employment as a governess for Madame's children. She enjoyed what she did, and more importantly liked that she took care of herself. Lucy never looked back towards her family for support or with longing; she was living for herself. Her hard work paid off with Madame's children because she was then invited to join the staff as the English teacher. She earned a career that she could have the rest of her life. Lucy also had room and board and plenty of spending money when she wanted it. Through her job as a teacher, she was able to sustain herself.

All of these women assessed their current living standards and decided to push forward and find their own way to have better living standards. This higher standard comes in the form of a career. All of the women were educated in different ways, but utilized their education to attain a career. Clearly education has its benefits since these young ladies went both the traditional and nontraditional routes of jobs for women.

She is (Protected by the Law)

The Married Woman's Property Act of 1870 allowed that all married women were to be individual in their assets, and that they were not to be combined with their husbands' property (Hurvitz). This allowed women to maintain their own property without their husbands being able to destroy it or take it, especially in a divorce. Women were also cleared from any of their husbands' debts if they were not a part of them. Most of the women seen in the novels do not have a husband who can attempt to possess their property, but these representations only gives the single women more power.

Jane Eyre is an orphan in the beginning of the novel and as such, has no immediate patriarchy to limit her means. As she progresses in her career as a teacher and then governess, she has no husband, father, or brother to usurp her rights and property. Until she falls in love with Rochester, she is not at risk of losing her earnings, but once she decides to marry Rochester, she faces the loss of financial and legal independence. Jane flees Thornfield Hall to save herself and her independence from the impending patriarchal control that would come with her marriage to Rochester, as well as the threat of bigamy.

Little did she know that she again would risk her earnings to another patriarch, St. John Rivers. He offers her marriage and she refuses him as well since she would have to surrender all to him if they wed. He was not looking for a loving relationship, but more companionship. Without the love between them, Jane may have been even more at risk since she does not have that sort of relationship with him. With Jane's inheritance that made her wealthy, this could have been a remorseful mistake for her to marry St. John;

she could have made him wealthy, and then it would have been up to him to spend the money as he pleased.

Since *Jane Eyre* was written in 1847, it is safe to assume that things would have been drastically different had the Married Woman's Act passed a year earlier. Jane would not have been at risk of losing her earnings or her inheritance because she would have been viewed as a *femes soles* ("Married Women's Property Laws"). She would have been given rights to keep and manage her own property and incoming earnings like a single woman or widow could. Bronte hints at this when Jane returns to Thornfield Hall to marry Rochester. Since her departure, Thornfield Hall has burned down and Rochester has been blinded and crippled from the fire. In a sense, Jane is physically "disabled" as a female and Rochester is disabled from his injuries sustained from the fire. Now that they are on an equal standing financially and physically, they maintain an equal and symbiotic relationship.

Lucy Snowe is similar to Jane in how she starts out without a patriarchy and is raised by a woman, but she does not close with an equal relationship. She never has a relationship or marriage. Without this, Lucy is treated somewhat like a widow. Her individual rights to travel where she pleases is displayed when she leaves Miss Marchmont's home to find work without a clear direction to pursue. No one calls her home. Bronte uses Lucy as a means of exclaiming how wonderful independence is on several occasions, like at the inn.

Though she receives odd looks from the men and from women with their husbands, Lucy stays at an inn. She says she finds the looks odd, but does not mind as

she is there on account of her own business, no one else's. She stays at an inn without the protection of a man and she is able to spend her earnings as she pleases there. Lucy finds the traveling and staying at the inn adventurous and quite enjoyable. Without a man to usurp her earnings and the ability to make decisions, she enjoys herself and feels that her money was well spent. She is a model New Woman to encourage young girls to take charge of their own decisions and to show that a little adventure is profitable.

Villette was published in 1853, five years after the Married Women's Property Act which explains the then radical behavior of Lucy and her free-spiritedness towards spending her money and traveling unattended as a single woman. She starts the text in a scandalous way, but no one truly questions her. Lucy remains unscathed and undefiled throughout her journey, showing young Victorian girls that they can safely take risks without the acceptance or guidance of a man. Especially being backed by the laws, women truly have more choice by having expanded financial boundaries.

New Man

How does the New Woman affect society today? She has continuously expanded women's rights, like in the suffragette movement and later the women's rights movement, and women continue to move into broader circles. However, when women began circulating in wider sweeps, men had to narrow their scope of what defines them as a "men" since many things that once categorized their gender are now shared by both men and women. This apparent limiting of "manly" options is the complete opposite of how women have regendered themselves through expansion, but men are now beginning to see their first wave of a different masculinity, or the New Man, in Young Adult literature, much like Victorian girls saw the New Woman in family literature.

