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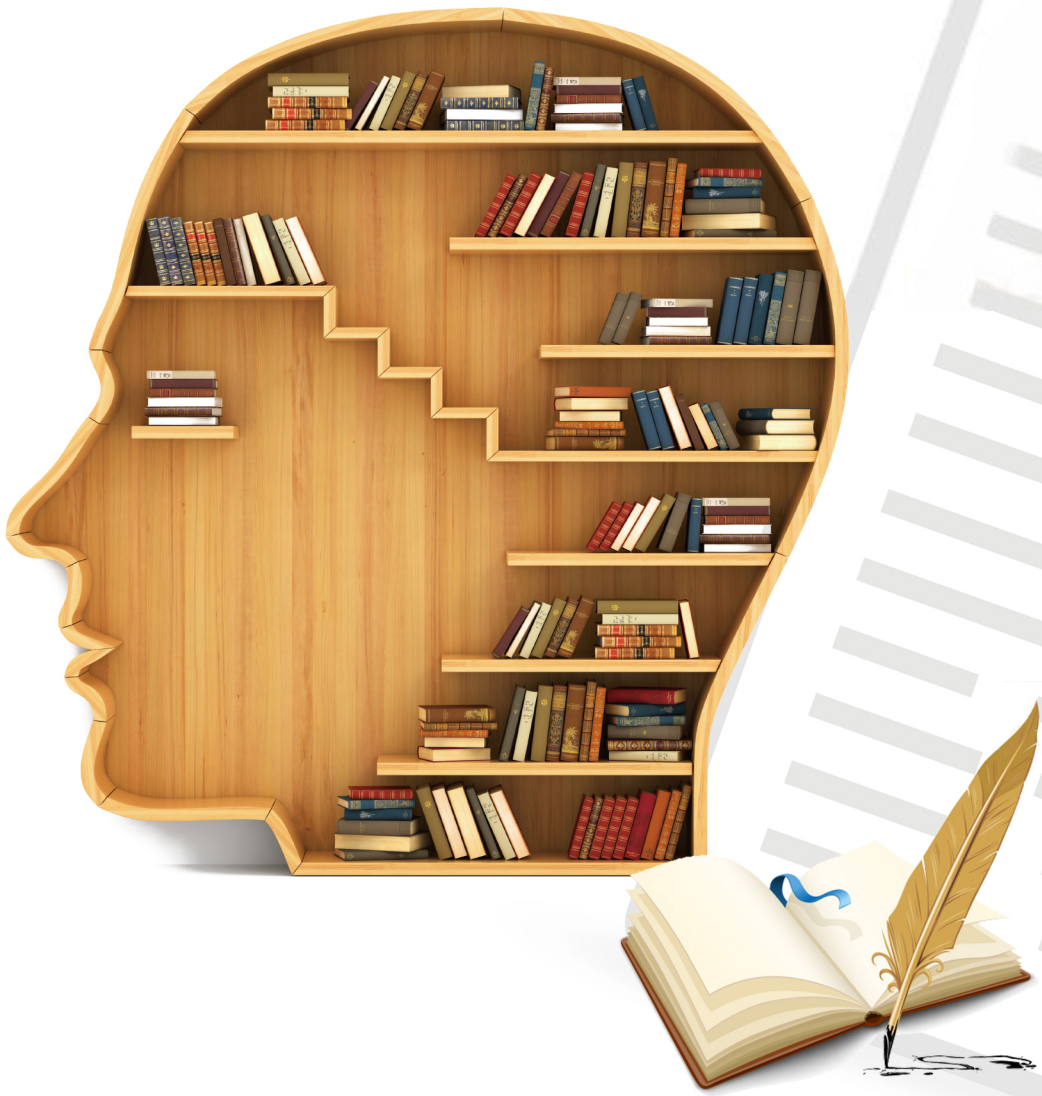
Pioneer of Global Academics Since 1984

Journal of Linguistics and Education Research

ISSN: 2630-5097(Online)
Volume 3 Issue 3 December 2020



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Volume 3 Issue 3 · December 2020 · ISSN 2630-5194(Online)

