

# Ideal Female Types in Sociological and Philosophical Understanding

(on the example of the concept “heroid”)

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**Abstract**–The ideal type, as one of the leading concepts of the Weberian cognitive theory of social phenomena, is a collective construction which reproduces the specifics and cause-effect structure of the formation and internal dynamics of the object of scientific research. The epistemological status of the ideal type implies the use of not the normatively prescribed methods of constructing ideas about the subject, but the use of the form of reflection and judgment of empirical material inherent in social and philosophical science. Therefore, in this article, the subject of the research is a collective timeless image of heroids — the ideal female type, which, like many other ideal types, despite objective transformations, passes through mythology, literature, real events from ancient times to modern times. A heroid is a collective type of woman helping the “hero”, but not appreciated by him. Despite a number of common features, the concept of heroids lends itself to internal classification. Heroid images are grouped into categorical types. These types are stable and have a timeless nature, but their manifestation is largely determined by the socio-cultural and historical context.

**Keywords**–Ideal type, M. Weber, gender range of problems, heroid, hero, sociocultural context, female types

## I. INTRODUCTION

The category of heroids is unusual for modern socio-philosophical knowledge, and to use it in the scientific context we borrow it from ancient poetry. Ovid wrote the poem “Heroes” around the fifth year before the new era. It is the poetic messages to the heroes on behalf of women, each of whom is in separation from her lover or abandoned.

The image of the heroids is a mythology, fixing the nature and extent of the influence of women on the formation of mythical heroes - men who perform outstanding actions and thus become godlike.

## II. PROBLEM STATEMENT

The authors set themselves a research task - to study the possibility of applying the concept of *the ideal type* to social and philosophical research in the field of gender issues.

## III. PURPOSE OF THE STUDY

The purpose of the article is to follow the example of the concept heroid, which arose during the times of antiquity, to trace the irrelevant, timeless and relatively stable character of the ideal type.

## IV. RESEARCH QUESTIONS

The subject of the article is the generalization of seemingly disparate gender types and ways of actions into a certain socio-philosophical concept. The authors strive to show that the ideal type (in this case, gender) can be concretized and subjected to internal division and classification.

## V. RESEARCH METHODS

The basis of research methodology in this case is the concept of ideal types. The collective female images of women studied in the article are considered as ideal types of women inherited to the M. Weber's sociological theory [1].

As we know, according to M. Weber the ideal type is a research "utopia" that has no formal analogue in a particular slice of social reality [2]. The ideal type as a theoretical construct is formed by analyzing the empirical reality based on a specific research perspective [3]; selected focus of knowledge of phenomena connects isolated single events, characters, actions into the "space of mental connections devoid of internal contradictions" [4].

In the process of scientific research, the authors relied on the multi-cognitive method, using as an empirical base both real social and communicative practice and knowledge gained through research, as well as mythology, religion, biographical literature, fiction and poetry.

At the same time, the study of the phenomena of social reality in their integrity, functionality and dynamics required the authors to apply a systematic approach.

## VI. DISCUSSION

**Three ideal types.** The heroid is an integrated image of the hero's assistant. As a rule, the hero abandons his heroids when he no longer needs help. It is possible to give a typology to the concept heroid. The outline of this typology can be found in the Ovid's letters.

The heroid itself is a generalized theoretical construct. Is it possible to define certain subtypes inside this construct?

In literature, we find the variety of typology and subtypology of female types, and, quite naturally, there is no consensus among scholars on this subject. Thus, in modern Western science, the scientific typification of female images depending on sexual orientation is quite popular [5, 6]. Extreme empiricism and arbitrary rejection of generalizations are peculiar to such models.

There are also works whose creators aspire to a socio-philosophical understanding of the possibilities of construction of ideal models in gender studies [7, 8].

This position helped the authors of this work to form their view on this problem and to show that in the most general form, within the concept of heroids, three subtypes of heroid can be distinguished: the intellectual, the amazon and the native.

The *intellectual type* unites women with magic or scientific knowledge. Ovid presented Ariadne, whose thread led Theseus out of the labyrinth, but he soon left Ariadne on the island of Naxos. It is also Medea, whose magic helped to take possession of the golden fleece to Jason, who subsequently preferred her to Creus, the daughter of the Corinthian king.