For example, *The Hunger Games* trilogy has been some of the most sought after novels for young adults and even adults in recent years. This fashionable book series has been capturing minds of young people since its entrance into the literature arena in 2008, and continues to be a popular series. Girls are attracted to the rebellious character Katniss Everdeen, who is a descendent of the New Woman. She defies her gender stereotype by hunting to support her family, saving her sister from eminent death, and rescuing Peeta Mellark continuously throughout the games. What people are starting to realize is that Katniss is not the only regendered character; Peeta Mellark has come into his own as a New Man.

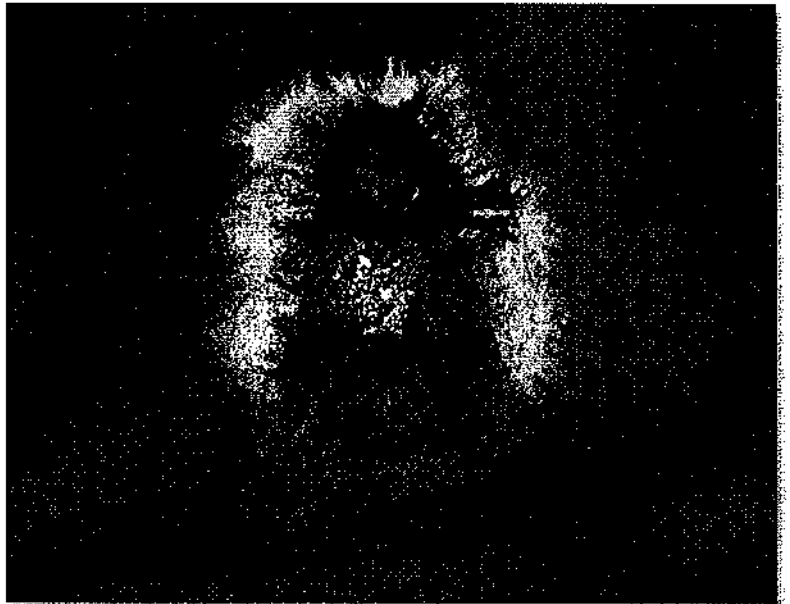
Peeta Mellark is described as a stocky boy, sixteen years old strong, with ash blond hair and piercing blue eyes. Nothing about his body suggests that he is feminine, like how Bion is depicted in *The Little Lychetts*, but rather his body exaggerates how

manly he is. This falls in line with what is accepted as a man in normal standards, but it is now showing boys that the New Man can also be physically strong.

In contrast to Peeta's brute strength, he also has very traditionally feminine qualities that show his sentimental side, like his artwork. As the son of bakers, Peeta is strong from lifting 100 pound sacks over his head and artistic from decorating cakes and pastries in District 12. His sense of artistry can be considered feminine, especially if you looked at an angel of the house's education level. He understands the aesthetic quality of painting and has a oneness with nature that allows him to paint himself like the ground for camouflage. The ability to harness his talent and passion for painting and making beautiful images is channeled into survival skills, therefore meshing stereotypically feminine and masculine qualities.

After his first hunger game, he paints to help him express his feelings. Peeta especially displays his talent and feelings in a painting in front of the Gamemakers with an artistic version of rebellion.

Using Rue's death as his muse, he paints a picture of a young child who is killed during the game. He is upset about her death, proud of Katniss for her sign of respect (the flowers), and thankful that Rue helped keep Katniss safe. All of his feelings are portrayed in his painting of Rue.



Not only is Peeta able to express his feeling visually, but he can speak them aloud to the one he wants to hear them: Katniss. He is ever encouraging her to share her feelings, like how he shares his feelings with her. He admits to her that his “nightmares are usually about losing you [Katniss]. I’m okay once I realize you’re here” (Collins 86). His vulnerability, traditionally characterized as feminine, show young boys that it is fine to not only feel these feelings, but to talk about them, even to girls. National Public Radio’s Linda Holmes describes Peeta as Katniss’s “movie girlfriend,” as he coaches Katniss through her trauma, sacrifices himself for her, and shares his feelings.

National Public Radio, fanpop, BuzzFeed, and other medias, especially social medias, have realized the regendering of Peeta in *The Hunger Games*. They give Katniss her due, and then discuss how Peeta is shorter than Katniss in the movies and how it does not take away from his masculinity, or how despite his missing half a leg does not denigrate his role as a man, or a New Man (Seltzer). The fact that more people are realizing this idea, and more importantly young people who dominate social media, the more we as a society may make this move towards accepting the New Man as he is modeled in Young Adult literature.