Journal of Linguistics and Education Research

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ARTICLE

The Miraculous Victory: War and Ideology in *The Life of Henry The Fifth*

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ARTICLE INFO

Article history
Received: 25 October 2020
Accepted: 7 December 2020
Published: 31 December 2020

Keywords:
The Life of Henry The Fifth
Ideology
The Battle of Agincourt
Speech

ABSTRACT

In William Shakespeare's play *The Life of Henry The Fifth*, King Henry V is described as an excellent speaker whose speech becomes the key element of the Britain's miraculous victory in the Battle of Agincourt, and he attributes the victory to God. It is then worth to explore the reasons why Shakespeare highlights the power of the king's speech and why the king hands the victory to God. This essay argues that Shakespeare's emphasis on the power of Henry V's speech in the Battle of Agincourt exaggerates Britain's power and stirs the British's sense of glory, and Henry V's handing over the victory to God makes his colonial war seemingly rationalized, which strengthens the colonial dream and unites the Britons in the age of Elizabeth I.

1. Introduction

In the era of Elizabeth I, the concept of "divine right of kings" gradually lost its power, for which in William Shakespeare's play *The Life of Henry The Fifth*, Henry V claims that "the king is but a man" (IV. i. 93). Although the source of his power is unveiled, Henry V is described as a king who is shrouded in mystery and legend. For example, in the play, Henry V leads his soldiers to kill "ten thousand French" (IV. viii. 425) while the death toll in his side is only "five and twenty" (IV. viii. 426), which is possible because of his inspiring speech. In history, however, the miraculous victory, though with more death toll than the number written in the play, results from the tactics, the manning, and the geography advantage of the English side. Comparatively speaking, Henry V is more a successful commander than a great speaker in history. Henry V's speech delivered before the Battle of Agincourt does not exert its impact on all his soldiers. For instance, the boy in his army does not want to gain the fame from the war but "a pot of ale, and safety" in "an alehouse in London" (III. ii. 62). In this case, it is natural for us to question why in Shakespeare's play Henry V's speech is the key element of the miraculous victory. Furthermore, Henry V attributes the victory to God, as he calls, "O God! Thy arm was here;/And not to us, but to thy arm alone,/Ascribe we all" (IV. viii. 426).This is contradictory with God's advocacy in the New Testament to "loue (love) your enemies" (Matthew 5: 43). It is worth to question further why Henry attributes the victory to God and what the audience in the age of Elizabeth I would learn from this. There is ideology behind Shakespeare's writing on the war and Henry V's handing over the victory the God, which is closely related to the politics and the ideology in the time of Elizabeth I. This essay argues that Shakespeare's emphasis on the power of Henry V's speech in the Battle of Agincourt exaggerates Britain's power and stirs the British's sense of glory, and Henry V's

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 DOI: https://doi.org/10.30564/jler.v3i3.3105

handing over the victory to God makes his colonial war seemingly rationalized, which strengthens the colonial dream and unites the British people in the age of Elizabeth I. As Dollimore and Sinfield[1] explain, ideology discussed in this essay refers to "those beliefs, practices and institutions which work to legitimate the social order——especially by the process of representing sectional or class interest as universal ones" (210-11).

Previous studies have discussed the ideological dimension of the play to different extent. Stephen Greenblatt,[2] in his famous essay "Invisible Bullets: Renaissance Authority and Its Subversion, *Henry IV* and *Henry V*", analyzes the functions of religious beliefs in colonial activity and the impact of atheism to such activity, and points out that Shakespeare's Henry plays "confirm the Machiavellian hypothesis of the origin of princely power in force and fraud" (20). But his essay focus on how the religious beliefs function in the colonial experience. John S. Mebane (2007)[5] also examines the religion elements and the ideology in *Henry V*, but what he discusses is the ideology of warfare in the play, and he points out the the conquest of France is indeed an event that against both another nation and God, for which he reminds us to question Henry V's use of religion. But he does not discuss the king in history and in the play and how is Henry V's use of religion related to the ideology in Shakespeare's age. Quite differently, Anja Müller-Wood (2012)[6] believes that the shift from political level to personal level in the play helps "ground the sphere of ideology in an individual emotional level" (362). This paper will continue to discuss the ideology in the play based on the previous studies. In the following discussion, this paper will first look at the details about Henry V's speech to the soldier and how Shakespeare's writing on the miraculous victory of the war expose the ideology. Then this paper will examine the conflict between the issue that Henry V attributes the victory to God and God's embrace on peace. The last part of the analysis will focus on the relationship between the ideology in the play and the ideology in Shakespeare's age.

