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The Notion of Home in Domestic and Neodomestic fiction
Case Study : Jane Austen *Pride and Prejudice*(1813) and
Kate Atkinson *Behind the Scenes at the Museum*(1995)

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Abstract

The present dissertation aims at discussing the notion of Home of domestic and neodomestic novels. Where as opposed to what it should mean – comfort, convenience, stability and security – the long-standing doctrine of home seems to be reversed .By examining Jane Austen’s telling novel *Pride and prejudice* and Kate Atkinson *Behind the Scenes at the Museum* The study shows how Their works depicted women’s suffering and their relationship within the domestic sphere. Both Jane Austen and Kate Atkinson’s novels explores daughters struggling to perceive their mothers within the context of the Victorian era and post-war Britain. In this regard this dissertation is divided into three chapters. The first chapter an overview of the domestic and neodomestic genre, its aim is to present the notion of domesticity and family within domestic and neodomestic fiction; the second chapter deals with the notion of motherhood and the nature of relationship the mother-daughter has in one of the works under study ,the aim is to analyze how Jane Austen’s novel *Pride and prejudice* explores the maternal bonds with their children specially their daughters. Finally the third chapter is concerned with the analysis of Kate’s Atkinson *Behind the Scenes at the Museum* focusing on the status of women and their attitude toward womanhood and domesticity and how family is no longer a steady foundation but a complex web of marriages.

Key words:domestic, neodomestic fiction,marriage ,women ,domesticity ,oppression.

General Introduction

British fiction is peculiarly rich in content and diversity, since it reflected and echoed the social, economic and political changes that Britain have witnessed ; authors attempted to treat a wide range of issues and tried to investigate the hidden reasons behind such changes and its outcomes both on society and individuals, there for marked a rapid development in authorship and readership. In a patriarchal society women had a great deal of attention and scrutiny, so when entering the world of literature, she introduced the female character by representing their struggles which resulted in the emergence of different genres and subgenres concerned with society structure, home and family.

Since the backbone of society is traditionally closely linked to feminine love (romantic or maternal), home became the focus of authors attention who devoted themselves to understand and set an ideology of motherhood; this ideology emerged and become the correct foundation of ‘maternal excellence.’ Since these mothers are the responsible figures for the children’s learning particularly daughters, what helped promoting that ideology was the emergence of conduct books and novels concerning manners and other literature forms such as conduct books ,setting the standards for all mothers to be measured.

In opposition to the common attempts to idealize and spread the notion of motherhood, *Pride and Prejudice* by Jane Austen seem to break the rule of the domestic fiction where she offers a deep view on the relationship between the inhabitant of the house so the readers can see how these relationships affect the heroines, since it is widely known that children affect and get affected by their parents which is the same case in Austen’s heroines. For example, the reader might notice how a certain character traits is similar to that of one of the parents, yet the parent in *pride and prejudice* are far from ideal ,in Jane Austen’s work what seem to be the appropriate way in childrearing was very different and created a great deal of distance between parent and child.

The successful Contemporary British author Kate Atkinson wrote an outstanding novel where the notion of home, womanhood and motherhood is questioned by characters behaviours and attitude toward each other and toward household, where Home is no longer a stable zone, Kate’s view on motherhood and marriage is seen as a series of hardships that weigh women down.

In this work we are going to discuss the following questions:

What is domesticity?

How Was domesticity portrayed in domestic fiction?

What is the neodomestic fiction?

How was the notion of home depicted in neodomestic fiction?

How is motherhood represented in *Pride and Prejudice* by Jane Austen?

How is motherhood represented in Kate Atkinson's, *Behind the Scenes at the Museum*?

How does marriage affect the mother-daughter relationship within the two former works ?

To answer these questions the following hypothesis must be taken into consideration

- Domesticity is the women's occupation and role within the household
- Domesticity was positively portrayed and praised within domestic fiction in order to encourage the young girls to and teach them how to manage their housekeeping duties
- Neodomestic fiction is a genre that reads domestic novels alongside feminist geography and literary analysis.
- Home was seen as a women's sphere, similarly to the feminist view home is the reason behind their oppression where she had to do unpaid work
- The representation of motherhood was opposed to what is usually seen as a shelter who bears and feed her kids , food and love
- Motherhood in *Behind the Scene at the Museum* is showcased in a very negative way where the motherfeel sad and always complaining about the housework and their miserable life.
- through exposing marriage to critique the closely related themes of marriage, obligatory sexuality, motherhood and housekeeping Jane and Atkinson create a dysfunctional environment, where the characters have painful experiences related to the "drudgery of domestic life."

The aim of this dissertation is to examine how Jane Austen and Kate Atkinsonn reconstruct the well-established notion of family home as a comfortable, protective place and space of femininity; so ,neodomesticity is portrayed through different means in both novels.

1.1 Introduction

Home reflects our self-image to our society, that's one of the reasons why people were and are still looking for the proper upbringing of their children which encouraged writers to write a lot of books in which they offered multitude of ways they saw successful in creating a lasting bond with their offspring.

The first chapter is a review of domestic and neodomestic fiction, by examining women's place in society and their role at home and how family is portrayed within these two different genres in an attempt to show how and why these two literary genres emerged. Home can be regarded as the most proper, legitimate and safe place for woman, and the first step would be a start with domesticity moving to be an introduction to domestic fiction and how home family and the status of women are represented as Elaine Showalter denounced that a good mother was 'a perfect lady, an Angel in the House, contentedly submissive to men but strong in her inner purity and religiosity; queen in her own realm of the home' (literature of their own (Showalter, 1977, p14) .another important point is the overview of Neodomestic fiction and the characteristic defined by it without forgetting the portrayal of home and family .

1.2 Domesticity

The emergence of domesticity as an ideology backpedals to the eighteenth century and keeps on being integral right up 'til the present time, since home and work were separated according to its specific function and values. Home including family life was associated with the private sphere while the public space was identified with work, politics and production, this distinction was a one step back for women since the differentiation between public and private spheres was also gendered according to Miriam Peskowitz domesticity is about 'the relations of women, labor, and home'; this ideology legitimated the new gender inequalities. The public sphere was seen as masculine whereas the private sphere was considered as feminine and categorized as such (the 'proper' place for women) these women were not to work outside home so subsequently becoming economically fully dependent on their spouses and their live was characterized by their status whether as wives or mothers. Since, in the 19th century the role of mother had been romanticized. Motherhood was no longer simply a reproductive responsibility. Domesticity and motherhood were considered as sufficient emotional fulfillment for many women, who regarded domestic life as a 'sweet vocation'.

