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**Investigating Feminism Movement in
Two Novels by Al Tayeb Salih and Two
Novels by Iris Murdoch**

تقصى الحركة النسوية في روايتين للطيب صالح و روايتين لأيريس مردوك

**A Thesis Submitted in Fulfillment of the Requirements for a PhD
Degree in English Language (Literature)**

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Dedication

FOR MY FAMILY MY HELPFUL COLLEAGUES AND FRIENDS WHO HAVE
ALWAYS BEEN THERE FOR ME

Acknowledgements

There are so many people to thank, without whom this thesis would never have been written and who have ever been there for me. But special thanks go to my supervisor: Dr. Mahmoud Ali Ahmed whose knowledge and support were always useful and appreciated. This experience would not have been completed without his remarkable advice.

Abstract

1960s and 70s witnessed voices calling for women liberation which are shaped in a movement called "Feminism". Since Al Tayeb Salih and Iris Murdoch lived in that era, this study investigates four of their novels to see to what extent they touch issues of feminism. So, this study entails a brief background about this movement and its interactions with literature. The study aims to see the effects of the feminism movement contributions upon the writings of Al Tayeb Salih and Iris Murdoch and how they try to portray their characters to speak for their societies. To be exact, two novels from each writer's works are selected. The study, also, aims to find out if those writers suggest some solutions to the problems found in their societies through interactions with influencing movements such as the feminism. Initiating methodologies, this study offers a critical analysis of two novels by Salih (*The Season of Migration to the North*, *The Wedding of Zein*) and two novels by Iris Murdoch (*The Sandcastle* and *The Black Prince*). At one stage, the study follows the analytical approach to investigate the four works mentioned to find answers for the study questions. Moreover, some other approaches are focused on as feminism approach when methodologies are defended. Throughout the analysis, it becomes clear that Salih and Murdoch postulate some feminism ideas in their writings such as women power, freedom from old traditions' conventions and women education. This hits some enrolling of those writers with feminism. Additionally, the analysis comes to reach that women in these two societies, Sudanese and British, have gained much as a result of feminism contributions. The study concludes that Salih and Murdoch try to attract people's attentions to feminism by letting them think about things such as equality, women rights, women health and nature caring. Minding the analysis done and the questions raised, the study sorts out some recommendations. Thus, it is highly recommended that those fine books in question need careful re-reading to get more out of them. Societies, especially the Sudanese, are to recognize the bright sides of feminism movement with adhering to respectful moralities.

Abstract (Arabic Version)

مستخلص البحث

شهدت الاعوام 1960-1970 عدة مناشدات مطالبة بتحرير المرأة, وقد تبلورت هذه الأصوات في شكل حركة عرفت بالحركة النسوية. منذ تلك الفترة نشط الكتاب في تناول لتلك الحركة للمساهمة في التعريف بها. من هؤلاء الكتاب الطيب صالح و أيريس مردوك, لمعايشتهما لتلك الحقبة الزمنية. هدفت هذه الدراسة لتقصي أثر الحركة النسوية في كتابات كل من الكاتب الطيب صالح والكاتبة أيريس مردوك ومعرفة كيفية تجسيدهما للشخصيات في رواياتهما للتعبير عن مجتمعاتهما. لتحقيق ذلك, شرع الباحث في سرد خلفية تعريفية بالحركة النسوية و علاقتها بالأدب الروائي مستشهدا ببعض الروايات للكاتبين (الطيب صالح و أيريس مردوك) لتقصي أثر الحركة النسوية في تلك الأعمال, بالإضافة لمعرفة ما اذا درج هذان الكاتبان في وصف بعض الحلول لبعض المشاكل الموجودة في مجتمعاتهما على خلفية تأثرهما بالحركة النسوية. لهذا الغرض, تبنت هذه الدراسة تحليل نقدي لروايتين للطيب صالح وهي (عرس الزين و موسم الهجرة للشمال) وروايتين لأيريس مردوك (قصر الرمال, والامير الأسود) و قد اعتمد التحليل النقدي في استخدام بعض النظريات التحليلية النقدية مثل النظرية النسوية و النظرية الوصفية التحليلية للتوصل للإجابات للأسئلة التي طرحتها هذه الدراسة. خلص التحليل النقدي الى ان الكاتبين (صالح و مردوك) قد طرحا في رواياتهما بعض الافكار التي نادى بها الحركة النسوية مثل حقوق المرأة, التحرر من قيود التقاليد القديمة و مسألة التعليم بالنسبة للنساء. بالإضافة لذلك توصل التحليل النقدي الى أن المجتمع السوداني و المجتمع الإنجليزي قد استمتعا ببعض الميزات على خلفية المطالبات التي قامت بها الحركة النسوية. خلصت هذه الدراسة الى أن الكاتبين (الطيب صالح و أيريس مردوك) حاولا لفت أنظار المجتمعات الى الحركة النسوية بتوجيه التفكير لبعض الأمور مثل المساواة, حقوق المرأة, صحة المرأة و الاهتمام بالبيئة. من خلال التحليل و أجوبة الأسئلة التي طرحت, قدمت هذه الدراسة بعض التوصيات منها أن هذه الروايات محل الدراسة تحتاج الى المزيد من الاطلاع و التحليل لاستبيان المزيد لما تحويه. ومن ناحية أخرى, فان على المجتمعات, خصوصا المجتمع السوداني, التركيز على الجوانب الإيجابية للحركة النسوية مع التمسك بالقيم الفاضلة.

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Chapter One

Introduction

1.0 Background

There are many attempts for examining literature to manipulate what it is and what it preserves for us. To define the term literature, McConnell (2011) advocates that literature is a kind of writing that teaches us something through entertainment. He states that:

From prehistoric times to the present era, stories have been created, shared, and enjoyed. A well-crafted story can provide entertainment, hold up a mirror to society, teach us about ourselves, and let us exercise our imaginations to travel anywhere in time and place (McConnell, 2011, p: 50).

McConnell (2011) puts forward the nature of creativity in literature which pulls "fiction" into one's mind. So, it can be sensed that fiction and literature, sometimes, interchangeably used to define the same work of art which in our hand is literature. He clarifies that literature reveals what society does have and reflects people's experiences which should be "shared" with others. So boundaries, nationalities, languages, times and sexes have nothing to do to stop literature outgoing. So literature, as a mirror, presents the society norms to other societies that practice sharing it with more others and learn different experiences through this developing process. By the way, literature introduces people's culture, beliefs and great meanings which set a sense of change in societies "anywhere" and "at what time" William (1909) declares that all literary works should be a sort of "revelation". Eventually, literature increases reader's understanding. Achieving that, philosophers' and novel writers' beliefs are recommended.

Referring to the interactions and forces that can undergo some changes in communities, for example, in the eighteenth century, literature did more than including certain social values. As one of the writers of that era, Dickens, was aware to direct his fiction to question social priorities and inequalities. This idea of mistreatment in society had been handled by many writers. One of these was D. H. Lawrence (David Herbert Lawrence 1885-1980). In his book *Culture and Society*, Williams (1958, p: 208) postulates Lawrence's opinion

about the great purpose of democracy: "... each man himself, each woman herself, without any question of equality or inequality entering in at all; and that no man shall try to determine the being of any other man, or any other woman". These words explain that in a society people must live equally. By this point, it becomes hard to ignore considering "gender" rules in society.

As it is expected literature shows what is happening in a society, or in other words, what is going on in a society and how people do treat each other in a way that forces writers' pens to damn it. To know something about that, *gender and sex* come to appear.

1.1 Gender and Sex

As it is cited in Butler (1990, p: 1), De Beauvoir (1949) says: "one is not born a woman, but rather becomes one". From this one can elicit that there is a misuse or a confusion in dealing with the term "woman". Additionally, there is something "becomes" after birth. The aspect of being a man or a woman leans highly on physical features or cultural norms. Biological femaleness refers to sex category when femininity, which requires to be a proper female in certain way, goes back to a gender category (Bailey, 2008). Following that distinction, people were dealt with differently in society according to their gender.