2. Henry V's Speech and The Miraculous Victory in War

In *The Life of Henry the Fifth*, Henry V's army defeats the French army when the later contains much more soldiers than the former one, and Shakespeare emphasizes the impact of Henry V's inspiring speech——drives the English soldiers to kill "ten thousand French" (IV. viii. 425) while loses " five and twenty" soldiers (IV. viii. 426) . Shakespeare's emphasis on the power of Henry V's speech in the Battle of Agincourt exaggerates Britain's power and stirs the British's sense of glory. Henry V in the play speaks as a king in the age of Elizabeth I, in which the concept of "divine rights of kings" gradually loses its power, as Henry V confesses, "the king is but a man" (IV. i. 93). Under such cognition, Henry V stirs his soldiers to fight passionately by saying that those who "sheds his blood with me/Shall be my brother" (IV. iii. 106). However, the power of Henry V's speech is overestimated if we attribute the miraculous victory to it. After all, his speech does not exert its power to all the soldiers. For example, after hearing the speech of Henry V, the soldiers go for war, during which when Bardolph calls "On, on, on, on, on! to the breach! To the breach"(III. ii. 61), Nym replies "Pay thee, corporal, stay: the knocks are too hot; and for mine own part, I have not a case of lives: the humour of it is too hot, that is the very plain-song of it" (III. ii. 61). Besides, the boy obviously does not care the fame from the war or to be the brother of the king, as he says, "Would I were in an alehouse in London! /I would give all my fame for a pot of ale, and safety" (III. ii. 62).

In history, the miraculous victory of Britain in the war due more to Henry V's command than to his speech①. The tactics, the manning, and the experience of the soldiers in both the British side and the French side are not explained in the play, and the war scenes make up a minuscule part of the play. Though the British army has much less people than the French army, it gains advantage from the smaller-scale but more flexible army. As Jehan de Wavrin who once observed the battle recalls,

Thus they (the French knight) went forward a little, then made a little retreat, but before they could come to close quarters, many of the French were disabled and wounded by the arrows, and when they came quite up to the English, they were, as has been said, so closely pressed one against another that none of them could lift their arms to strike their enemies, except some that were in front. (Scarf 5)[7]

Strikingly, though the French side has larger-scale army, the queue is too dense that "none of them could life their arms to strike their enemies, except some that were in front". Furthermore, the French army is composed of aristocrats to a large extent, and some of them are even inexperienced before they enter the battle, as Henry V calls, "yesterday dubb'd knights" (IV. viii.425). Henry V's command also plays an essential role in the Battle of Agincourt. Before the battle, he ordered the soldiers to prepare and take stakes with them, which was proved

①For more information about Henry V's army in the Battle of Agincourt, please see Paul Knight and Graham Turner. *Henry V and the Conquest of France 1416-53*. London: Osprey Publishing, 1998.

DOI: https://doi.org/10.30564/jler.v3i3.3105

helpful, as Jehan de Wavrin tells us,

(The French knights) struck in to these English archers, who had their stakes fixed in front of them … their horses stumbled among the stakes, and they were speedily slain by the archers, which was a great pity. (Scarf 5)[7]

In addition, "the French had arranged their battalions between two small thickets one lying close to Agincourt, and the other to Tramecourt" (Scarf 4)[7], which is "very advantageous for the English" (Scarf 4)[7] as Jehan de Wavrin records. Therefore, the miraculous victory of Henry V's army in the Battle of Agincourt does not merely due to Henry V's powerful speech but results from multiple elements, and Shakespeare writes Henry V in a mysterious way not because Henry V in the play speaks to the audience in his age but because the Britain needs a war myth. Shakespeare's emphasis on the power of Henry V's speech in the Battle of Agincourt exaggerates Britain's power and stirs the British's sense of glory. The war to conquer France is indeed a colonial war, but in the play, Henry V claims that the army is led by God and the victory belongs to God, which rationalizes the war, but this discourse is questionable.