These ideologies of domesticity reinforced the relation between femininity and the home playing an important role in convincing women that their domestic duties were 'natural', Leonora Davidoff and Catherine Hall recognized how English evangelical Christian groups in the nineteenth century promoted the idea that the home was "*the basis for a proper and moral order*" which provided a haven from the amoral public sphere, in the nineteenth century magazines and books written for women started to praise motherhood, domesticity as the proper work of women so based on that idea. Some feminists such as Catherine Beecher claimed that , women should be given more power and the authority to arbitrate on public sphere matters because their investment in domesticity made them morally superior to men and separated them from qualities reinforced by their isolation from the immoral public sphere. While according to Friedan, suburban women were suffering from the feelings of failure, nothingness, and of being completed. According to feminists domesticity harmed women psychologically because housework caused fatigue and breakdown therefore women lost sense of their own identity because they could see themselves only as wives and mothers. Along with Friedan, many second wave feminists believed the only salvation for women was to reject their investment in domesticity. Friedan advised women that in order to get a 'real' identity, they need to pursue higher education, get a career in order to perform a significant role in the public sphere. Oakley had the same idea when she argued that housework denied women any real sense of identity.

Marriage bespeaks woman's growth and respectability, but motherhood was a proof that she had stepped into the world of virtue and fulfillment. For a childless woman, she could be labeled as inadequate, since hitched woman were expected to be mothers and the childless single woman was a figure to be pitied.

1.3 Domestic fiction

Domestic fiction is a genre written by women, associated with women, and deals with women. Its main focus is mostly set on the daily domestic lives of young girls as they grow up to become responsible adult females, by promoting life lessons that the British society considered useful while feeding their female readers and indicate how their lives as wives and mothers is portrayed. The word "domestic" may refer to a cosy home and a restful family life so that domestic fiction can mainly be defined as home-centric novels that focus on the relationship within a family, therefore a novel that does not address the relationship between all members of family would probably be better classified under a different genre

. In *Desire and Domestic Fiction*, Nancy Armstrong traced the history of Domestic Fiction within 18th and 19th century British women literature and linked it to the rise of the English middle class, political power, sexual relationships and how one thinks of each other as individuals.

This genre became popular among women readers during the middle of the nineteenth century; it began with Catharine Sedgwick's *New-England Tale* (1822) and remained a dominant fictional type until after 1870. Written by Susan Warner and published under the pseudonym Elizabeth Wetherell, *The Wide, Wide World* is claimed to be the first novel that established the genre domestic fiction since it manifests all what this genre is ought to be, since the heroine is the epitome of how a young woman was desired to be in the nineteenth century's society; she is an obedient unselfish young girl who does not object to her parents. Elizabeth Wetherell was the image of the ideal Victorian young women with perfectly ladylike behavior and start discovering how to become 'domestic' and require household managements. This fiction also called 'sentimental fiction' became the popular genre for British and American girls however many novels have been criticized for reinforcing the image that women must stay at home rather than empowering women to live a fuller live away from restrictions.

Monitored and guided by events and one main setting, characters in domestic fiction are often powerful and autonomous in running their house and affects the relationship of the entire family, these characters are women with feeling of lost or disarray, they therefore start looking for a grabable home where they can find their true self and show off their housekeeping aptitude and most importantly their obedience, this image of an ideal women was a representation of how young girls should rather be a reflection to their states than to the horrendous imagine of society and be a guide to a successful family environment where the woman manages the domestic duties raising children and teaching them to become effective members in society, so these characters called for the British Home which was supposed to be

a "little heaven" and a relief from society's pressure where one can easily be himself once he is between the walls of his Home.

Domestic fiction portrayed the women position in society as the one who makes the house a home, grow the sperm into a child, and turn vegetables into a splendid meal, she is the body of society, the promoter of moral standards by which characters are judged and reflected on through their lives, the hybrid nature of society made it a good stand for writers in which they did not only create virtual societies but also set their own standards in them.

The domestic heroines are not expected to focus on finding a husband since according to society a women longing for the company of men meant that she might be suffering from a worrying sexual appetite. Women were assumed to desire marriage not to get a sexual or emotional satisfaction rather than to become perfect housewives and mothers, most of the female character usually get married in their early to mid-20s after being prepared on how to manage housekeeping and be a proper lady to ensure that her husband is comfortable after his long lasting battles in the savage outside world, this kind of fiction is but an extension of the Victorian literature since they both show cast women's life – womanhood ,housewifery, motherhood- and role at home along with the skills needed to run a neat domestic arena . These novels were more of an education purpose to teach and influence the new literate young women who at that time despite their good level of education were not given opportunities to step up in the public sphere.

1.4 The notion of home in Domestic Fiction

Home is the most important place in human life ,it has always been considered as a private, secluded space of settlement, to sleep, prepare food and most importantly, a cradle of the loving arms ; detached from the public arena, when talking about Home one might think that it is a dwelling place that belongs to couples who “settled down” in marriage in an attempt to stabilize and establish a relation on a permanent basis ; while different interpretations of marriage are in fact comprising the various ways we walk through to make it work by both husband and wife, this domestic sphere has been seen as a proper occupation

for women, -shielded and separated from the danger of the outside world in which men exercise their power -, woman had to marry young in order to fulfil their task to raise a family ,take care of her partner and making from home a sphere of domestic order,

Home is the setting in domestic fiction, where the main character, “a female heroine”, lives happily, fall in love and get married where safety and stability are two major aspects to be fulfilled, the characters are often surrounded by the idea where the mother or wife should take care of the family, since putting on the spot themes that go under housekeeping process and domestic fiction gives a close up look at what lies inside the domesticating walls and its relation to both characters and society.

Society is a playground for individuals, we tend to share our lives, experiences and exchange the personalities assigned to us the same way characters are related within fiction, these enormous similarities are the key to a well written Domestic Fiction where again Home is represented not only through the writer's views but through the same characters with which the Society is contracted.

1.5 Family relationship

People during the Victorian era were obsessed with the ideal of family and home. During this time home became an emotional bulwark against the commercial cruel world. The Father was the master of the household, sitting at the head of the table during meals with his subjected wife and kids who are supposed to be seen but not heard during meals. Domestic fiction was a guide to the Victorian family on how to live in the right way according to society standards , specially for the mothers who - were given the epitaph "angel of the house" - were responsible for the moral education of their children as they teach them to become effective members within society .Alfred Lord Tennyson convey the wife's job to sustain home : "Man for the field, woman for the hearth, man for the sword and for the needle she; man with the head and woman with the heart, man to command and woman to obey; all else confusion."

Most domestic novels portrayed home as the female’s proper place where they were always seen as subjected helpless, locked from the civic world and not allowed to work outside home to contribute to finance the family, these novels reflected her status within society, where a wife was expected to woo her husband to the benefits of home and family. But, a new version of domesticity was presented through Jane Austen novel *Pride and prejudice*, she, introduced the relationship between family members in a unique way, where

she discussed the different perspectives seen through the brilliant minds of her characters, presenting an opposite version of that defined by Jane Austen in her novel *Pride and Prejudice*; Home is no longer a safe secure place since characters are in a constant conflict and misunderstanding .