The *Amazons type* is represented by the warrior Dejanira, the wife of Hercules, who fought with the hero, but he abandoned her for the captive Iola. ⚔

The *native type* is a woman who helps a wandering hero in a new and dangerous environment for him. In Ovid, this type is represented by Gipsipila, the queen of the island Lemnos, who sheltered Jason on the island and gave birth to his children, but some time later she was abandoned without any compunction [9, p. 83–84].

This article is aimed to trace, how ⚔ each type of heroid manifests itself in different sociocultural contexts and changes in historical dynamics.

## VII. THE INTELLECTUAL TYPE

An industrial society gave the niche of intellectual type mostly to female scientists, the traditional - priestesses, sorceresses, sorceresses (Medea, Ariadne and others). At the beginning of hero formation a woman of the intellectual type helps him by means of her mind or magic, but then the hero, of course, socially approved, begins to see some evil intent in this help.

Female magic is declared harmful and therefore could not be perceived in any way by the religious ideology of Platonism that dominated in the times of Ovid. It is no coincidence that Hysipil's "Heroes" explains to Jason the nature of his feelings for Medea: "You were not conquered by her beauty, not by merit, by the power of spells and herbs cut by a copper sickle" [9, p. 100].

Therefore, it is clear the desire to oust the image of the woman witch and replace it with the theurgic image of the woman prophetess, which, incidentally, is also socially deprecated. In the tragedy of Aeschylus, "Agamemnon" [10] Cassandra says that she promised Apollo to respond to his love and for this she received from God the ability to predict the future. But the girl broke the promise and brought upon him his wrath: Apollo made sure that no one believed her words. In Servius's story, this is displayed in a symbolic form: Apollo spits into the girl's mouth Cassandra was the sister of Hector, the eldest son of Priam, she predicted to Troy all its troubles (from the abduction of Helen to the Trojan Horse), but no one believed the prophetess. Cassandra's destiny is miserable. First, the Trojans declare her insane and locked up. Then, she becomes the concubine of Agamemnon, king of Mycenae, and is killed by his jealous wife finally [10].

The story of Cassandra is one example of male revenge and neglect of female wisdom. Cassandra is the most ancient, but not the only forerunner of a future chase for witches, which will reach its apogee in the 15th and 16th centuries [11].

Sixteen centuries ago an event occurred that predetermined the fate of European intellectuals for many centuries: if they ceased to be necessary for a hero, they were not punished by the hero himself, but by the society, as a rule, in the person of the priest.

This event is associated with the name of Hypatia of Alexandria. In the IV century she headed the department of philosophy in the Alexandrian school. Hypatia took part in the Alexandrian urban policy, having an influence on Orestes, the mayor and prefect of the town. The woman supported her friend in an effort to defend civilian power in the town in opposition to Bishop Kirill, who claimed unlimited control of all spheres of public life. Kirill also declared Hypatia guilty of the confusion. In 415 a group of fanatical bishops attacked Hypatia and killed her. The prefect not only did not help his faithful assistant, but reconciled with the bishop. The murder of Hypatia, according to the chronicler, "quenched the enmity" of Kirill and

Orestes. All the books of Hypatia were destroyed, and Kirill was subsequently canonized [12].

It was Voltaire who transferred the story of Alexandria Hypatia to Paris, where the Carmelite monks devoured Parisian beauty because she preferred Homer to the Carmelite poem about Magdalen's repentance [13, p. 10].

In New Time, educated women are not burned, but often used. Here come to mind Analogies with Camilla Claudel here come to mind. She was a Rodin's girlfriend, who lost her arms, sculpted "Citizens of Kale," and who ended up living in a lunatic asylum. Or, let us remember Maupassant Madelena Forestier, who wrote articles for Georges Duroy. He was her "dear friend" who took away half the fortune and then abandoned, marrying the millionaire's daughter.

Dan Brown's novels (The Da Vinci Code, Lost Symbol, etc.) are popular today. His first books were written in collaboration with his wife Blythe Brown (Newlon), an artist and art historian, but fame came after the novels that came out for Dan's sole authorship. But he "can concentrate on writing for no more than ten to twenty minutes" [14]. Dan is now 54, and Blyth is 66. The couple have high circulation and the joy of living together.