Gender is defined by Zinsser (1993, p: 54) as "constitutive element of social relationships based on perceived differences between the sexes, the knowledge that establishes meanings for bodily difference ...". This emphasizes the social differences between male and female. As a result, women and men's sharing in social, political, economic and cultural life is not permitted equally. Gender is used as a reference category, so, people be treated according to that.

Throughout history, societies, or reasonable to say, social systems have worked hard to define male and female through their rules and boundaries in order to put the individual's behavior in focus. So that, the attachment of men

to the public affairs and determination of women with the domestic ones prevailed in some societies. Women, somehow, were not applauded for work forms in which thought was needed and expressed which, believe it or not, were restricted to men whose writing and talking were significantly confined to each other for long time. Taking it into consideration Smith (1987, P: 281) maintains that "What men were doing was relevant to men, was written by men about men for men. Men listened to what one another said". By the way, it is not wise to look down on that women's voice which says: "I want something more than my husband and my children, and my home" (Friedan, 1963, p: 15).

These sounds force people's intentions to question the matter of inequality found in societies. It was started a bit small, then by time, as snow ball, exaggerated to become something unavoidable. Likewise, "feminism" as a movement was emerged to put an end for this gender inequality. Since "feminism" is mentioned, it becomes a necessity for the researcher to shed a light on it.

1.2 Feminism

To manage the term **feminism**, there are different attitudes to be taken into consideration. Sometimes, it is regarded as an inspiration of equality between men and women, all processes that lead to hand women some rights. According to the Oxford Dictionary (2010), feminism is the "belief and aim that women should have the same rights and opportunities as men; the struggle to achieve this aim" (appendix 1: a). Moreover, another attempt does not emphasize the matter of equality between women and men but it rather considers feminism as a movement aiming to oppose some other movements (mainly sexism) and their illegal treatment for women. In her book *Feminism for everybody*, Hooks (2000, p: 1) argues that "feminism is a movement to end sexism, sexist exploitation, and oppression". She proceeds to say that she likes this definition because it does not point out to men as an "enemy",

instead, it straight picks out *sexism* as the matter to oppose. Here is an important hint that feminism is not for scratching war against "men", instead, it is for putting down bad treatments in societies.

However, other groups step further more to believe that feminism should not only remain as a notion in minds but it should do something practical to be more powerful, otherwise, it can be casted aside. Hawxhurst and Morrow (1984) state that "... without action, feminism is merely empty rhetoric which cancels itself out". To apply this action taking, some feminism waves come to the surface.

Throughout history, feminism has experienced three waves: **The first wave** of feminism began in early of nineteenth century. This wave of feminism takes the burden of issues like: women contractual rights, women suffrage and education rights (Johansdottir, 2009). **The second wave** of feminism lasted (1960-1980). Its demands include: childcare, civil rights, education, work and reproductive rights (Gilligan,1997). It is worth mentioning that this wave of feminism supports equal rights for both women and men. **The Third wave** of feminism started in the early 1990s. Its agenda had been expanded to bring in things such as race and gender. This wave reasons that the feminist movement should deal with global issues (Walker, 1995).

1.2.1 Types of Feminism

It is well beyond the scope of this thesis to examine the many different feminist perspectives on woman abuse. In fact, there are entire books which were written about this issue, but the target purpose here is to supply the reader with the essential background that will give him an idea about what this thesis discusses or, in other words, to perceive what the researcher is seeking out of the novels selected. Generally, there are many types of feminism each of them gives principles for giving women their rights, but five of them deserve mentioning for the sake of their importance to this study. Many of these types overlap with one another on some ideas. The researcher

tries to summarize some of main elements of each one to the level that uncover their differences and similarities.

Firstly, **Liberal feminism** is a type that argues equality between men and women. It is dealt with as the most important kinds of feminism to enclose women into community. This feminism approach persuades individuals to support equality by using their democratic process. liberal feminism declares that women, like men, are rational beings. Therefore, they are capable of having basic human rights and equal opportunities (Mendes, 2009). Secondly, **Radical feminism** (1960) is described by Echol (1989) cited in (Bisong and Ekanem, 2014) as a type which hypothesizes that male domination oppresses women. Radical feminism tries to defend both men and women as much as possible against their gender roles. Radicals seek to maintain some social changes. Thirdly, for Ghorfati and Medini (2015), **Marxist Feminism** (1818-83) is a political and economic theory that relates changes in society to the social classes opposition. In the capitalist system the power of money is in hand of one social class which tries to treat others according to its will and their necessity. So, Marxists put women's oppression back to the capitalist system. For Marxists, there is no way except throwing away capitalist to end women's oppression. More generally, Marxists consider men and women as one class, and they both suffer capitalist hegemony. Marxist Feminists think that the social class concept is more important than patriarchy (Barrett, 1985). Fourthly, **Socialist feminism** which is perceived as an important movement. It believes that everyone has to have a share in a country's wealth. To create a socialist society, men and women should work together to get rid of the Capitalist system. Social feminism reasons women oppression as a cause for completely unpaid women for housework or less paid at work force (appendix 1: b). Social feminism seeks equal labour salary for both men and women (Ghorfati and Medini, 2015). At the same way, Mendes (2009) adds socialists believe that radical and Marxist political thoughts are not able to deal with women's oppressions so they form their theory as a combination of

both of the two. For socialist, society classified not just into proletariat and bourgeoisie but age, race, sexuality, and ethnicity. are included. Socialists relate women oppression to social structure and economic status in relation with women. Fifthly, **black feminism** (1960 _ 1970) aims to liberate black women who receive dual oppression: as a women, and as a black person. Moody (1968, p: 22) states "... we were told in the same breath to be, quiet both for the sake of being lady-like, and to make us less objectionable in the eyes of white people". Black feminism not only had to deal with racism, but to oppose sexism as well. Ghorfati and Medini (2015) bear the idea that although it was known feminism sought right for all women, it did give not black women much care but concentrated on middle class white women. So, black feminism emerges to satisfy blacks' needs. Nevertheless, some blacks were not satisfied to some extent so they searched for other names to their feminisms. For example, Alice Walker introduces "womenism", for the first time, in her book *In Search Of Our Mothers' Gardens: Womenist Prose* (1983). (appendix 1: c)

Eventually, there are more feminism types include echo feminism, cultural feminism and global feminism.

Mainly, feminism's goal is to put an end to women oppression and gain social equality for them (equality of rights). In addition, feminism aims to gain education rights, children rights as well as to gain rights for men themselves since there are some men oppressed by other men in societies. When was asked in one of her interviews with Michael O. Bellam in 1976 about women's problems in her novels, Murdock said: "I identify with men more than women. I don't think it's a great leap. One's just a human being" (Dooley, 2003, cited in Ming-Ying and Xiao-na, 2014, p: 229). According to the researcher's belief, feminists intend to change society's attitudes and reform it according to their goals. Agger (1998) applauds that the major achievement of feminism is to make politics of sex and gender an understandable oppression. However, feminist theory is not only about

understanding but also about action. In general, some believes are to be changed and societies are to be mended.

To reflect those changes or whatever happens in a society, literature is the demanded means. Enhancing this idea, Al Tayeb Salih said about his novel *Doumat Wad Hamid*: "it represents my hopes and dreams which I wish could be realized within human society" (Berkley and Ahmed, 1982, p: 17). Covering this, at the end of Murdoch's novel *The Italian Girl* , the characters surprisingly experience a positive change in their personalities, and *goodness* overcomes *evil*. In short, according to the researcher's estimation, the novels of Iris Murdoch and Al Tayeb Salih hand indirect influence by creating a sense of getting necessary reforms in society.

1.3 Statement of the problem

Most of the researches that studied Salih's works, as far as the researcher has found, explored the matter of colonization and the pure "sex" in some of his work. For example, Azzam (2007) included Salih to those writers who dealt with colonization. Additionally, Adam (2015) supported again the matter of "colony" and "sexuality" in *The Season of Migration to the North*. However, Lorins (2007) deviated a bit from "colony" and "sex" to focus on the Sudanese identities. Approaching the second prominent writer (Murdoch), most of the researches that study her work assure her kind attention to society and her keenness to morality, hence comes the need to compare that with a Sudanese writer to cast Sudanese society.