1.6 Neodomestic Fiction

Literary fiction witnessed a new focus on the domestic sphere during the twentieths , educated women were trying to balance between their ambition and their domestic duties; novelists went with this genre of domestic realism to depict this struggle and explore the continuity of women's housework and the change via allusion works in which they compare their protagonists with those of nineteenth century novels since most of the protagonists either reflect or were concerned sometimes named after the heroines of Victorian literature such as Austen's Emma.

While domestic fiction is structured around a tension between an ethics of stability and an ethics of progress, the neodomestic fiction of Hadley and Smith, and to a lesser extent Cusk, is oriented towards multiplicity and change, promoting what Jacobson calls 'a politics of instability and heterogeneity' in relation to the shaping of domestic space .Yet not any contemporary novel that deals s the home and homemaking could be or should be categorized as a neodomestic fiction. This genre is more concerned with home as the main plot and homemaking as a key component of the story

Hanson traces the movement of fiction through realism, postmodernism, and the neodomestic but she indicates that these are not progressive stages. The domestic realism of Byatt, Drabble, and Brookner is not an abandoned form but reconstructed in the neodomestic fiction of Rachel Cusk, Tessa Hadley, Kate Atkinson, and Ali Smith..

(Emma Parker, the history of British women writing ,p11)

According to Emma parker a specialized professor in post-war British literature and contemporary fiction new perspectives and views were imposed by contemporary women writers including Kate Atkinson; Tessa Hadley; Rachel Cusk; Elizabeth Taylor and Ali Smith on the significance and true meaning of Home as a relational space which is molded as much as by what lies 'outside' it as what lies within. This fiction along with feminist geographers, do not study home as a place that is not public or isolated, they understand the private domestic arena and public sphere in "relational" conditions, where they interact and are not reciprocally exclusive:

In many respects this fiction epitomizes Kristin J. Jacobson's concept of 'neodomestic fiction', which she defines in terms of three notable

characteristics: its interest in relational (as opposed to oppositional) domestic space, its emphasis on domestic mobility, that is the idea that home, both as an ideology and as physical space, can occupy multiple locations, and its interest in reconfiguring (or ‘renovating’) the traditional home.

(Parker, *The History of British Women Writing's*,2015,P31)

1.6.1 Characteristics

1.6.1.1 Relational space

In geography, the word “space” and “place” have distinct interpretation, the various ways in which these terms are used and debated in geographic literature. “place” and “space” relatively interchangeably, though “place” tends to refer to a more specific location; for example, gendered, raced, and classed space may be used to describe the home (“place”). Jacobson in her book *American neodomestic novels* identified neodomestic fiction as a representation and promoter of heterogeneity and politics of instability. That occupy an ideological and physical space which various contemporary critics defined it as, the “margin” described by bell hooks and what Toni Morrison sees as being “both snug and wide open”; also “a doorway never needing to be closed” (“Home” 9), what Homi Bhabha describes as a “third space,” what Foucault labels as “heterotopia,” and what feminist geographers sees as “relational space”. Since Home cannot be determined by its four walls rather than by the interaction between “inside circle” and “outside space, where they both meet. As the feminist geographer Linda McDowell puts it in her book *Gender, Identity, and Place* where she claims that sees that a home may be physically separate but not isolated and that relational space affects the domestic sphere since it is defined by its relation with the community, Neodomestic fiction portrays different locations and meanings of home which have a strong bound to their recent and historical relationships with surrounding communities.

“A focus on the social relations within a domestic space crosses the boundary between the private and the public, between the particular and the general, and is not, as often incorrectly asserted, a focus on the ‘merely’ domestic or the private sphere” (72–73) the idea of Morrison and Hooks’ of home goes well with feminist geographers’ ideas about relational space. Like relational space, home for Morrison and hooks emphasizes the *interaction* between spaces rather than their *opposition*.

1.6.1.2 Mobility

The nineteenth-century domestic fiction basic plot usually deals with the process of constructing or finding home, “mobility,” bell hooks’s notion that home is not one place but locations (*Yearning* 148) Domestic mobility is key to understanding neodomesticity Thus, the word neodomestic suggests not only a thematic but mainly a ‘literary’ difference: neodomestic fiction is much more keenly aware of being within a certain tradition, and is to an extent critical of this tradition. This critical distance might assume different forms, but is always characterized by a self-awareness that is poetic, narrative, generic as much as simply thematic; what connects the novels in the corpus is a playful, self-reflexive, postmodern ‘literary’ sensibility that is keenly aware of the – partly gender-related – ‘narrowness’ of the kind of genre/discourse they are inscribed into. For instance, in all novels there is a strong

thematic connection between the fictional world the characters exist in and the world of literature, in the sense that dozens of characters read fiction, comment on their use or work in professions related to books.

1.6.1.3 Renovation and redesign

Neodomesticity goes beyond the ordinary hetero sexual home by way of renovation and redesign. While the single-family continues to dominate domestic culture . Neodomestic renovations and redesigns widen the geography of domestic fiction to include more varied family structures and domestic settings it also reconstruct the ideal home, Neodomestic fiction interrogates and expands on the nineteenth-century domestic novel's legacies. As Jacobson puts it out Neodomestic fictions' spatiality and inconclusive endings especially revise the genre's conventional politics. In *Desire and Domestic Fiction: A Political History of the Novel*, Nancy Armstrong explain domestic fiction's politics: "I believe it [eighteenth- and nineteenth-century domestic fiction] helped to formulate the ordered space we now recognize as the household, made that space totally functional, and used it as the context for representing normal behavior".

1.7 The notion of home in Neodomestic fiction

Heaven became Hell for this genre's protagonists; since after world war two when these women got back to their houses leaving the industrial field for the survived men ,felt as they were deprived and started striving for their rights, Home was the basic plot of this fiction which unlike the domestic literature was seen as uncanny, troubled and marked with instability due to the second wave feminism, and the occurring economic and social changes it involved, the concept of family home and the family home altogether was transformed. The weakness of the home, unsatisfied and unsatisfiable bonds – maternal, romantic and familial – was widely conducted in neodomestic novels , As Jacobson puts it, "neodeomestic fiction destabilizes the model home and the roles defined by it". At the same time these changes also created a tension that began questioning femininity and masculinity at their core and their relationship towards the household since women proved that they can do men's job and got involved in the public sphere which encouraged them to leave their spaces . most of these mainly depict the pain and aggression that are frequently hidden behind the closed doors of the home revealing the wronged image of the ideal home and family (dysfunctional home and deficient parents).³

1.8 Family relationship

Taking part outside the Home ,the educated wife and mother started to broaden her perspective and engage in society, while proceeding to shape her involvement's in the public

arena however there is still a strong gender-based division of roles in the modern family ; men are perceived as the chief breadwinners and wives as the main responsible for the home, after work the two working parents whether part time or full time get back to the nest both tired , the woman come home drained each day and still have to fit it all in ,educating and caring for her children, providing her husband's needs , and housework. Neodomatic novels condemn families that represent a reversed image about the ideal family since most novels are full with images of inadequate maternity; and the bad parent-child, husband-wife relationship, the woman's failure in fulfilling their role as mothers and wives properly eventually causes serious problems and dysfunctions, most of these problems run around the kids nutrition and housekeeping skills peeling back the happy cozy home image that has been planted in peoples mind , women are usually frustrated and hate the way their life has turn out as most of them believe that they are not appreciated and their housekeeping routine is not valued unlike men who go for long hours leaving the management of the household to their wife's ,but still considered the head of the family, even though they are a shadow figure to the kids who find and their father's presence at home a disruption of their schedules rather than a normal part of their family life since the father comes from work too tired to play with them , in need of peace and quiet and his wife's service Thus, kids feel deprived of a male role model and lack any kind of interaction with him.