A bust of Mileva Maric, the first wife of Albert Einstein, was erected in Novi Sad (Serbia). She has a white bandage on her eyes and ears. Mileva was engaged in scientific work with Einstein "quietly, modestly and imperceptibly to human eyes." It is well known that young Einstein told his friends: "The wife does the mathematical part of the work for me" [15, p. 151]. The theory of relativity originates in Mileva's unfinished doctoral dissertation. Moreover, Mileva co-authored the first articles of the famous physicist, in particular, the article "On the Electrodynamics of Moving Bodies" signed by "Einstein-Mariti".

When world success came to Einstein, he put out a Memorandum to his wife, where he assigned to her the role of a wordless servant. After the divorce of Einstein and his marriage to his cousin Elsa Levental, biographers began to describe the scientist's first spouse as "harsh and inexorably severe", as well as "stupid, slow and devoid of mathematical talent" [16, p. 52–53]. So biographers helped the genius to get rid of traces of faithful helpers. That is why on the sculptural image of Mileva, eyes and ears are covered with a white bandage.

Thinking about women scientists, everyone will probably remember Maria Curie-Warehouse, whose creative alliance with Pierre Curie has become a common noun. But Pierre died in April 1906. Turning on a rainy day street in Paris, Monsieur Curie slipped and fell under the carriage, the cartwheel crushed his head. And after the death of Pierre, Madame Curie won the second Nobel Prize. Retaining the warmest memories of her husband, she survived him by 28 years.

In the French Pantheon, Marie Curie is the only woman among the great French. Her ashes were reburied here only in 1995 by the personal order of Francois Mitterrand [17, p. 43]. Roman Balandin's book "One Hundred Great Geniuses" does not mention a single female name [18]. Alexander Nikonov, the author of the book "The End of Feminism. What does a woman

differ from a man?", calls women, who penetrate science and other "male spheres", as "werewolves in bras" [19, p. 77].

At best, a learned woman provokes a mockery. Schoolchildren grin when they learn that Marie Curie, who died of leukemia, in a shed on Lomon Street had radioactive dust in the air, and test tubes with drugs were in her pockets. Sarcastic moods are awakened by anthropologist friends Ruth Benedict and Margaret Mead, who are wrapped in a mosquito net and following the wild jungle to study Papuans, Samoans or Serrano Indians [20].

Jean Baptiste Moliere was one of the first to make fun of female scholarship: "les femmes savantes" say they were on the Moon, saw people and bell towers there. Ladies are going to "judge everyone" by "their own laws," and those who doubt their mind and talent "learned women" claimed outcast and stupid". Today there is no Moliere, but the concept of les femmes savantes has become a modern sarcastic connotation of feminism [21].

The cultural-historical context "clarifies" the role of the "intellectual". The importance of this role, of course, increases in the process of female emancipation and reaches a peak in the information age [22]. Meanwhile, the "niche" of the intellectual type has never been empty: it was occupied by witches, prophetess and women- metaphysicians.

#### VIII. THE AMAZON TYPE

The classic Amazon is a female warrior. For a hero she's a friend, ally, loyal companion. Her "female power", without which the hero once could not do, at some point begins to irritate and burden him.

Amazonomachy - the theme of the battles with the Amazons was one of the most popular themes in ancient and renaissance art. Especially known are the bas-reliefs "Heracles fighting the Amazon", "The Battle of the Naked Greeks with Dressed Amazons", depicted on the reliefs of the mausoleum in Halicarnassus (sculptor Scopas), the Polycrēt sculpture "The Wounded Amazon".

The Greeks were proud of their victories over the Amazons. In the Trojan War, the Achaeans managed to cope with the army of Amazons only after Achilles himself killed their queen Penfesia. The quite popular myth was about how a hero fell in love with a queen having removed a helmet from a mortally wounded one.

It would seem, what is there to be proud of – yet women are weaker than men. Meanwhile, not only in the myths, but also Herodotus and later Plutarch had indications that the victory over the Amazons was the first victory over the enemy in the history of Athens [23, p. 201].