Back again to Murdoch's intentions, Tripathi (2013) came to conclude that Murdoch stands for human and his relationships caring with his freedom with a belief that no progressing of a society without man progress. All the studies mentioned above are highly appreciated. But, absolutely, that is not all about these great books.

Putting Sudanese society in consideration, the researcher notices that although feminism becomes a worldwide issue since it was started, it still has a little

chance of researching in Sudan. However, many Sudanese know nothing of it but a movement of women who want to be like men. Meanwhile, since no certain society can live completely isolated out the shade of this small connected world; and since nations commitments appear in their literature, this study intends to contribute to this area by investigating Salih and Murdoch's selected books to see how far the elements of feminism are found in these novels and how these writers (symbol of nations) are influenced by this movement. More precisely, the intention of this study is to consider "what" and "how" those contemporary writers tackle everyday life social issues in term of feminism; furthermore, how Sudanese society experiences feminism as a hot world issue.

1.4 Significance of the study

Tracing history, the matter of feminism was taken from different angles before: for instance, Anderton (1994) dealt with women position in society in 1945 -1968. Not away from that idea, Trier-Bieniek (2007) enlightened that gender inequality still exists in spite of tremendous gains made by feminists. On the other hand, the men relationship to feminism was discussed by (Baily, 2012). Not far back, in 2015, Ghortfati and Medini examined women's ability to change their position in society as a normal citizen with regular rights and duties. However, this study differs from the previous ones in the following ways: Mainly, it investigates feminism in the Sudanese literary works in contrast to the British one (developing society against a developed one; African society against a European one; Muslim society against a Christian one) to identify the Sudanese stand on the global concerns. Furthermore, the researcher thinks it is not wise to exclude the British society which is shown in Murdoch's novels since Salih lived most of his life in England so, this study tries to find out to what extent those writers were affected by feminism and unfold them in their writings. Also, this study considers how those writers confront discriminations found in the society through feminism perspectives.

On the other hand, English writer verses Sudanese writer sounds a bit challenging. On the other hand, this study also helps socialists to know something about changes undergo societies.

1.5 Objectives of the study

In Sudan, according to the researcher belief, the matter of feminism is not widely known and not perceived wisely. Precisely, some consider it negatively, therefore, the main objective of this study is to broaden the knowledge about **feminism**. Additionally, feminism still exists since it was started and tackled globally so the aim here is to enlighten its contributions after all those years of struggle. Finally, this study aims to find how Al Tayeb Salih and Murdoch tackle social issues (considering society everyday life relationship) in terms of feminism in their chosen novels.

1.6 Questions of the study

The study attempts to examine two of Iris Murdoch's novels: (*The Sandcastle, 1957 and The Black Prince, 1973*) along with two of Al Tayeb Salih's novels: (*The Season of Migration to the North, 1969a and The Wedding of Zein, 1969b*) to find out how they deal with society problems especially those take place in everyday life focusing on feminisms' elements. To handle these problems, the study postulates the following questions:

1. How do Salih and Murdoch's novels depict women in society?
2. In what ways do Salih and Murdoch's novels direct people's awareness towards feminism?
3. Acknowledging feminism attitudes, what are possible solutions generated by Salih and Murdoch's novels ?

1.7 Hypotheses of the study

The study assumes that Iris Murdoch and Al Tayeb Salih try to raise crucial issues that may help mending the society by shedding light on some problems, in terms of feminism, through their novels (*The Black Prince*, *The Sandcastle*, *The season of Migration to The North* and *The Wedding of Zein*). The following are the out coming hypotheses:

1. Salih and Murdoch's novels describe women in terms of gender rules commonly found in society.
2. Salih and Murdoch's novels call people's attention towards gender inequality and human oppressions.
3. Salih and Murdoch's novels refute false dominant attitudes and affirm legal rights.

1.8 Methodology of the study

This study is a qualitative research that employs descriptive and analytical methods to investigate the questions raised in the study. These methodologies will explore the assumed problems through analyzing four novels: (*The Sandcastle*, and *The Black Prince*) by Iris Murdoch, and (*The Season of Migration to the North* and *The Wedding of Zein*) by Al Tayeb Salih. Therefore, data will be obtained mainly from these writers' selected novels.

1.8.1 Procedures

For the contextual analysis, the researcher intends to use two critical approaches in order to analyze the novels under consideration, namely feminism and new historical approach. Regarding the mentioned novels analysis, the descriptive method is followed in the first part, whereas, in the second part the analytical method is adopted. The use of feminism approach is potential in the all analysis procedure.

1.9 Limitation of the study

This study is limited to discuss the matter of feminism and its issues with reference to Iris Murdoch's novels (*The Sandcastle*, and *The Black Prince*) and Al Tayeb Salih's novels (*The Wedding of Zein*, and *The Season of Migration to The North*). Also, the limitation is due to : (1) the thesis limits to give a prolonged information about feminism as a phenomena because there are entire books that speak about feminism and the burden of this study just to give an over view about it. (2) The thesis is confined just to the selected books of the mentioned authors because they cover the span of time (1957-1973) when feminism was in its summit. (4) the time is limited to the period (mid-twentieth to the early of twenty-first century): This study covers the period from 1960s – 2018 to note feminism's outlet during this time.

1.10 Summary of the chapter

The chapter has provided a brief overview for the topic of the study with some focus on the problem, importance, objectives, research questions, hypotheses, limits, and methodology of the study. The upcoming chapter will question the literature review and the previous studies in feminism.

Chapter Two

Literature Review

2.0 Introduction

This chapter outlines briefly some accounts of literature in general including some attempts to define it, on the way, it tackles African and English literature. Not to forget the core of the study, this chapter manages feminism, its waves, and its historical background. To link the thesis with the canon of studies, this chapter devotes a room for the related studies. At last, there is a chance for the chapter's sum up.

2.1 Historical Background

Literature, in its forms, includes poetry, drama, short stories and prose. In short, everything written with intention of an artistic purposes. This does not exclude its striving to give some information. Somehow, good literature is the one that succeeds to breach its goal (status of art), since, bad literature fails to do so or written awkwardly (Gray, 1992, p: 163). The importance of literature is praised by Williams (1958, p: 241) in a way that it offers great "examples" and "values", not only bare prescriptions, but examples of important common process.

Going through, literature experiences some changes in styles and themes as a result of covering a broad sheet of history, multi scales of lives and societies. Language of literature (the media of literature, oral or written, is used to express ideas and thoughts. Different societies use different languages to communicate their aspirations) is not able to persist these changes (Duhan, 2015). Although literature entertains with fun, it can be completely serious. It can use its soft beauty to bear terrible incidents or painful experience. Thus, literature enriches our life and broaden our ability to understand. In this way, a great book reflects not only the author's life and thought but also the spirit of ages and the history of nations . Since there is no one exact definition to perceive literature, its qualities become in check.

According to William (1909), literature encloses some qualities. First of all, it should be artistic. Secondly, it should interest emotion and imagination rather than addressing mind and reasoning. Thirdly, it should obtain a permanent life and it would be true for the whole universe. Fourthly, literature should not tie to certain boundaries, nationalities or language. To be accepted everywhere, it should align with human nature and emotion: feeling of anger, sorrow, pain and trust. Whenever it reflects these truly, it gets human attention. Finally, it is the style. Every literary work describes human life with the tone, breathe, and experience of the author, which constitutes his style. Meyer (2003) acknowledges that literature should describe the real life. In this way, it needs to present the scene and its other side. In other words, it should show the positive and negative, good, as well as the bad side of life with intention to achieve the better ones because literature documents human life (knowledge, behaviors, beliefs and historical and social events).

Perrine (1956) takes the matter of literature from a different angle to find himself at the same core by classifying literature into two categories teaching and amusing one. Perrine (1956) also puts literature into two: literature of "escape" which helps us pass time through amusements, and "interpretive" which teaches something to sharpen our minds in order to know the human life. Absolutely, interpretive literature is not completely absent of entertainment, but mainly it leans on the awareness that helps us to know our world, neighbors, and ourselves. It is clear that society feeds literature with some values to be reflected. These vary from society to society, time to time and from keenness to humorous account. Accordingly, the relation between literature and individuals, literature and society, literature and culture as well as literature and other literatures need focusing.