1.9 Conclusion

Despite the common assumption that domestic novels is all about home and ideal women this concept has been questioned along with the family relationship that can contain tension and conflicts and misunderstanding where family members may contend with each other, which is clearly visible in neodomatic works, where the view of the Home is subverted and the relationship among the family members turns out to be full of hatred and mistreatment, not all domestic novels appreciate women since some writers gave a bad representation about motherhood despite the emergence of the first wave feminism which seem very odd since the writers who wrote such books are already moms yet their attention was to show how bad can things turn out if a women does not discipline.

2.1 Introduction

Jane Austen novel represents Industrialism, social reform philosophy; it represents family with unhealthy bounds questioning whether. It is possible for home, family or language to provide safety and stability for humans, this chapter aims at discovering the relationship people have inside the house where they interact and the way *Pride and Prejudice* represents domestic fiction since Jane Austen's heroine combine the perfect sample for representing domesticity and mother-daughter relationship.

2.2 Jane Austen

Born on 16 December 1775 in Steventon, Hampshire, England, the seventh child of a family of eight children Jane Austen is the daughter of George Austen, and Cassandra Leigh-Austen. With no autobiographical notes or diaries and much of her letters have been destroyed, we only know the life of Jane Austen through the remained 160 letters she wrote to her sister and other members of the family; even though her life was short she managed to write a number of outstanding romantic stories; Jane Austen a woman whose intelligence and strong personality go beyond those of all who surround her grew up in a large family, surrounded by seven brothers and a Sister, Inspired by her family her novel *Pride and Prejudice* was an echo; since Bennet family with five daughters is the largest family described in her novels.

Jane Austen's novels represent the Victorian era by excellence, her works were the centre of debates for many years; the heroine Austen have created constructed her own point of view concerning marriage and social life, providing a clear image about women presence within society Furthermore her novel is full of themes of marriage, love, household, gender issues and social class which also seem to constitute a vast and rich base of raw material offered to the talented novelist. one of the reasons why her novels never get old and pull it readers back to read it again and again.

2.3 *Pride and Prejudice*

Pride and Prejudice, examines the lives of five women living in the late eighteenth and early nineteenth century. During this period in time, women were expected to be both obedient and subservient. Their only concern was to get married and have children and were rarely acknowledged and appreciated. The novel's main character Elizabeth Bennet, is the opposite to what it seem the portrayal of the ideal woman. An intelligent and opinionated

ambitious young lady, who in the end, chooses the life of the nineteenth century woman. The strong Elizabeth steps out of the shadow of most women in her society who during this period were fully dependant and seen as inferior to men and subjected to their will. Elizabeth did not choose to marry for money, but rather, chose love, showing that the ideal was not necessarily the most desirable. While it was bold for a woman to declare her own opinion.

At that time in history as it was brave for Jane Austen who created a debate by suggesting that these characteristics were desirable; Austen was telling women that their own opinions were valid. Moreover, contrary to the common practice women should marry for love not wealth. Charlotte, Elizabeth's friend, is portrayed as weak since she chooses money over love. In contrast, Elizabeth her mother's least favourite chooses love eventually finds happiness; the writer shows us that the choice of love over money is the smarter one and the foundation of marriage should be love, not money, unlike Elizabeth Jane, is portrayed to be an ideal woman who is very beautiful and optimistic and obedient also marries for love, but does so without the pride or prejudice of her sister.

The critics seems to agree on the fact that social behaviour of the heroines is negatively influenced the lack of a relationship with the parents ;how women with lack of education can be an embarrassment to her family therefore get a bad reputation which eventually will make her have hard times to find and be accepted by a good mate

2.4 Marriage

"It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife'' (Pride and Prejudice,p4)

Marriage is a conjugal union of two different sexes for the purpose of procreation and child rearing and it binds two hearts, two souls and two families,, in a relation that putatively endures until death; if it is based on love, filled with trust and respect, couples are willing for an adjustment and sacrifice, yet it can be cut short by divorce and is convulsed by suspicion and ego. During this sacred relationship a lot may happen; change in personalities, social status and the relation itself, since marriage is never free of conflict, a couple must endure and manage the problems to preserve the relation and keep the spark alive.

The definition of marriage varies from one culture to another, but generally it is an institution in which the relationship is acknowledged. In some cultures, the couple must get married before pursuing any sexual activity. Many reasons urge people to get married: it can be social, libidinal, religious, emotional and sometimes financial reasons. Who they marry may be affected by socially determined principles or rules of incest, parental choice and individual desire. In most parts of the world, nineteenth-century marriages are arranged and preoccupied with social advantageous purposes. In *Pride and Prejudice* there are several contrasting attitudes toward marriages; marrying for money, for the satisfaction, marriage that is based on appearance and marriage for love; marrying for social advantages was a big deal back in the nineteenth century; Lady Catherine de Bourgh wanted to marry her daughter with Mr Darcy as they are from the same rank and possess a huge fortune "My daughter and my nephew are formed for each other. They are descended, on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient -- though untitled -- families. Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune." (Austen 321)

The four marriages that take place in the novel are: Mr. Wickham and Miss Lydia Bennet, Mr. Bingley and Miss Jane Bennet, Mr. Collins and Miss Charlotte Lucas and finally Mr Darcy and Miss Elizabeth Bennet. Marriage is important and a must for these females because if they did not find a husband, they would be a burden on their family. In the Bennet's girls, if they did not get hitched with a good male, the entire estate would have been passed to Mr Collins and the family would have been kicked out onto the streets after their father's death. At first, Mr. Collins and Charlotte's marriage represent the marriage for money attitude, the common belief was that women are financially and socially dependent on men. It is very ridiculous that in such a matter of marriage Mr. Collins considers that marriage is but a deal as he states; "Elizabeth's portion is unhappily so small that it will in all likelihood undo the effects of [her] loveliness and amiable qualification, and prevent her from ever receiving another offer of marriage" (*Pride and Prejudice* 102)

Mr Wickham and Lydia's attitude toward marriage is the basest amid the others and it is only based on physical attraction. She is totally controlled by her desire so she elopes with him, and eventually their marriage disintegrates, the eldest Bennet daughter is intelligent, considerate and beautiful but she wants to marry for love, she realizes that, as the oldest daughter, it is her responsibility to secure the future of her younger sisters by marrying well. Jane's pride and prejudice represent one of the greatest love stories Elizabeth and Darcy relationship overcome to many obstacles in order to be together; at first Mr. Collins proposes to Elizabeth presuming that she will not reject his proposal as he is a suitable a wealthy man and a dream of every woman however Elizabeth refuses his proposal saying " *you could not make me happy* " here Jane expresses her own view on marriage through Elizabeth, that marriage should be based on love not money; the heroine is not sure about the validity of such a marriage that should be based on respect, care and understanding and Collins wealth is not going to make her happy there for may not last since they are not attracted to each other, However Darcy and Elizabeth's relationship is very different it is based on understanding, true feelings, Elizabeth does not want to marry Mr. Darcy for his wealth at first she refuses his proposal because she forms a false idea about him.