3. Henry V Attributes the Miraculous Victory to God

When Henry V learns the death in his army contains merely "Edward the Duke of York, the Earl of Suffolk,/ Sir Richard Ketly, Davy Gam" , and "None else of name: and of all other men/ But five and twenty" (IV. viii. 426). Henry claims that the victory belongs to God, as he says, "O God! Thy arm was here;/And not to us, but to thy arm alone,/Ascribe we all" (IV. viii. 426).What is more, he orders his soldiers not to "proclaimed through our host/ To boast of this or take the praise from God/Which is his only" (IV. viii. 426). Otherwise, they would be sentenced to death. God in the Matthew, however, advocates love and peace, and to love the neighbour is the duty of the Christians, as we can find in the New Testament, "Thou shalt loue thy neighbour, and hate thine enemie. But I say vnto you, Loue your enemies: blesse them that curse you" (Matthew 5: 43). When Henry V says "We are no tyrant, but a Christian King" (I. ii.29), he obviously knows what being a Christian King means. His worship to God also helps to justify the war, as he calls, "for, God before, / We'll chide this Dauphin at his father's door" (I. ii. 32). God leads them to fight, and "Therefore let every man now task his thought,/That this fair action may on foot be brought " (I. ii. 32). The "fair action" led by God, as Henry V believes, will success. Nevertheless, as Mebane reminds us, "Henry V's prayer on the eve of the battle strongly suggests that the king knows that his public justifications for the invasion of France are Machiavellian fraud and that he fears not only that he will lose the battle" (258), Henry V is not sure whether God takes his side and supports his action to conquer France. Spiekerman[9] points out that Henry V's handing over the victory to God makes "the most selfish things seem less selfish" (102), from which we can seen the ideology——by attributing the victory to God, Henry V not only tries to rationalize the conquest of war but also inspires his soldier to continue the colonial wars. This is closely related to the colonial dream in the era of Elizabeth I.

4. The Play and The Ideology of War in Shakespeare's Time

Shakespeare's writing on Henry V[8]and the Battle of Agincourt contains the ideology of war, the beliefs in the English people's minds to conquer other nations, which not only against other nations, but also against God. In the play, the ideology is enveloped by Henry V's powerful speech, which makes the conquest of France seemingly reasonable, as Hunt[4] states, "Shakespeare unconsciously participated in both crafting and advancing a nationalist imperialism" (134). Guo Fangyun[3] further elaborates that the playwright becomes the spokesman for the collective political unconscious in late 16th century England when he uses Fluellen's metaphors of river and Henry V's calling for war to insinuate Elizabeth I's colonial dream (152). The play *The Life of Henry the Fifth* is a tool to stir the British patriotism in both war times and age of peace, as Jonathan Bate writes in the introduction to the play, "Henry the fifth has become synonymous with English patriotism. A dashing young king achieves a stunning military victory against all odds, stirring his men to impossible valour through sheer rhetoric force" (1). Though Britain and France are enemy in the Hundred Years' War, they did not have sharp conflict during the reign of Elizabeth I. Elizabeth I reigned from 1558 to 1603, and France was mired in the Huguenot War from 1562 to 1594. For Britain, the conflict with Spain was the most intense instead. The memory about the glorious victory in the war and the ideal king in the England history is helpful to shape the English people's sense of glory and sense of identity. Though the concept of "divine rights of kings" was fading in Shakespeare's age, and Henry V confesses his commonness in the play, religion and France——the other for the British, still contribute to make his deed mysterious and the British united. Therefore, the play contains the ideology of war, the ideology drives the British to continue colonial activity,

 DOI: https://doi.org/10.30564/jler.v3i3.3105

and constantly shapes and reshapes the ideology of the British in both war times and age of peace.