Most historians and anthropologists agree that the Amazons are the answer of the outgoing matriarchy to the gaining momentum patriarchy in the new age [24]. According to Herodotus [25], the Amazons who supported the Trojans, defeated by the Greeks under Ilion, crossed Pont (Black Sea), landed in the Caucasus and mixed with the Scythians, forming a Savromat (Sarmatian) ethnos. In general, it is improperly to consider that the Amazon hate men. This point of view is

exaggerated. The Amazons can be described as loyal and loving hero helpers, ' they not only did not run when Theseus landed on their land, but even sent him gifts of hospitality. And Theseus called the one, that brought them gifts, to the ship, and when she boarded, they departed from the coast”.

The fact of the abduction of Theseus, the king of Attica, the Queen of the Amazons Antiope and the birth of their son Hippolytus is considered to be a real-historical. Years later, Theseus preferred the sister of the crista king, Phaedra, to the savage warrior Antiope. It was a mercenary marriage. Offended Antiope along with a body of Amazon troops broke into a wedding feast, but Theseus closed the door in front of her, and Hercules killed all the Amazons. The Amazon turned out to be "a wrong woman", a woman not for long term relationships.

In modern fantasy the Amazon often comes to the hero to help in a difficult moment, but then disappears, and the hero marries a princess [26]. The Amazon, strong and fair, as well as an intellectual woman, is needed by the hero when he has not yet reached his Olympus.

The socio-cultural dynamics and historical varieties of fortune emphasizes the image of the Amazon. In the Slavic epic, where the heirs of Sarmatian cavalry warriors were called Redianas, two “Amazonian” female types can be distinguished. The first type is represented by women who love the hero, but they contradict and get very severe punishment. The widespread plot is where the hero kills his heroid, who did not want to surrender to him completely. So, Dobrynya Nikitich kills the beautiful Zlatigorka. In the epic “On the Danube”, the main elements of the plot can be considered a meeting and a heavy duel between the hero of the Danube and Nastasya (a duel with a partial defeat of the Danube, Nastasya shoots his eye), followed by marriage, in which the pole overcomes the man due to her art to give speeches. Also she uses her accuracy. Danube kills his pregnant Nastasya and then suicides. These last events are the symbolic precursor of the emergence from the blood of two dead rivers – the Nepra River (Danapra, Dnieper) and the Danube River.

In Russia, the warrior woman of the second “Amazonian” type is more socially favored. She revenges for her husband or helps him to escape troubles. The type of an avenging widow (widows in Russia had broad civil rights) is represented by the Princess Olga. If it were not for her, who would remember today the "First Rurikovich" Prince Igor, who was distinguished by greed and killed by the Drevlyan people in the middle of the 10th century? Every schoolchild in Russia knows how Olga first buried a rook with Drevlyan ambassadors (forty people) out of revenge, then she fired the same number of people in a locked bath, and after she slaughtered another five thousand drunk men. And ended up with the conflagration of Iskorosten which was burned with the help of pigeons, to whose feet the tinder was tied.

Female power made famous personalities out of ordinary men. So, we know about Staver Godinovich, a merchant man from Chernigov, who behaved himself quite cheeky and inconsiderate in the princely feast. Then he was imprisoned. And only thanks to his loving wife Vasilisa Mikulishna (the daughter of the hero Mikula Selyaninovich) he got freedom

from captivity, but she had to cut all her blond hair. Russian wives, revenging and rescuing ladies are the example of more or less successful destiny of heroids.

Gradually, the rebelliousness of power and mind is reborn into love infidelity, cunning and betrayal ("Salambo" by G. Flaubert, "Carmen" P. Mérimée). A proud warrior transforms first into a femme fatale, and then, closer to our time, into a man-hater.

The fateful woman’s historical behavior is represented by Alienora (Eleanor) of Aquitaine. She is famous for inciting of internecine wars and palace intrigues, numerous love affairs and wild jealousy towards her husbands (she had two of them: French King Louis VII Young and English King Henry II Plantagenet). However, Alienoru did not completely bypass the usual fate of the heroids: husbands, lovers, and then the children fled from her as from the fire of hell.