Marriage is very important and as it is stated above there are four different marriages in Jane Austen's *Pride and Prejudice*. The four marriages are represented in a very amusing way and every character has its own reason for marrying. The first marriage which is between Mr. Collins and Charlotte Lucas is quite interesting since it represents a non-ideal marriage. Each character accepts marrying for his/her own reasons. For Charlotte she accepts marrying Mr. Collins just for financial purposes these reasons can also be seen in our society nowadays. Charlotte accepts to marry Mr. Collins a man whom she does not love at all because of his social status and she has no income, she is afraid of hunger and suffering she thinks that she is a burden to her family as she has no income therefore her chances to find a well husband are very poor even though securing the financial future is important what this character neglects is that having a peaceful, happy life is more important. Since money does not guarantee happiness if we are not in love with that person.

In the other hand Mr. Collins an absurd man, does not have a good reason for marrying he decides to get married just because his sponsor Lady Catherine de Bourgh asked him to find a spouse. At first he is interested in Jane, but when he finds out that Jane will soon be engaged he moves to his the second choice Elizabeth. And when Elizabeth rejects his proposal he chooses Charlotte. The most important thing for him is that he gets married which is very ridiculous because marriage must be based on love. Mr. Collins and Charlotte marriage teaches us that we should think carefully before we decide to get married and should find the right one to share our life with one cannot deny that financial is not important but it is not the main or the only reason.

Wickham and Lydia is the second marriage that is also not based on love. Like Charlotte, Wickham only marries Lydia because Mr. Darcy offers him money, while Lydia the young girl with no experiences is too excited to get married with the military soldier because of sexual desire. Same as marrying for money Many women get driven by their feelings.

Different from the other marriages is Darcy and Elizabeth's overcoming through struggle of pride versus prejudice, the pride of Darcy and the prejudice of Elizabeth. Jane Austen tells the readers that a relation based on love can endure all kinds of hardships. Unlike Collins and Charlotte, Wickham and Lydia and compared to the others relations on the novel their relationship is developed based on Love since what they share is true love and trust; unlike social acceptance, financial or sexual desires that could easily disappear, love lasts forever. Marriage is supposed to be a happy long lasting relationship with no what so ever purposes. Despite Darcy's proudness and Elizabeth's prejudice a bridge has been built and unified them despite their different class. In construct to the marriage of Lydia and Wickham. Who belonged to the same social class ended up in a insufficient relationship which gives us a proof that sometime even choosing someone with the same-character does not really create happiness. All other characters did not really have a happy ending, except for Elizabeth and Darcy whom their relationship has a happy ending in the story since it was fed with respect and love. Something that was not taken into consideration with the other purpose of marriage.

In the nineteenth century's society women had a low status within society where marriage is but an option for them to keep their dignity and gain respect. Yet in the other hand, Elizabeth refutes this concept by portraying the fair honest characteristic and virtue. The

character struggled throughout the novels against her obstinate mother and managed eventually to find the love despite her lack of dowry.

Wifery means that a woman's is completed and mature; however motherhood signified that she had stepped to the world of virtue and accomplishment. For a woman who is unable to give birth to children meant she could be labelled as insufficient and inadequate because it is very important for a woman to provide an inheritor to carry the name of her husband .

2.5 Motherhood

Most of Jane Austen's novels go around daughters not mothers that are mostly represented as absent or insufficient and who in most cases are silly, inadequate and unqualified to be a role model for their daughters. From Mrs Dashwood, Mrs Price and her substitutes, Aunt Norris and Aunt Bertram, and of course the most annoying character Mrs. Bennet the querulous mother of five daughters, even so the mothers are important and affect both the plot and the development of the heroine. The novel focus on a sensitive period in these women's life when she is about to start up her own family and should likely to feel close to her mother. Falling in love and marrying means that the women needs her mother guide and affection since getting married means that the daughter's movement away from home and her family .

These novels show cast the character of the parents in way that makes it possible to compare them to their children and see to what extent they can affect them and their actions can be the result of the upbringing they have received. Moreover, by comparing the characters and actions of the parents to those of the children an astute analysis can be made of.

Pride and Prejudice' heroine has indeed the worst mother with a disastrous mothering skills; Mrs. Bennet is a silly woman who constantly embarrasses her daughters, her love for money and bad manners affect the girls and leave a negative influence on them, specially that she was the only responsible grownup with no governess who could possibly have an effect on the young ladies and be responsible for their education and harness their skills. Lady Catherine says to Elizabeth in her first visit , “ *No governess! – How was that possible? Five daughters brought up at home without a governess! – I have never heard of such a thingThen, who taught you? who attended to you? ... Without a governess you must have been neglected’* ” (P 152-354).

Some people can be sweet by nature and other can be nurtured and changed like Lydia the outgoing and wild girl and how Elizabeth feels that her sister can be saved just by a little influence and she asks Mr Bennet to check on Lydia ,what Mrs.Bennet should have done, Elizabeth can also be a substitute mother for Georgiana as Mrs. Gardner was to her . Georgiana does not have a mother, a role that had Elizabeth seem able to fulfill as a substitute mother yet we cannot blame the parents for the their children turn out to be since every girl in the Bennet are different so one can assume that maybe Mr and Mrs Bennet gave up halfway ,the general idea seems to be that Elizabeth and Jane have successfully managed to extract themselves from the devastating influence of their parents and turned into decent adults, unlike Lydia for example who is always misbehaving and wild.

With all that being said, Mrs. Bennet's is not an adequate mother her intentions toward her daughters are good it's just the way she put her plan into effect is deficient and that Austen seems to criticize.