By this, the thesis sequences come to the point where it is necessary to perceive different literature, to investigate two or more, and to understand what is comparative literature.

2.1.1 Comparative Literature

Texte (1898) cited in (Bolder, 2003, p: 14) implies the term itself is consisted of two words "comparison" and "literary" which put the term in the mud of difficulty to define. In fact, it is not easy to find an easy definition for each word separately. The coming are some attempts of famous scholars: Gray (1992) regards it as a literary approach to study two "parallel" literature of different nations and cultures. The study becomes across-cultural comparison and contrast. Likewise, De Zepetnek (1998) defines it as a study of literature outside the boundary of certain country and, what is interesting, other human interests. For Steven, comparative literature can compare literature in one hand and other human knowledge, human expression, beliefs and deeds. The idea that comparative literature works hard to uncover laws inside anyone literature as the developing of types and forms in relation with other literatures is developed by (Wellek and Warren, 1942) cited in (Bolder, 2003, p: 15). They endorse that comparative literature looks for similarity between two or more literatures. They interpret more by stating differences and similarities, comparative literature confirms the development of a work. Thus, it increases and creates a new understanding.

Nevertheless, De Zepetnek (1998) out lines principles of the comparative literature: first is the theoretical that suggests interactions between cultures, languages, and literatures. It refutes that one literature is excluded or disciplinary bounded. Second, it urges comparators to gain deep background of many languages and literatures before engaging into theory or methodology. Third, it interests to study literature in relation to other forms of arts (music and films) as well as humanities and social sciences. Fourth, it cares with literature within an atmosphere of culture. Fifth, it encloses political ideology which permits minority to come in. Sixth, comparative literature presents globalization against localization in term of comparison. Seventh, it negotiates local environments presented by racial, gender, and local disciplinary verses global technology, industry and communications.

Eighth, comparative literature enriches knowledge through using various multi approaches that pay attention to the smallest details in multi-layered knowledge.

De Stand (2017), throughout his speech about a University programs of comparative literature, states some points about the importance of comparative literature:

- Comparative Literature develops critical abilities through studying literary theories and analyzing cross cultural literature.
- Reading crossing national, linguistic, historical, and disciplinary boundaries give opportunities to come across aesthetic elements which in all improve reading texts in proper way to make sense.
- It is a chance to examine various literary communications including the language of media, forms and themes.
- It puts literatures of different cultures at the same level of analysis. Furthermore, investigating methods of other disciplines helps analyzing literature in general.

To follow through, speaking about other literatures needs an inevitable example, and what is hot on the plate, precisely for this thesis, is the African literature.

2.1.2 African Literature

Defining a literary text consisting of European language, African language, sometimes, oral African language as African literature catches some difficulties. By the way, there are many things cross in : the writer is African by birth or not, the language used, the place on which the literary work written and the audience aimed (Chinweizu et al, 1980). questions the matter of nationality (whether the writer is African by passport or native). In other

way round, if the literary work itself becomes an African literature when the writer is European but writes about African issues !

The social position of the "authors" become centre of these contradictions. Here, various writers of African literature are descendants of the neo-colonial bourgeoisie who emotionally moved by the eighteenth century aesthetic tradition in which literature setting was separated from social life to stick mainly to aesthetics. Thus, literature was almost deprived from social norms. In this situation, African intelligentsia recognized that oral literature can be treated as literature. However, they produced their term *orature* to involve the oral mood in literature (Amuta, 1989). Following the same track, some writers attach the tradition narrative forms to literature and argue those who see some differences between modern and traditional forms. Anyhow, a little thread has run between modern African literature and traditional verbal artistry. In its present conception, African literature shows the writers' standing by their communities' social and cultural behavior, at the same time, their identities with the Europeans (Owomoyela, 1993).

All these set views, by both men and women, question the role of the African writers in society. Asante (2000) mentions that Kofi Awoonor, the Ghanaian poet, puts it forward that in Africa the writers must liberate people from ignorance, and restore for them their earlier life. Writers should help with the struggle to free the continent from poverty, ethnic wars, hunger and disease. On the other side, African women writers do not care much with the twentieth century problems as "feminism", but, rather, they regard all oppressed people, men included. The African women writers work on national issues, colonial politics, male-female relationship and society cohesion. Their ideology is mostly integrative. As Ogunyemi (1985) cited in Asante (2000) notes that "women's vision complements men's patriarchal view, both providing an enriched encounter with African literature"

In the case of African novels and their interactions with feminism, most of the African novels portray female characters as sex or as those who are inferior to

men. In spite of the feminism stand to solve women's problems, some African women writers do not want to stand themselves with it. So, they begin to search for other convenient terms. To feed this, Ogunyemi (1985) cited in Asante (2000) points out that "womenism" is a satisfied term to set healthy relationship between people. Furthermore, Nnaemek (1991 cited in Ann, 2015, p: 429) likes more to call it "nego-feminism" because it gives a sense of negotiation. Away from this, some other African women writers accept feminism to some extent. Ann (2015) declares that every African man and woman should be feminist if they want to charge their land, African health, lives and African development.

2.1.3 English Literature

By the end of the world war two, most of Britain was broken by bombs. Everything was collapsed and this scene put its effect on the literature of the time, its vocabulary and metaphor as well.

When there was a victory in Falklands, this helped in changing the situation and the vocabulary changed accordingly to be vocabulary of vocabulary instead of war (Sanders,1999). In politics, there were things like "before the war" and "after the war". Literature, as well, was divided into periods, however, there was no clear decision regarding time they lasted as well as their exact name. The researcher mentions just what prevails the twentieth century era:

Firstly, Modern Period (1914 – 1945). Pomerantz (2010) affirmed that this period started by the beginning of the first world war. She claimed the period was dominated by a phenomena which was called "advance guard" that consisted of small group of writers who wanted to make something new so they argued the accepted conventions of art. The period witnessed a general radical of the traditional western art and culture. Its writers who already occupied with inner-self and consciousness, cared with nature. Susan listed

some writers of this period which include W. B Yeats, Seamus Heaney, Dylan Thomas, W. H Auden, Virginia Woolf, Wilfred Owen, Robert Frost and T. S Eliot. Secondly, Post – Modern Period (1945 Onward) This period began in the mid of the twentieth century after the Second World War; this period followed the Modern one. The period witnesses wide spread of technology. However, the literature of the period is influenced by technology and loses of traditions. Besides, the form of literature itself departs from the Modern's one. The period is characterized by its marvelous modernization and high technology. Some of its writers are Samuel Beckett, Chinua Achebe, Julian Barnes and Athol Fugard (Pomerantz, 2010). Thirdly, Post-colonial literature (c.1950s–present): Pomerantz (2010) concludes that it is clear this period bounds to colonization and British ex-colonies. Literature from Africa, Asia and other ex-colonies finds its way to this period. This literature heads to question identity, and race. Mainly, it follows the western literature. It worth mentioning here: Chinua Achebe's *Things Fall Apart*, V. S. Naipaul's *A House for Mr. Biswas*, and Salman Rushdie's *Midnight's Children*.

On the other hand, Feminism and post-colonialism who was embodied by University are so important at post-war English literature. Thus, F. R. Leavis, Jane Austen and George Eliot are notable writers in the English literature. In 1960s, the feminists' movement persuaded women writers to take stand with or against feminism. Some of the most important female writers, such as Angela Carter or Fay Weldon, based their literary work mainly to reveal ambiguity concerning feminism. Besides, there are writers from ex-colonies and writers of other nationality in the Kingdom, for example, Irish and Scottish who use English to describe their perception of colonization. Like this, a new national literature in English was emerged mainly in Africa, Asia, and Caribbean. These literary works push critics to investigate the meaning of the expression "English Literature" (Alegre, 1992).

Novikova (2015) describes Britain social novels at the end of the twentieth century. She explains that the social novels evoke the idea of social determinism which assumes objective reality existence. According to the realist, daily social interaction determine any product design. The social reality is treated as an imaginary construction. Reality, beside things, includes ideas, purposes, ideals and knowledge. The concept of reality is delivered on novels by M. Bradbury, D. Barns, W. Boyd, T. Lott, B. Elton, D. King.