5. Conclusion

All of these being said, this paper proves that Shakespeare's emphasis on the power of Henry V's speech in the Battle of Agincourt exaggerates Britain's power and stirs the British's sense of glory, and Henry V's handing over the victory to God makes his colonial war seemingly rationalized, which strengthens the colonial dream and unites the British in the age of Elizabeth I. This paper have analyzed Henry V in the play as well as in history, the contradiction between his handing over the miraculous victory to God and God's embracing on love and peace, and the ideology of colonial war in the age of Elizabeth I, hoping to contribute to the discussion on the war and ideology in William Shakespeare's *The Life of Henry the Fifth*.

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DOI: https://doi.org/10.30564/jler.v3i3.3105

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Journal of Linguistics and Education Research
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ARTICLE

Redefining Masculinity: A Comparative Study of Olive Schreiner's *The Story of an African Farm* and Allan Grant's T*he Woman Who Did*

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ARTICLE INFO

Article history
Received: 10 November 2020
Accepted: 25 December 2020
Published: 30 December 2020

Keywords:
Masculinity
Gender Equality
New Man
New Woman

ABSTRACT

Illuminated by the idea that like women, Victorian men often felt the need to transgress or redefine the gender roles society assigned to them, I compared two distinguished New Women fictions *The Story of an African Farm* written by the pioneer New Woman Olive Schreiner, and *The Women Who Did* authored by Allen Grant to see how male characters embrace new models of masculinity. With a feminist perspective and a close textual reading approach, I intend to argue that the efforts male characters paid in redefining gender roles in embracing womanhood as free, fearless, and independent, accompanying them with love, understanding, and support have concerns for the integrity of both woman and men, and will lead to a healthy and beautiful human life.

1. Introduction

In *Woman and Labour,* Schreiner believes that sex relation between man and woman is the basis of human society whose integrity will lead to a healthy and beautiful human life (Schreiner "Woman" 6).[9] Women who learn to respect themselves will not sell themselves to marriage for a stable life or higher social status. Mary Wollstonecraft also believes that when women gain independence in marriage, it will also benefit man because the peace of mind of a worthy man would not be interrupted by the idle vanity of his wife (Wollstonecraft 186).[11] John Stuart Mill also approves woman's independence while he warns that woman who joins in any movement without men in considerable number are prepared to join them in the undertaking makes herself a martyr (Mill 193).[6] To summarize their main points, we may see that men and women share combined interests. The social role of women deeply affects men, the understanding and support from men are also crucial for woman's social and political liberation.

Womanhood as free, strong, fearless, and tender will probably be found in the heart of the New Man and an image of the most fully developed manhood also haunts the heart of the New Woman (Schreiner "Woman" 66).[9] In the first New Woman fiction *the Story of an African Farm,* Olive Schreiner presented the two possible New Man: Gregory Rose and Waldo. With the rise of New Woman, the term "New Man" is inevitably called out as the companion of New Woman who will aid her in woman's emancipation with respect, understanding, and love. The quality of New Man is evident in the male protagonist Allen Merrick in Allan Grant's novel *the Woman Who Did*. This essay chooses to compare two works *the Story of an African Farm* and *the Woman Who Did* to see how Schreiner and Grant present their male

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 DOI: 10.30564/jler.v3i3.3367

characters in rebuilding gender modes. In the first part, this essay shall focus on the characterization of Gregory Rose and Waldo where Schreiner explores alternative modes of masculinity. Both Gregory and Waldo end tragically, but their tragedies can be seen as a spur for more potential New Man to come onto the stage. In the second part of this essay, the focus shall be turned to Allan Merrick, whose love, understanding, and respect for Herminia's highest aspirations succeed in shattering his traditional masculine beliefs and bringing the New Man. Finally, this essay shall come to the conclusion that the effort of both man and woman in building an equal gender relationship free from traditional gender modes will benefit the whole humanity.