2.6 Mother-Daughter relationship

Austen's works were mainly concerned with womanhood, marriage, sexuality, motherhood however the mother daughter-relationships had the lion's share, be they blood-related or surrogate ones, these relationships share as much the focus of these novels as are mother-father relationships, yet very little have been discussed about it. Unlike most of the eighteenth and nineteenth century mothers; Jane Austen's mom is deficient and her relation with her daughters specially Lizzy is far from good. As for Mrs. Bennet we can't say that she doesn't love her daughters but her attitude and behavior shows that she cares more about finding a wealthy man and secure her future as she states when knowing that, so Jane received an invitation from Caroline Bingley, Mr. Bingley's sister, the mother urges Jane to go on a horseback even though it rains and very cold, hoping that the weather gets worst so that her daughter would stay longer at the Bingley's house long enough to get a marriage proposal. Mrs. Bennet's plan works and her daughter gets sick informing her family in a letter that she is not in a good shape to come back home, Mrs. Bennet didn't feel guilty when Elizabeth tells her "the if your daughter should have a dangerous fit of illness—if she should die, it would be a comfort to know that it was all in pursuit of Mr. Bingley, and under your orders." (31) in a time where most people could die from cold and flu Mrs. Bennet showed no regret and replies "Oh! I am not afraid of her dying. People do not die of little trifling cold" (31). Moreover after visiting her daughter the mother hoped that she remains ill to gain more time at the Bingley's house. only when she knows And her daughter Elizabeth dear Lizzy. A house in town! Every thing that is charming! Three daughters married! Ten thousand a year! Oh, Lord! What will become of me. I shall go distracted.

2.7 Conclusion

women are usually frustrated and hate the way their life has turned out as most of them believe that they are not appreciated and their housekeeping routine is not valued unlike men who go for long hours leaving the management of the household to their wife's, but still considered the head of the family, even though they are a shadow figure to the kids who find and their father's presence at home a disruption of their schedules rather than a normal part of their family life since the father comes from work too tired to play with them, in need of peace and quiet and his wife's service. Thus, kids feel deprived of a male role model and lack any kind of interaction with him.

3.1 Introduction

Behind the Scenes at the Museum is a home centered novel where family and home are no longer safe space for the heroine; in a place where people find comfort happiness and love these virtues are absent. So since the female do not feel at ease in her own house and do not show her family any affection a number of questions raises about why were the mothers deficient and unable to fulfill their duties resulting in a dysfunctional house with children who feel homeless and are in a constant conflict with the truth, this chapter shows how the family relationship is portrayed and what are the reasons behind the mothers defiance.

3.2 Kate Atkinson

Whenever you find someone who read some of Kate Atkinson's works; there are five others who doesn't know her, the contemporary British writer's first published and bestselling novel won the Costa (then Whitbread Prize). Behind the scene after the Museum is a thirteen titled chapters novel including twelve footnotes in which it delved into the character's past in different time frame.

Kate Atkinson was born in York 1951, she started her education in a private primary school then she went to Queen Anne's Grammar School afterwards she studied English Literature at Dundee University. She married In 1973 and gave birth to her first daughter. After rejecting her PHD thesis she started to write then finally returned to Dundee University to teach English there and got married again a Scottish teacher who also had another daughter by him. With her two daughters, she now lives in Edinburgh. Spurred on by her first novel's success Kate Atkinson wrote many other stunning award winning works and her lastest was, *Emotionally Weird* released in 2000 and that received mixed reviews but was another international best seller.

3.5 Behind the Scenes at the Museum

Atkinson's novel is a historiographic metafiction genre, dealing with many historical events presented from a female perspective who also had to go through different traumas .It is a multigenerational story that deals with the life of five generations; the opening of the novel begins with the protagonist first day - the moment of conception-,Ruby Lennox is born when

Elizabeth II is crowned, and starts narrating the history of her emotionally dysfunctional family, Ruby describes her family in few lines “[a]s a family we are genetically predisposed towards having accidents(43)”. Problems seem to be running in the blood of the Lennox family. When Ruby is conceived she knows what her mother is thinking about, she can hear her monologues and know how she feels regarding the onerous duties of motherhood. “disguising her thoughts with a bright, artificial smile” (43). Despite having the ultimate choice the character regrets marrying for it did not meet her expectation and that reflected the relationship she had with her three daughters, when Bunty thinks about how her life would be if she had the chance to start all over again. These utterances, however, are never uttered to anyone but only heard by Ruby inside her mother. Living in a traditional family both parents and two older sisters, Patricia and Gillian, the protagonist also narrates the history of her grandmother, and great grand-mother in foot notes telling the story of their lives and how they fell in the trap of unhappy marriage and this feeling is passed down to their children.

The first foot note is dedicated to the life of the Ruby’s great grandmother Alice who is pregnant by the beginning of the story with Nell, Alice runs away with a photographer then feels guilty for leaving her children and once she is finally able to come back, she finds out that her children have moved then finally dies alone; the second foot note is about Nell, Ruby’s grandmother who in her twenties she gets engaged to Mrs Sievewright who during serving in a war his appendix bursts and dies then she meets and falls in love with his friend Jack Keech and become engaged before he leaves to fight in the war.. When he comes back home Jack discovers he has feelings for her sister Lillian.

After returning to the war he is soon killed and later she is married to his friend Frank Cook. The remaining foot notes discuss the lives of the other characters including Lillian, Nell’s sister and answers some hidden questions and also predicts what will happen to these characters in the future. From the crowning of queen Elizabeth to both world wars the story

tells the painful experiences the characters go through including death :the death of her twin sister Pearl whom she does not remember, her father, her grandmother's brother and two ex-lovers and the death of her grandmother then her elder sister and finally her mother. Adultery was also portrayed through the characters in the betrayal of the great grandmother Alice, Lillian, George her father, Bunty her mother. Besides all characters have one common feeling that is regret, specially the female characters who regret the way their life has turned into and for what they have and haven't done ,since all women end up in a life they didn't expect with men they don't like, this theme starts with the protagonist's great grandmother Alice who after trying to suicide decides to run away with a man leaving her boring unhappy life as mother of seven children and tons of domestic duties yet not feeling appreciated .

Characters in *Behind* seem to be destined to the same footsteps of their ancestors. Bunty, Ruby's mother is very disappointed of the way her life has turned out since the reason why she married in the first place was to change her life yet it made it even worst and keeps complaining about "the drudgery of domestic life"; so she also runs away from her family after regretting on marrying George apparently has a secret affair that she knows about yet she is only gone for one week but still dreams about how her life would have been if she did not accept marrying George. Just like the great grandmother and mother Ruby even though after promising that she would not marry for other reasons rather than love finds herself in unwanted relationship with two daughters whom she takes with leaving her husband , something both her grandmother and mother didn't do before ,the story that ends up with Ruby and her sister who visit their mother before she dies waiting desperately for a confession Ruby feels disappointed but also realizes that Bunty, in fact, loved her and even she loved them too, and is finally able to move on and get over with the feeling of the regret she has held onto for so long.

The heroines do not seem to enjoy doing their duties ,housekeeping, cooking, cleaning and raising children who only bring more household and responsibility, and are constantly complaining about the drudgery of domestic life as Bunty declares at the beginning of the novel.” Why didn’t anyone tell me what it would be like? The cooking! The cleaning! The work!” (29). Even though she lives with her mother and sees what happens at home she is not aware of the maternal responsibility and role there for is not prepared for such a life. Bunty says: “I spend my entire life cooking, I’m a slave to housework – chained to the cooker ... all those meals, day after day, and what happens to them? They get eaten, that’s what, without a word of thanks!” (24). Bunty’s words speak for women who do their best to maintain a neat house and a good care for their kids yet do not receive any sort of gratitude. As Hermann in *As if by Magic* points out “Bunty herself suffers under what she regards as the oppressive and paralysing side of domesticity” (Hermann 2004. 38), all women in this novel feel weak, deprived and are indeed a receptacles of their spouse’s lust.