Novikova (2015) proceeds on the idea of social novel to postulates that in Ben Elton's novels the society changes from consumer to society of shows to resemble daily reality which emphasized by "social novel". In the same way, W. Boyd's novels show the idea of individual necessity for changes in society. Here, thinking of social action becomes real.

Like this, the social changes are borne by social novels. The main goal of modern literary work becomes seeking of national identity in absence of the national idea.

However, Alexander (2000) disproves the acceptance of other literature in English as "English literature". He reasons that some writers are not included for the reason of national identity, such as, Walt Whitman and Emily Dickinson. He proves that English language becomes a world language so it is wise to include other literatures in. For this reason, history needs to be changed. Literature read in Britain today becomes international, and it becomes unconscious to abandon a national criteria. However, he rejects the exclusion of English writings from America and other former colonies as well. On other hand, he notes the inclusion of some writers who has a significant role in English literature as Sir Scott who was British but not English. Also he acknowledges some marginal cases for being counted in.

By rolling out writers and their belonging to a certain society, it becomes easy to question societies and their interactions with literature.

2.1.4 Literature and Society

Society, as it was stated by D H Lawrence, means people living together... For society not should ever exist for the sake of individual, in order to make living together possible: that is, to make proper facilitates for every man's clothing, feeling, housing himself, working sleeping, mating, playing, according to his necessity as a common unit (Williams, 1958, p: 209).

Thus society is a group of people related to each other through their continuous relations. Since norms as beliefs and values usually in developing and rapid change, people's life style changes also. These, inevitably, appear in their literature.

Critically, the term "society" is referred to as social world that set up in a work of literature. Other time, it is a world of values, customs, institutions on which the work of art is set and which may refer to as culture. Thus, Childs and Fowler (2006) endorse the ambiguity of the term because it can denote something inside the literary work or, other time, a unit of something out the work of art. Accordingly, Eagleton (1996) emphasizes the engaging of literature with the living situation of people (society) to present life with its all variables. In regard, Duhan (2015) goes along to postulate literature as the tool that shows the good as well as the bad side of society for people to heal what is unsuitable applaud what is perfect. Also, literature presents the deeds of people, their thinking, and say in society. For Abrams (1999), the work of literature is affected by things relate to society as the era the author live in and the relations in society, the characteristic of the era, the social class, the conceptions prevailed and the political affairs.

The interesting point about what society offers is echoed by (Riesman, 1954, cited in Rapport, 2003, p: 4). He raises the matter of imagination and its importance in creating future things. No doubt, available things around in society spur minds. Society (with its interactions, values, sins and virtues), in a way or other around, enriches imagination. It is the tool for people to say what they were, are and will be exposing to. Imagination makes people aware of what is stored beyond their society confined boundary, at the same time, it

shows people how to get rid of their illness to attain healthy situation (society). Thus, Miss Stowe's novel "*Uncle Tom's Cabin*" successfully set a revolution against slavery in America. Actually, the reforms and healings of social wrongs, indirectly, influenced by Dickens novels at that time. It is hard to forget Sarat Chandra's novels which break the silence against women in societies. So, it can move us if we bound enough to literature (Duhan, 2015).

It is to conclude that literature can inspire people in society in term of politics, economics, and social attitudes. An idea in a book can initiate war against bad things in society even it can set wars between countries. Moreover, by good enough initiative words, reforms can be set. However, Nice words smooth society, culture, and civilization.

2.1.5 Twentieth Century Era Background

Many incidents took place during this era that shape the literature of the twentieth century: the conflict of labor parties on behalf of the working classes, the feminism movement and the struggle for women rights, the cold war between Soviet and Western party and the developing of the "Islamic World", all these give something to literature and criticism.

Other tendencies which have been developing such as the development of technology and science, the refinement of capitalism, the growth of the middle class and the formulation of the "Third World" have an influence on issues as race, classes, religion and gender.

On the broaden sphere, opposing colonization in many parts of the world, for example, Africa and the revolution of blacks in America have inspired African literature. The installment of Israel influences many literatures, especially, the middle east ones (Habib, 2005).

Alegre (1992) examines the history of Britain in post-war period to decides that it is, in general, a history of decline. However, Britain tries to retain its role as a leader in shade of ex-colonies of the British Empire but the dominance of U.S.A and the emergence of the United Europe let Britain to

drawback. Now, the position that Britain has can be counted as secondary one, and it has no a prominent stance on European issues, and then, less influence on world in general. Alegre continues to list divisions for the history of Britain in the period 1945-1990 in two parts:

1) The period lasted (1945-1963) which witnessed the British Empire collapse and appearance of weak link with ex-colonies.

2) The period from 1963 onwards, British shows struggling efforts to catch a room as a world leader but Britain fails in that. As well, Britain experiences an economic crisis beside some conflicts in Northern Ireland (Alegre, 1992).

In literature, this century witnesses a notable schools of text interpretation:

2.1.5.1 Cambridge School (1920s–1950s): According to Gray (1992), this is consisted of a group of scholars at Cambridge University who were no longer suited by the historical and biographical way of analysis. Instead, they preferred a close reading for the texts themselves. Some great names had written books concerning this new attitudes and ways of analysis, for example, William Empson's *Seven Types of Ambiguity* (1930) and F.R. Leavis's *The Great Tradition* (1948). Teaching of literature, also, followed a new lain which was associated with Cambridge University. The Cambridge-based journal *Scrutiny* (1932-53) was an influential media.

2.1.5.2 Feminist Criticism (1960s–present): Gray (1992) describes "feminism criticism" as an "umbrella" term because it includes various approaches, for instance, (multicultural feminism and French feminism) that seek distinction between women and men writings since it is believed that men treat women differently in social life and even women are degraded at some situations. In writing, women try to write differently to secure their identity. The feminist criticism dates very back to the time of Wollstonecraft (1992) but received a sort of refreshment in early of twentieth century. In

1960s and 1970s, the theory gained a wide spread as a theoretical and political movement.

2.1.5.3 New Criticism (1930s–1960s): This school claims the inclusion of factors that are out a literary work in sake of analyzing it. They rejected mainly historical and biographical factors to lean on the text itself. So, the readers need to find some details inside the text that help in interpreting it. This approach firstly appeared in a work by John Crowe Ransom *The New Criticism* (1941), this approach found some acceptance in the middle of the 20th century, especially in the United States (Tyson, 2006).

2.1.5.4 New Historicism (1980s–present): Tyson (2006) asserts that this approach of criticism works on breaking the literary work into other components which put the history of the writer, the social forces and political affairs of the time into consideration. The new historicist, not as new critics, think it is helpful, and sometime a must, to include things that are out of the text which help to interpret the work, or influence the author's writing. This approach is liked with Stephen Greenblatt as a leader who had a notable finger prints on this field.

Sanders (1999) clarifies that by the of the second world war, British society has practiced distinguished changes: women received new professional opportunities, society had a new perception of gender, sexuality and marriage. However, all these changes took place as a result of new women's broaden perspective. This vast feminism success in the period was stimulated by Germaine Greer's non-theoretical book, *The Female Eunuch* (1970). This book was translated into twelve languages. Pugh (2000) cited in Ming-Ying and Xiao-na (2014, p:1681) announces that :

The developments that occurred in British society during the 1960s and 1970s pointed out the advances that women embodied in more employment opportunities. Besides, that people began to change their attitudes toward marriage.

2.1.6 Feminism

The researcher intends to begin here with Doris Lessing's expression in her novel, *The Golden Notebook* (1962): "The Russian revolution, the Chinese revolution-they're nothing at all. The real revolution is, women against men". Doris believes that the movement comes to intensify women's awareness of their role in society and its literature (Handal, 2013, p: 47).

According to Makanje (2004), most of the accounts available express that the movement is the unique one (socially and politically) to support women in communities. On the other hand, Hooks (1984) establishes that the feminists are unable to come to a clear and precise definition nor to content with an agreeable one. Since there is no one definition agreed about, the coming ideas are for stating what this movement is.