2. Potential New Man: Transformation of Gregory Rose

Though Gregory Rose appears later in the novel, he draws no less attention than the protagonists, Waldo or Lyndall. When Lyndall first meets Gregory, she comments on him as "There goes a true woman— one born for the sphere that some women have to fill without being born for it…how pretty he would look sitting in a parlour, with a rough man making love to him" (Schreiner 79). [8] Lyndall associates Gregory with feminine features because she sees in Gregory the potential to transgress his allotted sexual place.

Gregory's capacity to explore and realize his feminine potential towards sympathy and healing is central for him to evolve towards a New Man (MacDonald Chapter 5).[7] His feminine potential is not fully released until he disguises himself as a nurse to tend for Lyndall in her last days. When he lifts Lyndall, she is so grateful because other people hurt her when they touch her. His gentleness and his devotion to Lyndall are most evident when he as an inexperienced man is praised by the doctor as "the most experienced nurse he ever came into contact with" (Schreiner 115).[8] The shift in his masculinity invents in him a new, more human quality because he tends for Lyndall with pure generous selfishness, regardless of the social roles and norms that define him, without asking for any return, "he could feel its weakness as he touched it. His hands were to him glorified for that service" (115). Lyndall's struggle with unbearable pain strikes in Gregory's heart the burning pain that makes his heart bleeding. Lyndall's pain from childbearing is imperceivable for man. But Gregory can feel it and with his gentleness and devotion, he aspires to heal it. When Gregory kneels down and takes the little foot of Lyndall in his hand. He finds the foot that once infatuated him become "swollen and unsightly, but as he touched it, he bent down and covered it with kisses" (119). He rubs the foot to release Lyndall's pain, trying to heal her with his pure love. The ability of sympathy and healing enables Gregory to understand woman's suffering and their longing to be relieved from it thus promote in men the longing for social changes. Only when men learn how it feels to be helpless and to be forced into dependency can they fully understand women's predicaments (Showalter 152).[10]

Gregory does not initially seem to be a potential New Man when he believes manhood is gained through female subservience (MacDonald Chapter 5).[7] Out of traditional manliness he regards Lyndall's horse-riding as queer and considers "if a man lets woman do what he doesn't like he is a muff" (Schreiner 84).[8] However, when he proposes to Em, he embraces alternative masculinity because he doesn't impose his will on her, or arrogantly assume Em should love him back and make herself deserve his affection. In contrast with traditional masculinity that is seen in the stranger who comes for Lyndall. The stranger considers his proposal to Lyndall as a condescending kindness to a girl without wealth and position. In Lyndall's ironic description. "when you ask me to marry you, you are performing the most generous act you ever have performed in the course of your life" (98). Unlike the stranger, Gregory's uncertainty on his ability to win love, his emotional sensitivity, and feminine sensibility are signs of his respect for the other sex. When Em accepted, he doesn't take it for granted and think himself well-worth her love. Maybe that is why Em once talks to Lyndall "Our hearts are so cold; our loves are mixed up with so many other things" (72). On Gregory she says "But he—no one is worthy of his love. I am not. It is so great and pure." (72).

When Lyndall decides to relinquish Gregory and go with the stranger. She went to the grave of Waldo's father confessing that "I cannot bear this life! I cannot breathe, I cannot live! Will nothing free me from myself…I want to love! I want something great and pure to lift me to itself" (100). It is worth noticing that Lyndall describes the possible salvation of her from an unbearable life is "something great and pure" which is once used by Em to describe the love of Gregory. It can be inferred that only men like Gregory can save Lyndall from breathless restrictions in social life.

3. The Shared Aspirations of New Man and New Woman

Another potential New Man is Waldo. In Waldo and Lyndall's reunion, he comments that Lyndall has changed,

DOI: 10.30564/jler.v3i3.3367

his attention is put more on her intellectual development than on her appearance because the first question he asked her is "Have you learnt much?" because he puts in mind that Lyndall once said, "When I come back again I shall know everything that a human being can." (Schreiner 73). [8] He believes in Lyndall's ambition and approves of er ability in doing so.