3.4 Mother-Daughter Relationship

Atkinson’s *Behind* is imbued with different portrayals of inadequate maternity; all characters seem to go with same mothering patterns inherited from their own mothers. The inadequacy of mothers is represented in all characters specially the protagonist’s mother Bunty who as a child was traumatised there for is not able to fulfil the role of the mother, this problem seem to be running in the veins of the whole family, Since the reason why Bunty could not be a good mother for her kids is because she herself didn’t receive any motherly care even though her mother was present in her life, she did not possess the mothering skills and was but a shadow in her children’s live . Yet these women could not be blamed for being “bad mom” and for the life their daughters had since they were all victimised as Chodorow argues: “the contemporary reproduction of mothering occurs through social structurally induced psychological processes. It is neither a product of biology nor of international role

training” (7). Chodorow, Nancy (1979) ;So since most women face upsetting experiences that caused emotional shocks, it affected their daughters on the long term ,starting from the first mother figure Alice ,who despite being brought up in a well-to-do family, fell in the trap of inadequate motherhood after her father had financially ruined the whole family then committed suicide, something that she was not prepared for at all, the wounded fragile women fell under the temptation of who by the end became her husband and seemed to have the same problems like that of her father, his drinking and gambling made her life worst and felt no joy in fulfilling her duties as a wife nor a mother and it was all out of her control.

Ruby the heroine builds up a dysfunctional relationship from the opening of the novel with her mother because she doesn't meet her expectations. From the beginning of the story Ruby expresses her feelings toward her mother first by telling the readers that she does not like her mother's name: “Bunty' doesn't seem like a very grown-up name to me—would I be better off with a mother with a different name?” (21). She wishes to have a mother named “plain Jane, a maternal Mary . . . an Aurora, a Camille” and feels hard to admit that she is her true mother as she start calling her with her name Bunty throughout her life “Bunty's name will be ‘Mummy’ for a few years yet, of course, but after a while there won't be a single maternal noun (mummy, mum, mam, ma, mama, mom, mamee)(21), that seems appropriate and I more or less give up calling her anything” .The heroine seems to reject her mother since she feels that there is nothing about Bunty that has something to do with motherhood and that even her dreams are bad; as she sees her mother dreaming of trying to move heavy rubbish containers, but loses control of one of them and falls on the floor. The scattered rubbish in the dustbin represent Bunty's obsessive anxiety and concerns towards her domestic duties : “Despite the mess, the dreaming Bunty experiences a flush of pleasure when she sees how tidy her rubbish looks” and she continues, ” while she is struggling with the one dustbin, the other is beginning to develop the personality of her husband George (25);in the end, Bunty finds that “it's the George dustbin, grown into a lumbering giant and now towering over her,

about to suck her into its grimy metallic depth” the dream refers to Bunty’s depression because of her pregnancy and losing control of her life. One of the reasons why the little girl rejects the idea that Bunty is her real mother as she says “I want a mother who dreams different dreams” (24). She states how an ideal mother should be just like in fairy tales a mother who dreams “[d]reams of clouds like ice-cream, rainbows like sugar-crystal candy, Suns like golden chariots being driven across the sky” (26)

Ruby’s difficulty in accepting her mother is strengthened when she sees Bunty’s attitude after knowing that she is pregnant, “a terrible idea forming Bunty’s head—she’s pregnant!” (25). Bunty breaks a mirror by throwing a shoe which pushed Ruby unconvinced that she is a real good mother, especially after the new Ruby is born Bunty’s reaction is so unacceptable as she says when the nurses show her her daughter . ‘Looks like a piece of meat..take it away,’ she adds, waving her hand dismissively” (58). Her depression is continued when she sees a week old Ruby: “[Bunty] never speaks to me . . . and her eyes avoid me, sliding over me as soon as I enter her field of vision” (95). Ruby there for strongly believes that she was given the wrong mother , “I do not believe that Bunty is my real mother” (95) Ruby goes on saying : “My real mother is roaming in a parallel universe somewhere, ladling out mother’s milk the colour of Devon cream...” (95). Ruby craves for mom like those in fairy tales a mother who would breast feed her . Imagining her as with “mother’s milk the colour of Devon cream,” The little baby keeps thinking and convincing herself that she was replaced and her real mother is there somewhere looking for her as she says thinking about what will happen to her “I’ve been given the wrong mother and am in danger of embarking on the wrong life but I trust it will all be sorted out and I will be reunited with my real mother.....” (42-43)

It’s not just Ruby who feels uncomfortable with her mother, even her elder sisters who feel forced to stand her constant complains , ignorance along more shockingly her bad

cooking skills when Patricia states that she doesn't like the food, the mother answers 'well i don't like children so that's too bad for you, isn't it?'

However it is generally agreed as Dermott stated in that it is impossible to "satisfy the child's unreasonable demands: [f]or Freud (...) the girl is bound to be disappointed with her mother, since she simply wants so much from her – unshared love, undivided attention, and more".

(Mc.Dermott,p71)

women are tied to the social expectations in Bunty's case she does not bare to keep up with the challenges and is barely making any efforts to make her life and daughters better, yet she at one point choose to follow her grandmother's lead leaving her kids behind as for Ruby, she is one of the very few who could break through and choose another path leaving her past behind to become a good loving mother by escaping from jail with both her daughters breaking the curse of inadequate mothering.

3.5 Marriage and mother-daughter relationship

Writers yielded outstanding stories exposing the life of women from childhood womanhood, wifery and motherhood through these different stages love and marriage stood up as the two major themes for being the two big events in the life of every women ;the first time she falls in love and her days after becoming a Mrs. Motherhood also had its share of speech.

Marriage has been a very sensitive topic. Once the daughter blossoms the nightmare of finding a suitable husband for her hunts both parents specially the mother; as for the girl , growing up in a society where the best thing and the dream of any women is to get hitched; and very few seem to disapprove or reject a proposal, those who did not really want to get in a relationship whether for not liking the man or any other reason ,could not refuse and dare against their parent's will. Eventually, this forced marriage affects the mother-daughter relationship where she feels as an outcast and a property ; the outcomes of such marriages affect these women and their relationship with their mothers, husbands and children .however,

it is argued that daughters stay close to their parents after marriage even if they were forced to that relationship, parental wishes versus personal choice, As for Mrs. Bennet and her daughter Elizabeth, their relationship was far from good, Elizabeth feels embarrassed of her mother's obsession with the trivialities of society and her constant insistence on finding a suitable wealthy husband for her and her sisters, especially after trying to force her to marry Mr. Collins in order to keep the house, without caring about her daughter's feelings, the mother worried that Elizabeth would not find someone to take care of her, while she didn't prioritize finding a husband rather than finding true love.