Mapuva (2013) praises feminism as an organized social movement, which started in Europe, Japan and America), that comes to fulfill equality between women and men since there is a general agreeing that both men and women have the same capability. Thus, the main goal of feminism movement is to support those who are degraded from both men and women. Smith (1990) expresses a different idea that feminism comes to prove women's status in society who are oppressed because of their sex. According to Smith, feminism is an ideology to reform society. However, Logan and Bratton (2006, p: 35) cited in Mapuva (2013, p: 262) argue that some Marxist and socialist refer the oppression that has been experienced by women not to their sex, as some feminists believe, but to their financial capacity. They argue that because women don't earn and have enough money, they depend on men to secure their needs which gives a chance for men to abuse them. They applaud transforming from capitalist to democratic society. So, money will not be on hands of one class type. A chance of hope is set by Karik-Namiji (2016) who confirms women should be given political, economic and social rights as well as men. She moves on to praise society must nominate influential women for

public positions. Moreover, she argues sexual abuse at education and all workforces.

Seemly completed attempt is conducted in Facio (2013) which challenges that feminism is a political agenda to remove all sorts of oppressions against women regarding sex , gender, class, race, ethnicity, ability, sexual orientation, geographic location, nationality, or other forms of social exclusion. In some feminists view, feminism argumentations are not heard unless these ideas are connected with actions. So, they define a "feminist" as "someone" (man or woman) who "involved" in "struggle" for gender equality. From this, a feminist should "fight" on behalf of oppressed women (Trier-Bieniek, 2007).

Casting what was mentioned above, it becomes need able to sort all those ideas in sequenced demands which are already done by feminist in shapes of so-called Feminism Waves.

2.1.6.1 Feminism Waves

To give an idea about how feminism has smoothed the way for women to become useful persons in their societies around the world, a chronological criteria is needed to follow. The feminism history has passed through many activities which are called "The Three Feminism Waves". Hereafter is a brief account of them.

2.1.6.1.1 First Wave

Lorber (2010), Handal (2013) and Ronkainen (2014) affirm that the first wave of feminism (late nineteenth and early of twentieth century) contributes women's equal rights to vote, higher education, earning (secure economic independence), marriage and parenting rights, contract and property rights, gives women better working condition, and lets women access public life next to men. As a result of this wave protesting, according to Ghorfati, and Medini (2015), many women were arrested including white and educated women because they were considered speaking about up normal things.

This wave succeeds in motivating women all over the world including educated and non-educated women, rich and poor, black and white. Additionally, this wave interacts with other reform movements to participate women in all fields.

By making it universal, this wave gains supports of some black activist such as Maria Stewar and Sojourner Truth who joined in favour of black and coloured women. As it was mentioned, this wave touches all kind of women (educated, poor, white and black), also, it moves on to speak about coloured man's rights. Lorber (2010) adds a branch of this wave considers woman's right to plan her pregnancy by using contraception. This arouse the anger of some traditionalists who foresee the family down fall if this contraception is used by unmarried women in case of practicing illegal sexuality.

Handal (2013) concludes that though the feminism movement appeared at the end of the Victorian Period, it was rooted deeply back. He declares that according to De Beauvoir, the first woman to "take up her pen in defense of her sex" was Christine de Pizan, who lived in the fifteenth century (De Beauvoir, 1949, p: 125). Another one who stand with women's rights was Mary Wollstonecraft, who published, *A Vindication of the Rights of Woman* in 1792. Wollstonecraft is considered the grandmother of British feminism. Nevertheless, these two women had a significant role in the development of feminist ideas in general.

2.1.6.1.2 Second Wave

According to Ghorfati, and Medini (2015), this movement come to affirm what was demanded by the first wave and to follow on. In (1960s and 1970s) Ghorfati, and Medini go on to state that there was competition in America called "Miss America" in which women were presented as cattle to show that the way a woman looks is more important than what she thinks. So feminist strikes against that carrying posters announcing "Boring Job", "No More Miss America", "Freedom for Women" and "Women Wanted". After this, media

starts to write about women rights and equality which become world issues. Additionally, writers in the period began to write about women's right to have political and social rights. More a bit, they try to initiate some solutions, for example, they suggest that women should be paid even for housework and be respected as a housewife.

Ronkainen (2014) proves that this feminism wave goes back to radical feminism (1960s-1970s). Especially, the second wave is mostly supported by developing nations and black people when the first wave takes the charge from white women middle-class. She mentions equal pay, reproductive rights, stopping domestic violence, depiction of sex in media as main demands of this wave. Head (2002) highlights additional demands by the second wave which, beside equal pay, includes equal education, free contraception, abortion right, twenty-four hours nursering, child care, financial independence, self-sexual identity, and right to have maternity leave. However, Tong (2009) theorizes that although some of the second wave feminist contends with sexuality right and using of contraception, others point out the risk of free sex is more than its pleasure, and women do best if they avoid trading their sexual desire. Mendes (2009) argues that the second wave starts firstly in America in which the white woman middle-class limited gender role is discussed. Then, it moves on to include speaking and promising freedom for Black people. After, the movement passed to UK where the demands are combined with things like equal pay, and education. Unfortunately, the movement did not do wise by excluding **Black** women.

In 1980s, the situations were changed and the discussion about women rights go further to become about feminism as an organization for the rights of all humans. On the other hand, scholars want people to believe that the question is now what feminisms you are rather than you are a feminist or not. Such questions pave the way for the "third wave".

2.1.6.1.3 Third Wave

According to Walker (1995), the "feminism third wave" opposes the second wave's ideas such as sex work and prostitution. Moreover, the third wave is evaluated by its feminists as the most powerful wave among others, most influential and active. This wave includes many important new things, for example, the enclosure of nature as a thing that should have rights Schneiders (2000, p: 98) establishes that:

This movement is concerned not simply with the social, political, and economic equality of women with men but with a fundamental re-imagination of the whole of humanity in relation to whole of reality, including non-human creation.

Ghorfati, and Medini (2015) mention that the third feminism wave manages to pull in more attention by generating new terms as "girl" instead of "woman". Eventually, Third-wave feminists start to make some activities that attract women and girls such as fashion shows and parties. By doing this, they like women to admire themselves and love their inside soul and outside appearance. More likely, the third wave feminists want women to believe that they are strong enough to defeat the world and change it positively according to their perception. They introduce expressions like "Do it yourself" to persuade women and girls but some of them do not catch exactly what is behind "that phrase".

Moreover, the idea of perceiving the other waves' views to complete on is asserted by (Tong, 2009). She assumes third wave feminism accepts contradictions found in society, likewise, its feminists applaud this contradictions. Third wave feminists are fine with sexual differences, but they are not able to make clear cut about issues as call girls, lap dancers, sex industry and prostitutions. Lastly, they consider such things returns to the woman will (she is free to do whatever she wants to. This does not mean letting the door open for mess as blacks who want to be white, boys like to be girls, gays and straights). Tong, (2009) finds that third wave feminists are pleased to investigate kinds of oppressions in order to see how they interchange with each other. However, they bother themselves by issues of

colours, ethnicities, nationalities, religions, and cultural backgrounds. It was absorbed that feminism works in favour of white men and women, in spite of this, the third wave feminism stands on behalf of black and coloured women and helps them to overcome. Alternatively, Mendes (2009) urges that black feminism discusses the matter of race and gender separately and does not go deep to the oppression they can arise. For example, a black woman can become un aware to decide either attaching black feminism (according to her race as black) or to stand with the white middle-class feminism (according to her gender as a woman). So, the third-wave feminism tries to solve this.

Regarding women's rights and equality, the third wave feminists (as sum up of other waves' views, their struggles, and demands) do not give much to women, nevertheless, they decide that women have already obtained their rights. So, it is the time to look after other social affairs. Thus, the third wave feminist observe peace, transgender rights, environment problems, gay, and lesbian. For them, women can use the power they got to rebel social problems to reform them. Globally, the third wave makes it available for women from developing countries to participate with women from developed ones. Thus, the third wave feminism achieves its goal to draw in participants as many as possible from different places, races and religious. They reason the importance of helping each other to overcome problems found (Ghorfati, and Medini, 2015).