Alienora, being the Queen of the French, made a tangible contribution to the creation of the image of the caricature Amazon. Following her husband, Louis, she begins preparations for the Second Crusade (1147–1149 years). Having collected three hundred volunteers from the ladies of the court, she kicked them out on a parade ground with spears and swords and practiced drill. Fighters of the women’s battalion in long white tunics, cloaks with a slit from the side to the waist (a large red cross was sewn on a raincoat and a tunic), red boots with orange cuffs and red tight breeches did not save the Second Crusade from failure. The miserable Amazons wanted to help their heroes, but it turned out the other way around. Their presence demoralized the Crusaders due to loud love scandals [27].

Six centuries later, another emancipated monarch, Catherine the Great, repeated the experience of Alienor. In the year of the beginning of the Sixth Russian-Turkish War (1787–1792) for the arrival of the Empress to the Crimea, the Most High Prince G.A. Potemkin-Tavrichesky prepared the Amazon company. It was formed from "noble wives and daughters of Balaclava Greeks and consisted of one hundred persons". Although all the Amazons were armed with rifles “with three bullets of gunpowder”, their luxurious clothes (numerous skirts and white turbans with gold spangles and ostrich feathers) held down the movement. The company was disbanded before the start of active hostilities. Such was the short history of the Amazons of Catherine II. The Amazons became a part of the “Potemkin villages” only.

If the warrior did not want to adapt her essence to the medieval epoch of intrigue that established in the New Time, she was severely punished. The Burgundians captured the Orleans maiden and sold her for only ten thousand gold livres to the British, so then, Charles VII, who was obliged to Jeanne d’Arc with his anointing at Reims, did not do anything to save Joan from torture and a terrible execution [28].

Meanwhile, the image of the Amazons became more and more a parody. In today’s reality, this is a female military officer or a female police officer who, it seems, does not resemble women. The image of a “new Amazon” is becoming more and more clear – a woman with a genetic grudge against a hero who

for three thousand years has not been able to appreciate it and say "thank you".

The discrediting of the image is confirmed by the fact that "the modern generation openly associates the Amazons with lesbians: for the first time such a parallel was drawn in the 20s of the last century by Nathalie Barne. She admitted publicly to being an Amazon. Currently, some lesbians have a miniature ax of the Amazons, *labyris*, as an emblem [29].

#### IX. NATIVE WOMAN: ROLE OF COMMUNICATION BRIDGE

If an intellectual woman sculpts a genius, the Amazon hardens him, then the native becomes a communication bridge for the hero in interaction with unfamiliar social environment. The hero needs a native until the new environment is mastered and fraught with danger.

Natives appear during the development of colonial territories. The ancient Greeks were active colonists (let us remember the history of the Argonauts and Lemnians), but they were far from the Europeans of the era of geographical discoveries.

So, starting from about the 16th century, when the West began to conquer the rest of the world, the role of the native woman became actual. Malinche (dona Marina), translator, informant, and Hernan Cortes' concubine became the most famous native of New Time. Most likely, her ancestors were from some Indian tribes subordinate to the Aztec. It is believed that the conquest was so swift and successful due to Malinche.

When the Aztecs were broken, their emperor Montezuma was killed and the capital Tenochtitlan with a population of 600 thousand people was vanished, the native mediator became unnecessary. Captain Governor Cortes takes away their son Martin from her and sends him to Spain. Cortes marries off Marina to hidalgo Juan Jaramillo, and gets married a girl from a noble Spanish family [30].

In Mexico, after the proclamation of independence (XIX century), the terms "malindy" (betrayal) and "malinichist" appeared. "Malinichist" is "a person who despises the local way of life and always favors foreigners for the sake of profit or because of the feeling of inferiority" [31, p.74].

For thousands of years, the type of a strange woman has been associated in the social consciousness of many nations with betrayal. Malinche betrays his people for her beloved. The Old Testament Philistine, Delilah being cunning betrays Samson and imparts him into the hands of his compatriots, taking several thousand pieces of silver as a service. Moreover, the sociocultural discourse of the last centuries is more likely to justify Delilah, rather than forgive Malinche. Thus, in one of the stories, S. Maugham describes Julia Lazzari, a Spanish-Italian dancer who, under the threat of prison, betrayed the British to her beloved Indian Chandra Lala, the organizer of the movement for Indian independence. And this act is presented as the only true, reasonable and correct [32].

It is widely believed that Paul Gauguin felt sincere love, but not a consumer attitude towards the natives. He wanted to join the native social environment, while protecting the rights of the natives in the courts, opposed the imposition of a Western

standard of living. It was not by chance that the natives lamented on the day of Gauguin's death: "Koke died, we lost a defender, woe to us!" [33].