In Waldo's character we see an unusual combination of adult anxieties and childish naivety (MacDonald Chapter 5).[7] Waldo rejects traditional manhood by remaining as a child in his soul, he also has adult's concern because he is sensitive to all human suffering and highly sympathetic on woman's plight. He urges Lyndall to take action for the new time to come when men and women love as equals as soon as each woman's life is filled with earnest, independent labour (Schreiner 78).[8] Waldo encourages Lyndall that "When you speak, I believe all you say; other people would listen to you also." (78). Waldo's understanding and respect for Lyndall's ideals and his compassion for woman's plight make him a New Man. But his tenderness and compassion make him unfit for the world of masculine competition (MacDonald Chapter 5).[7] He is disillusioned from his journey in a world of oppression and brutality. It is Lyndall's immaterial, transcendent presence in his life that keeps him from losing his soul. Only Lyndall is able to appreciate the depth of Waldo's character, this is why Lyndall and Waldo may form a rare friendship of New Man and New Woman. When they communicate in a pure, sincere way, their minds are not disturbed by social and sexual inequalities.

In the light of Waldo and Lyndall's friendship, this essay shall explore the friendship between Herminia Barton and Allan Merrick in *the Woman Who Did*. Mary Wollstonecraft comments on friendship as the most sublime of all affections because it is founded on principle and cemented by time. (Wollstonecraft 95).[11] Herminia and Alan's friendship is founded on mutual esteem. They remain friends because Allan understands Herminia's ambition to be a free woman and her rejection of marriage without equality. Lyndall and Herminia's thoughts merge when they both reject marriage that is based on women's subordination. Lyndall thinks marriage for women means to "put my neck beneath any man's foot" (Schreiner 73). [8] Herminia regards marriage as slavery. She can't marry when marriage still demands women's surveillance and defends men's supremacy. Both Lyndall and Herminia believe that women shouldn't enter into a loveless marriage and sell themselves for a ring, a new name, and a higher social status which equals prostitution. As Lyndall declares that "Marriage for love is the beautifulest external symbol of the union of souls; marriage without it is the uncleanliest traffic that defiles the world" (76). Both Lyndall and Herminia strongly reject entering into a relationship that will threaten one's individuality and freedom. Herminia is luckier than Lyndall because she met Alan with whom they can love each other on perfect terms of equal freedom.

Herminia's face strikes Alan Merrick as "above all things the face of a free woman…Something so frank and fearless shone in Herminia's glance" (Grant 2).[4] It is rare that a man whose first impression of a woman has its main focus on the moral and spiritual side of her being. It is rarer for a male writer to characterize his male protagonist as one who is able to appreciate the highest loveliness in both face and form of a woman and love her from her physical, intellectual, emotional, and moral aspects with equal attentiveness. "As her eye met his, that Alan, who respected human freedom above all other qualities in man or woman, was taken on the spot by its perfect air of untrammeled liberty" (2). When their eyes meet, the courage and nobility shine in Herminia's free soul arouse in Alan the sense of liberation, they identify each other as the same fully rounded and harmonized human creature. Their souls are attracted to each other because they share. the highest nature in which intellectual power and strength of will are combined with infinite tenderness and wide human sympathy (Schreiner "Woman" 6).[9] Herminia means for Alan ideal womanhood that he has never seen before. As Schreiner notes in *Woman and Labour*, ideal womanhood as free, strong, fearless, and tender is engendered in New Man's imagination by his own highest needs and aspirations (66).

When Herminia rejects Alan's marriage proposal, she insists on forming a relationship with Alan as free love to set a revolutionary example for future generations. The suggestion frightens Alan because it means for Herminia an inevitable martyrdom. Though Alan believes to honor marriage and disgrace free union are "ignoble masculine devices to keep up man's lordship" (Grant 16).[4] He finds it unbearable if Herminia is put under the meanest and grossest judgments from people who misunderstand them. His hesitation comes not from worries about his position and prospects, but from the unwillingness to ruin Herminia's reputation. For Allan, "to save Herminia from the faintest shadow of disgrace or shame he would willingly have died a thousand times over" (13). It tortures him so much in making a decision. On the one hand, he cannot bear to bring shame and degradation to Herminia. On the other hand, He doesn't want to stand in Herminia's way to deter her from realising her highest aspiration when he respected her so much for her generous concern for humanity (13). At last, traditional manhood in his