The period this novel deals with is the period of transition in which couples choose one another and what sort of marriage they want, since philosophers along with John Locke claimed that the essence of family happiness and a happy marriage is related to the happiness of the individual which caused a change in the attitude toward the family function and the role of parents in raising the children. Most of the debate the characters have is concerned with personal choice and parent will, and over choosing marrying for affectionate love versus money. Locke asserted the authority of parents comes from the feeling of responsibility to those under their wing just like that of a government. The power, then, that parents have over their children arises from that duty which is incumbent on them. To take care of their offspring, during the child's mind; and govern the actions of their yet ignorant nonage, it is what children want, and the parents are bound to.

It is agreed that too intolerant with the kids trying to alienate them may push them to escape and rebel; too much permissiveness may fail in protecting the girls from falling into the trap of misjudgment due to their lack of maturity. Here the mother's role stands to create a balance between her daughters' wishes and the social requirement, since a marriage with no solid base will probably produce an unhealthy relationship with her daughter and more important a dysfunctional family with unhealthy children. "The marriage of a child is a significant event in the family life course, and people tend to pay too little attention to it. Families tend to focus on the wedding and not the marriage," Merrill writes.

As in the case of all mothers Mrs. Bennett wanted desperately her daughters to marry the wealthiest man they can find in order to rise up the social ladder. The only thing that mattered was the status and income of the man. From that philosophy, everything a girl had to do was present her best self and make a good impression especially during balls that were mainly the only way where for men and women to meet. Another case is that of Mrs. Mooney the mother figure in *The Boarding House* and her daughter Polly as the latter falls in an affair

and her mother finds out yet saying nothing ;waiting for the good opportunity to force the man to marry her daughter. Here James Joyce represents a mother-daughter relationship that is based upon hypocrisy; wanting to marry her daughter Polly's future as unhappy wife is already destined by her mother.Or in Atkinson's Behind the Scene the dysfunctional relationship between the daughter and mother manifests itself starting from the protagonist great-grand mother who runs off from an unhappy marriage leaving six children by their own, then comes the turn of the grandmother who also suffers from an unhappy as a result of not being married her lover , women from the responsibilities and consequences of motherhood and marriage as the protagonist speaks in behalf of her mother that she is disappointed by marriage that rather than changing her life ; made it worse (29). Besides not being satisfied with their lives these women had to endure intimacy with men they did not like even though they were not forced to be in that relationship but the circumstances was not in their favour. The novel represents the forced sex within marriage where the female has nothing but to surrender to her husband's animalistic needs as it is the case of Bunty who feels disgusted and filthy about their sexual relationship and does not enjoy it since all what she thinks about is getting over with and cross it out of her list of duties "...he flings out an arm, pinioning Bunty to the bed, and starts exploring whatever bit of flesh he has chanced to land on... Bunty manages to wriggle out fromunder George's arm – she's already had to endure sex once in the last twelve hours... more than once in a day would be unnatural" (27). The same case for the grandmother Nell who cannot stand any sexual activity with her husband Frank . Even at their wedding night , the author describes the intimacy between the married couple in a recycled way, while the bride is supposed to be happy with her first sexual experience with the one she loves, the grandmother Nell cannot stand any physical contact with her husband

... He was on top of her like a lead weight, heavier than the weather, pressing her down. Would he do this every night of their married life? Would there be no relief from his thick cotton pyjamas and his prickly little moustache and that other part of his anatomy that she had to turn her eyes away from it because it was so embarrassing .(361)

Nell feels frustrated that she will have to endure the disgusting and embarrassing things her husband will do to her and must bear it even though it is the husbands conjugal right to be intimate with his wife and have children to inherit his name , so none of these women had pleasure while experiencing this activity and saw it as a burden. It is possible that these women behaviours are due to their feelings and attitude toward marriage which eventually affected their family as a whole and their relationship with their daughters.

3.6 Conclusion

‘‘Happily ever after’’ seem to be a myth for young ladies who long for *senderella* story like , this chapter dealt with Atkinson’s presentation of the unsuccessful marriages where the obedient incubator ,oppressed by both children and husband present a subverted image of home even though after having the right to work and to choose their spouse ,these women seem to have made the wrong choices which cracked their lives and therefore their families, running from the drudgery of work to find themselves stuck with that of domestic life the lives of the women during and after the II war seems to be hopeless since their only purpose in society is to maintain a healthy ,happy home and devote themselves to the benefit of others rather than themselves..

General Conclusion

Although motherhood was glorified during the Victorian age, by the end of the nineteenth century it was often criticized; novels no longer praised women by portraying them as deficient and undesirable characters putting moms under attack. Therefore the main goal of this paper is to find out how these mothers were made deficient and to what extent did they influence their daughter's behaviour and decisions and how did it affect the family relationship. The starting chapter of this paper is used to provide a context to acquaint the modern reader with the domestic and neodomestic fiction and how did it deal with the family structure starting from the eighteenth century forward. Furthermore, in order to find an answer concerning the mother-daughter relationship analysis have been made using the selected novels. First of all, the daughter and mother's character have been looked at to determine what kind of children and parent they are. Furthermore, the characters of the heroines have been analysed to see if certain character's traits they possess is similar to the parents. Another aspect that has been taken into consideration, the relationship between the heroines and their siblings has been analysed to see whether or not the parents have the same influence on all their children.

Some feminist writers scrutinized mothers in order to defend another life equal to men by giving discourage portrayals and depicting the bad situation the character end up in to show women what would happen if they take the same path of marriage and motherhood, therefore to uncover what the patriarchal society and its social principal did to women and the way it influenced their conduct. After the industrial revolution took place new kind of work and new sorts of urban living brought about an adjustment in the way in which male and female roles were seen. In particular, the notion of separate spheres: woman for home, man for business, At that point society changed as Victorian woman's rights developed as a genuine political force.

Jane Austen have always been one step ahead, since her tellingly novel *Pride and Prejudice* falls can fall under the neodomestic genre that is a manifestation of the domestic novel since instability is the central structure of her novel. Jane Austen rejected the idea of women raised to accompany men and create a happy home devoting themselves for the sake of their husbands, instead she emphasized on the importance of marrying out of love for what can happen to their lives, and how the hegemony of the domestic feminine ideal began to erode.

Kate in the other than, reflected the life of more than one women from different generation to show that women marry hoping for a change ending up sealing their own doom. Marriage and motherhood where they both became the starting of her ruin rather than the apex of their lives yet marriage should never be an escape.

Men and women are different; since men are physically stronger than woman the later was seen unqualified to meet the demands of the outside sphere and was left for the responsibility to maintain the family's state and morals. In the eyes of society, women were pure yet unable for getting a job or get involved in political affairs however they did perform a great deal of hard work around the home, along with bearing and raising children, they were mainly responsible for housekeeping; the state of women was the main subject of many

debates for decades, questioning the truth and the secrets of happy home and whether they are truly the “Angels of the house”.

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