Forward with Ghorfati, and Medini, the third wave feminism initiates new definitions for terms as "womanhood". The third wave feminist demonstrate that this wave is active and strong according to its practical ideology (they like interpret their words into actual deeds and actions). Women highly participation in social activities is indicated by the third wave feminists. This reveals that this wave worries to finish what is begun by the two former feminism waves. As it was said, the third wave succeeds in attracting people

from different spheres, as a result, many writers raise their pens to acknowledge including women in social activities. "no way !".

2.1.6.2 Feminism and Society

Feminism movement since it has been started, through its different waves, aims to analysis and evaluate society by rejecting some behaviors and calling for others.

Mendes (2009) declares that according to the Marxists a society consists up as a result of people fulfilling their needs and the relations lead to that. Mendes, also, notes that men and women set a social relations of gender through which feminists introduces their theory. Additionally, she explains that "patriarchy" beside it means a rule by a head male in society, it also means the "elder" who experiences power over others (women, children, or other men) in small unit (society). Moreover, feminists, especially, use the term to denote a social system ruled by men to dominate women. People in a society may govern their relation between a defined type of gender. Unconsciously, they think it is normal according to their way of living.

In some societies, gender is existed by the beginning of the marriage when the wife hopes to give birth to a boy than a girl. After birth, they may continue on the same disgracing; they begin to teach a boy how to behave like a man, on the other hand, to teach a girl how to do the house core, how to take care of others, et cetera. In some places, society orients the male child as more valuable than the female one. A thing which exploits not just the family but the society in a broad sense. Some problems concerning the daughter's womanhood inspired by the division at her childhood. In some cultures "a girl's birth" is the start of a family problem. In Sudanese society, the usual question after a woman having birth is "Is it a boy or a girl !", and the word "boy" unconsciously comes first.

De Beauvoir (1949) challenges that a family is not a confined unit, it has relations with other individuals and units in society. She explains that the house, also, has its standard, its test and its wealth. It is the woman who organizes all these. She affirms that it is the woman's duty to present delightfully what represents herself, her family, and her community to the others.

Not to forget, the contributions that feminism movement has made to society, for example, women education, girl marriages, girl genital mutilation, women and public life, equality for oppressed men and human rights, give a notable promotion to society which people cannot refuse.

2.1.6.3 Feminism and Men

There are various assumptions concerning feminism, feminists and who has achieved certain characteristics to involve in each and who should be excluded. Some feminists treat "man" as a vital member of patriarchy system, so, it is dangerous to put him in with the "women" system. However, other feminist believe that by accepting members from "the other" weakens "the other" (patriarchy). Hereby, some rationales behind the both assumptions.

DeKeseredy (2011) suspects the ideology of patriarchy system itself because it assures that the natural situation is to put woman rear, where and whenever it happens. She affirms that the ideology convinces some women to accept their putting down to the extent that those women condemn issues of "women equality" and "women rights" and describe them as "wrong" and "unnatural". She points that by "accepting men in", thus, accepting "patriarchy ideology" in "women's home". However, Bisong and Ekanem (2014) claim that feminism is an ideology for liberating women but it does not forget oppressed men by other social structures or systems. According to Gloria Jean Watkinsbut (known as Bell Hooks) (2000), "feminism" heads gender equality, so, it is natural to includes men who have experienced bad sexism or gender

role treatment. Hooks concludes that those men liberation is part of the feminism "ideology".

The matter is drawn a different way by stating who is the "feminist" first. Richards and Baumgardner (2000) cited in Trier-Bieniek (2007, p: 3) set a definition by saying:

By feminists, we mean each and every politically and socially conscious woman or man who works for equality within or outside the movement, writes about feminism, or calls her-or himself a feminist in the name of furthering equality.

Thus, "men" and "women" are included in their perception when they both look for equality. They add that a feminist is "someone" (it can be either man or woman) who holds the feminism's ideas and attitudes. It is clear again "men" are preferred to be included in "women's feminism".

Proceeding on, Sonkamble (2011) intimates that the socio-political whose aim is equality of rights , status and power for men and women is known as "feminism". So, when it is "social" (in society both men and women cooperate to preach society goals), man is to work with woman; since it speaks about "rights", it is man's rights to enroll in any activity he desires; if it concerns "status", it is not good for the man "status" to be put aside; when it deals with "power", it is not wise to deprive oppressed men from "power" and hand them like that to the oppressor.

Some men, religious groups and academics point at feminism as an organization for counting in women who hate men and aims to support women to pull positions and responsibilities out of men in political, social and economic affairs. Calmly (1993) announces that feminism is not to "push out" men and to "pull in" women but just to reveal violence against women and reform other social problems. Baily (2012) exaggerates that it is so important to include men in women feminism. She vindicates men are part of the patriarchy system. That means they are part of the system which creates oppression agenda against women, so, by accepting them in, feminism benefits their experiences in fading the patriarchy system. But, it is

questionable if men leave their glory status that is supported by patriarchal system on behalf of women ! If it is in question, women should be responsible and evoke their own solutions, as it was said "Do it yourself".

In spite of all argumentations and criticism above, there are crucial benefits from including men in the feminism system. So, some feminism activists reinforce the enclosure of men. Firstly, Hooks (2000) equates including men in the movement with the great success to feminism. She highlights that some other activists (includes men and women) may come in when the door opens by including men. Moreover, there are many women (especially black women) who get from their actual daily life experience that they are more close to men from their race than to white middle-class women. So, the excluding of men will result in losing those women as well. Secondly, Ashe (2007) comments involving of men leads to feminism message completion (equality). Likewise, this step refutes the idea that feminists are "male-hater" which leads to general acceptance and fine the atmosphere for discussing feminism issues. Lastly, Hooks (2000) puts it short and sharp. She appraises that since men are part of forming the problem, they should be part of forming solutions.

2.1.6.4 Feminism and Islam

There are many evidences that confirm the equality between men and women in Quran:

للرِّجَالِ نَصِيبٌ مِّمَّا تَرَكَ الْوَالِدَانُ وَالْأَقْرَبُونَ وَلِلنِّسَاءِ نَصِيبٌ مِّمَّا تَرَكَ الْوَالِدَانُ وَالْأَقْرَبُونَ مِمَّا قَلَّ مِنْهُ أَوْ كَثُرَ ۗ نَصِيبًا مَّفْرُوضًا (سورة النساء الآية 7) (Quran, 7, p.78)

As it is expressed in the Quran: men have a devoted share from whatever parents and relatives had left; women have a devoted share from whatever parents and relatives had left.

مَنْ عَمِلْ صَالِحًا مِنْ ذَكَرٍ أَوْ أَنْثَىٰ وَهُوَ مُؤْمِنٌ فَلَنُحْيِيَنَّهٗ حَيَاةً طَيِّبَةً وَلَنَجْزِيَنَّهُمْ أَجْرَهُمْ بِأَحْسَنِ مَا كَانُوا يَعْمَلُونَ(النحل, الآية 97)(Quran,97, p.278)

Whoever does good whether male or female; and he is a true believer, Allah will give him an abundant reward.

Following up the nature of human creation or through reading through Quran, someone can find many signals in our daily life that assure equality. For example, the existence of nerves and white cells in both of men and women. Interestingly, the researcher recognizes a rigid evidence in Quran which makes it hard to avoid speaking about. Here, Quran mentions the word "women" twenty three times as equal as counting "men" twenty three times. Inevitably, blind who dares to say twenty three is not equal to twenty three !

On the other hand, casting the matter from *Sunna*, we will never find that Islam has cancelled out women from work, however, Khadija (prophet Mohammad's wife "peace be upon him") was a "businesswoman". There are many stories for women who worked as nurses at periods of wars. Along with *Sunna*, considering treatments of girls and boys, Islam has stopped bad behaviors that prevailed some societies. Some used to bury their girls alive because they had thought they were sign of shame. Islam has showed that girls as equal as boys deserve better life.

Regarding "marriage", women in Islam has the right to accept or refuse to engage to someone. Moreover, she has the right to go by herself and ask the one who she admires to marry her. On the other hand, it is clear from today's situations that the totality of women in societies is double or may exceed men three times. For such case, marrying more than one women can help avoiding great problems in societies and even states equality in other way round because it secures marriage to those who do not and then attain their rights to marry. Furthermore, women in Islam shared in politics for affirming decision. In a mosque, a woman stood up and said, "Umar, you can't do that". Umar did not tell her that you are a woman, and you have nothing to do with politics. Instead, he asked "Why?" She made her argument on the basis of Quran. In front of everybody, he stood up and said, "The woman is right and

'Umar is wrong", and he withdrew his proposal. To satisfy education, the prophet Mohammad (peace be upon him) says: teach your children shooting, swimming and horse riding. It is clear that "children" means both boys and girls.