 DOI: 10.30564/jler.v3i3.3367

character turns more and more forcibly on him and he decides to be Herminia's guarding angel and save her from martyrdom. To be a guardian angel is a typical idea of traditional masculinity shaped by the pressures from a patriarchal world which lead modern men to exhaustion and disillusionment. Herminia tries to convince Alan's brain, intellect, and reason that their hearts of love and duty will stand strongly against convention. With her passionate confession on her love for Alan, the old masculine idols in Alan finally yields. He decides to join Herminia and bring their shared principles into practice.

Allen Grant has meditated on the question on New Man: "We have heard a great deal lately about the New Woman. Why so little about the New Man, who must inevitably accompany her?" (Grant "New Man" 1)[5] In joining Herminia in her enterprise after struggles and inner torture, the New Man inside Alan Merrick triumphs over traditional manhood. During their sweet converse and companionship after their sacred consummation, Alan finds "the more he gazed into the calm depths of Herminia's crystal soul, the more deeply did he admire it…Gradually she was raising him to her own level" (Grant 19).[4] It is Herminia who brought Alan to his moral maturity. Many other Alan's male contemporaries are like what Sarah Grand comments in "Woman Question": they are still in their moral infancy, it is women's duty to educate them. (Grand 32).[3] Alan feels he is morally elevated by Herminia's highest nature. As he notes "true woman has the real Midas gift: all that she touches turns to purest gold" (Grant 8).[4] Herminia has the power to raise Alan's nature to approach her own high level.

Allan Grant successfully gives us a well-developed New Man, though unfortunately, he dies in honeymoon. Alan leaves absolutely everything he possessed "to my beloved friend, Herminia Barton" (32). In Alan's dying words, he addresses Herminia as a beloved friend because he wholeheartedly supports Herminia's rejection of a marriage that threatens her independence and integrity. He carries their shared values and practice them to the last moments of his life. Though Alan dies young leaving Herminia alone in her enterprise, he is always the one whose transcendent existence in Herminia's memory gives in her endless power to endure the storm on her way to the emancipation of woman. Though Herminia ends up with suicide, she is lucky comparing to Lyndall, because she loves and is loved by a man who well deserves her love. Burdett noticed that Schreiner's portrait of the 'New Man' will, at last, deserve and meet women's complex love but she will, nevertheless, relinquish (Burdett 89).[1] Neither Gregory nor Waldo wins Lyndall's affection. However, both Waldo and Lyndall die with their souls keep on looking forth, uncompromising to social norms and restrictions. The tragic endings of New Man and New Woman may be considered as failures in their time, but they can also be seen as resistance against social corruption. Their death also carries Schreiner and Grant belief that their suffering will pave the way for social changes. When the equality of the sexes is reached, man will welcome to his home a sympathetic companion and a loyal friend (Dixon 266).[2] Both women and men's effort in redefining gender modes will benefit the whole humanity.

4. Conclusion:

In conclusion, both *the Story on an African Farm* and *the Woman Who Did* provide for us with hopes of "a closer, more permanent, more emotionally and intellectually complete and intimate relationship between the individual man and woman" (Schreiner "Woman" 6).[9] Both Schreiner and Grant envisage alternative modes of masculinity in the New Man. Having explored how Gregory's departs from traditional manhood in fully releasing his feminine potential to the ability of sympathy and healing, and how Waldo shares deep sympathy with woman's predicament by encouraging Lyndall to take actions for a better future to come. we may understand the necessity of New Man to come as New Woman's companion to support her in social and political liberation. The friendship of Alan and Herminia offers us glimpses of an ideal sexual union where women's highest aspirations are fully understood and respected by her companion. Schreiner and Grant's exploration of new gender modes opens for us a hopeful vision of the harmonious relationship between future men and women.

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 DOI: 10.30564/jler.v3i3.3367

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Declaration

v Conflict of Interest

Examples of conflicts of interest include (but are not limited to):

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ISSN 2630-5097

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