The New Man is also modeled in *Will Grayson, Will Grayson*, a novel that follows two boys named “Will Grayson,” one who goes by Will and the other who goes by will. Both boys have differing attitudes towards their current situations, whether it is girl trouble, boy trouble, or family issues. Another character, Tiny, acts almost as a kachina figure to lead the boys to healing and understanding. In the two Wills, John Green and David Levithan create two characters that are the perfect vehicle for a wide variety of boys to subscribe to New Man ways.

will is a homosexual, insecure, heart sick boy who uses instant messaging as a means to communicate with a “boy” he falls in love with, and then ends up heartbroken. His obsession with the boy, Isaac, hurls him into despair when he finds out Isaac does not exist. will says that “the only worthwhile thing i do all period - all morning, really - is write isaac, isaac, isaac in my notebook,” which shows his obsession for someone he has not met (Green and Levithan loc 341). Luckily, Tiny, a stereotypical gay man who has an ironic name given his size, courts will after finding him in his depression. Although the couple breaks up, will is ultimately better for having known Tiny.

The healing will brings Tiny home to meet his mother on Tiny’s insistence. Tiny’s outgoing and positive personality encourages will to take these risks and to accept what cannot be changed. The respect Tiny shows to will’s mother also shows will how he can act towards his mother. Previously will shut her out even though it was just the two of them in their modest life. will appreciates Tiny’s actions towards her, and will begins sharing his personality, troubles, and feelings with his mother, creating a better home life for both of them.

Tiny also helps to reform Will in his stubborn, “Old Boy” ways. Will is afraid to speak out about anything at any time, yet, is very quick to criticize others. Tiny begins the novel as his counterpart telling Will, “If you can’t trust your gut then what can you trust?” Will responds, ““You can trust that caring, as a rule, ends poorly,’ which is true” (Green and Levithan loc 246-247). Will’s cynicism closes him off from his other friends, even his best friend, Tiny. Today’s boys can see through Tiny’s well-voiced opinions to Will that shutting down is not the way to act.

Will cannot and will not show any emotion, and often ridicules other people for showing their emotions, like Tiny. He begins as the complete opposite of the New Man when he feels that “crying is almost - like, aside from deaths of relatives or whatever - totally avoidable if you follow two very simple rules: 1. Don’t care too much. 2. Shut up” (Green and Levithan loc 62-66). This is the typical Old Boy who does not share feelings and keeps his distance from others so that he cannot have feelings for them. When Tiny decides not to be friends with him anymore, Will realizes he has deep emotions regarding their friendship, and that he does not want to go on without at least closure, though he would much rather have his friendship. This awakens emotions in Will and also allows him to take risks and date his crush, Jane. Together Jane and Will share feelings, opinions, and ideas in a safe and equal romantic relationship, just as Tiny and Will share a close platonic friendship.

Conclusion

From this research, it is clear that the motivations and attitudes of authors can clearly be identified in their novels from their characters' actions, thoughts, and positions. In Victorian family and children's literature, young girls were shown opportunities and given role models on how to become a New Woman. Many of the novels slowly adapt a young girl's thinking with small jibes at the Old Girl, such as when "Meg's high-heeled slippers were very tight and hurt her, though she would not own it, and Jo's nineteen hairpins all seemed stuck straight into her head, which was not exactly comfortable, **but, dear me, let us be elegant or die**" (Alcott loc 428-430). These subtle and not so subtle suggestions in the novels may have contributed to a turning mindset of that era.

We see this again in our own era with the New Man, and we can expect that boys' gender roles will expand greatly, much like women's roles did. In greater numbers than before, men are taking on pink collar positions like nursing, staying at home with their children, and are changing their social behaviors and expectations. Adolescent boys can use these models to learn and adapt their behaviors to fit within the broadening their scope of defined masculinity. Things that were previously deemed as "gay" or "sissy" which are really just traditionally feminized behaviors, are becoming more commonplace for men in homes and workplaces so that they are very gradually becoming accepted as masculine, as well as feminine. Understandably, this change will take time, much like how there were several feminist movements for women's rights and roles.

We can expect great things for our future generations, but change will not come easily as there will be those that staunchly oppose the New Man, like how some men and women opposed the New Woman. Hopefully, with history and culture being recorded in these books, boys will have more opportunities to pursue what pleases them, regardless of labels. It would be interesting to continue researching social attitudes in Young Adult literature, and what the outcome is of these different representations. In the future, men's gender roles will need to be reassessed in regards to effectiveness of social media and more promoting of books' messages through their characters. Maybe we will see more men with long hair who stay home with their children, but also work out regularly and are volunteer firefighters.

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