While communicating with the women from the Marquesas Islands, Gauguin, "a civilized man, who broke with his race, comprehended the truth of naked instincts, which were not subjected to any or almost no cultural influence, the primitive animal nature of human nature". Together with the native girls, Gauguin reached the "beginning of beginnings" and, eagerly leaning to the source, drank from its dark stream. He "travelled thousands and thousands of kilometers, but in search of lost secrets he made his longest and most fruitful journey deep into the times - a long journey into the depths of the soul, to the twilight of humanity, to the twilight of the unconscious, to the twilight of a great mystery" [33].

It was the journey into the depths of the soul that made Gauguin the greatest, though unappreciated artist during his lifetime. But was Gauguin grateful to the native girls for giving inspiration? To all these Marie-Rose Vaeoho, Toho, Tauatoato, Tetua, Apohoro Tekhi and little Whitetown? Gauguin fled, leaving the poor natives crying alone, from the places where the source of inspiration was drunk to the bottom. The last his escape was from Tahiti (where he lived with a Maori girl for several years) to the Marquesas Islands. He spent three years there, but in the last year of his life he desperately rushed to Europe: however, not to France, but to the Spaniards (he also found something wild in them, like in the Samomans): "Bulls and Spaniards with hair smeared with lard were written a thousand times, but it's amazing how differently I imagine it!"

The native type is a useful character for the hero. Dina helped Zhilin and Kostylyn escape from captivity [34], and poor Bela saved Pechorin from boredom for several months [35]. Natives, in general, valued, but not for long.

Somerset Maugham admires the four "fat Dutchs" who drowned Javanese, which caused their quarrel [32]. It is difficult to get rid of the analogy with Stenka Razin, who drowned the Persian princess. A native is interpreted as a transitory and seemingly completely mindless creature.

The sociocultural essence of a native may be different. By the natives, we, of course, first of all understand the representative of the traditional culture, faced with the western hero. But on the other hand, the already mentioned function of the communicative bridge need not be fulfilled by the savage [36]. It may even be a metropolitan girl, who the provincial boy marries.

Thus, sociocultural situations, of course, have a decisive influence on the functions of a native, but her role remains relevant in any environment.

#### X. CONCLUSION

As we see, the concept of the ideal type can be used for a socio-philosophical understanding of the phenomena of social reality in historical and socio-cultural contexts. Not coincidentally this concept does not lose its relevance and popularity [37].

Using the method of the ideal type [38], we examined the type of female heroids and subjected it to internal division. Representatives of all three ideal subtypes - the intellectual, the Amazon and the native - are actively involved in the development of the hero, who is not able to appreciate their help. The concept of heroid was formed in antiquity, while all three types are quite vividly represented in different historical contexts. The socio-cultural environment, of course, leaves its imprint on the nature of the performance of the heroids mission. So, in an industrial society, some types become more popular (intellectual type), others become exaggeratedly comical (Amazon), the role of the third practically does not change and is always in demand (native).

In the life of a real hero, all three female types can replace each other, and not just once. Sometimes the same type of woman helps the hero constantly, but the role remains while the leading ladies change. In any case, the hero goes forward, however, the intellectual, Amazon and the native women's types - together or separately - are left behind. The hero, as he increasingly feels himself to be such, is becoming increasingly aware of the imperfection of the woman next to him.

Can a hero feel pricks of conscience from the fact that he used gratuitously the mind, strength and vitality of women who could have the right to rely on help?

The hero very likely assesses reality differently: it does not even come to his mind that he is obliged to someone, he thinks that knowing him personally is already happiness, for which, alas, those women must pay.

To some extent, the authors were able to show the potential of the ideal type as a socio-philosophical concept that can be used in gender research.

Using the example of the heroid concept, which arose during antiquity, the dynamics of external transformations of ideal types were traced and, at the same time, the temporal and relative stable internal nature of the ideal type was established.

Thereby, we can make a conclusion about the possibilities of generalization of externally isolated gender constructions and behavior forms to a definite socio-philosophical concept. In this regard, the ideal type (in our case it is gender) lends itself to specification and internal differentiation.

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