Ghorfati, and Medini (2015) confirm that justice and equality are very important in Islam. According Ghorfati, and Medini, the equality between women and men was stressed by the coming of Quran (before Islam, women and girls has suffered from rigid bad cultural norms). They explain that when the feminism appears in Europe, some people in Islamic countries are pleased contenting that Islam has already given women some rights, instead of that, some of them refuse to hand women some roles in society. Ghorfati, and Medini (2015) declare that in Islamic countries there are educated women as Amina Wadud who studies gender and quranic studies about women. Wadud praises the importance of women education for herself and her society.

Al Nuggar (2009) counts some points from *Sunna* on behalf of women:

- She states that the prophet's (peace be upon him) methodology upgrades women to suit all life domains.
- She affirms that the Prophet Muhammad (peace be upon him) respects Muslim woman and teaches her some issues regarding her family and society (In case of Ashaa, The Prophet' wife, "peace be upon him", she sometimes teaches other women and even may consult her for some issues).
- She believes that Prophet Muhammad's (peace be upon him) methodology makes no differences between classes and ages, moreover, it delights all of them because the Prophet's (peace up on him) intention is that all are equal.
- She proves that The methodology of prophet Muhammad (peace be upon him) provides Muslim women with whatever needed to help them bringing up good Muslims and straights.

It is better to conclude with Barlas's words (2005) cited in Liv (2014, p: 8): "I came to the realization that women and men are equal as a result not of reading feminist texts, but of reading the Quran".

2.1.6.5 Feminism and Christianity

The matter of being a feminist on one hand and to keep faith to Christianity on the other constitutes negotiations. Here is a room for examining feminism interacts with Christianity.

Bank (1981) initiates a study to challenge Victorian women's life and the evangelical Christianity. She concludes that the social reforming activities set by evangelical Christianity applauds feminism movement which leads to tackling gender issues in a safe environment. Besides, the support for women preachers gets well recognition.

Two books, Brian Heeney's *The Women's Movement in the Church of England 1850-1930* (1988), and *Women and the Church of England from the Eighteenth Century to the Present* (1994) by Sean Gill, cover the Angelical women situation. However, feminists do not find it easy with the angelical church compared with the evangelical one. Heeney describes the huge opposing of Anglican feminism to the developing advance of women in public life. Also the book emphasizes the hard effort of women to move towards equality. Moreover, the idea of challenging women against the church is supported by Sean Gill's book. In addition to that, he declares that churchwomen can secretly force orthodox notions in sake of public issues as education, moral reform and missionary activity (Morgan, 1997).

The Bible's promise is examined by (Abdekhodaie, 2008). She concentrates on biblical books both the old and new testament. She insists that God promises to liberate all human being from oppression. She continues to prove that there is a hope of universal liberation, not depending on human activities and organizations but because of Christ promise. Accordingly, Russell (1971) persuades people to enclose in the liberating movements. She argues that

patriarchal attitudes alter parts of the text, so women must reject that part. She assesses that according to the Old Testament and Christian theology the salvation is connected with relation with others. For this, people are fulfill God's promise by liberating oppressed people.

Piper and Grundem (1991) study Jesus regarding women. They remark that women are ministered by Jesus in a dignity. Moreover, works as praying and providing financial assistance, especially, are chosen by Jesus for women. John and Wayne believe that no subordination of women to men, both work equally at church, home and society. They emphasize that there are some situations in the Old Testament where women are disgraced, but God never depersonalized women. John and Wayne recommend that Jesus addressed women directly in public as a sign of respect.

2.1.6.6 Feminism and Literature

John laughs at me, of course, but one expects that in marriage. John is practical in the extreme. He has no patience with faith, an intense horror of superstition, and he scoffs openly at any talk of things not to be felt and seen and put down in figures. John is a physician, ... You see he does not believe I am sick! (Gilman, 1892) cited in (Bennett and Royle, 1995, p: 152).

Bennett and Royle (1995) inform that the text interpretations depends on if it questions gender role or shows the stereotypes of certain gender. On other words, how it presents differences between male and female character in the story. The above passage highlights some points. The phrase 'of course' emphasizes that the man looks down at the woman who expect this and use to it. "that is expected in marriage" states the situation of the wife as usually under her husband. The passage shows the intentions expected from both: Such John, the man, is active, "practical", dominant, unemotional. The woman, appears to be passive, non-practical, subordinate, emotional. The passage praises the man's actions, qualities and characteristics (John does this, John is such-and-such) but provides nothing of the woman.

Gray (1992) establishes that for stressing differences in writing, some female writers began to study available writings to introduce a new literature with a

womanish style. Works as Virginia Woolf's influential *A Room of One's Own* (1929) outlines the importance of being a woman writer in a 'patriarchal society'. Gray assesses that Simone De Beauvoir's *The Second Sex* (1949) questions norms as gender role, women sexuality, and patriarchy. Moreover, Kate Millett's *Sexual Politics* (1969) challenges the use of power by men to subordinate women. Gray (1992) concludes that, some social conceptions are reflected on literature. Therefore, feminists develop some terms and concepts to investigate these literature.

Feminists assume that men's way of writing undergoes some social norms and conventions. It needs to analyze languages and texts to discover these characteristics.

Tyson (2006) explains the importance of knowing how men writes about women to know how women writes about women (to be able to recognize the difference). He advocates that three areas might be considered by feminists analysis: (1) the ways in which the female characters accept the treatment imposes by male characters showing their status; (2) the way in which the "good-girl"/ "bad-girl" satisfies men expectation according to social structure; and (3) the ways the novel reinforces patriarchal ideology through its admiration of the way in which women characters conform to traditional gender roles.

Handal (2013) emphasizes changes that women enrole and their developing ambition to maintain some positions and practice what was forbidden face some oppositions and negative attitudes. Some writers were not satisfied with that at all. When women dared to express their will of trying writing, some writer began to curse frankly. Some of those who had negative attitude were: D.H. Lawrence considered the most threatening aspect of this "New Woman" was that she would put her thoughts into writing. His attitudes came to influence the writings of other male authors, such as William Butler Yeats and Earnest Hemingway. Nathanael West included the following curse of

female writers in *Miss Lonely hearts* (1933), where a group of men are talking about the increasing number of women writers:

And they've all got three names," he said. "Mary Roberts Wilcox,..." Then someone started what they all needed was a good rape. "I knew a gal who was regular until she fell in with a group and went literary. She began writing for the little magazines about how much Beauty hurt her The guys on the block got sore. They ganged her proper... (West, 1962, cited in Handal, 2013, p: 45).

Clearly, the passage above shows that literary woman was not considered as normal woman, instead, female writers need to be reformed. This judgment on female writing was more prominent in the nineteenth century.

According to Handal (2013), in male literature, the "good woman" are only young girls, women who have no will, and women resemble the patriarchy traditions. Handal concurs that the female at that time came to correct some wrong norms found and to change the depiction of women in men writings and to state a new women image. Thus, the way men describe women in their literature becomes a part of women motivation to write their own literature. Additionally, Dobie (2012) adds that a feminist reader looks for new female writers, at the same time, does not want to forget the old ones which requires more women writings and reviewing for old passages by female writers. Dobie (2012) assures that female literature creates a feminist interpretation which lead to canonization of feminist literature and, eventually, the exclusion of patriarchy literature. He highlights that the feminist reader, in reverse, evaluates the quality of texts written by particular female author and makes alternative readings of traditional works.

Knudsen (2012) questions woman status as female sex. He finds that the attitude towards women is that they are believed to be weak, inferior to men, have no enough intelligence. He affirms that the attitude towards women writing is not away from that. Therefore, things as reading, writing, thinking, whatever that needs mental skills is not expected to be one of women tasks. So, a woman who dare to manage writing receives a sort of hard punishing from society because she does something unforgivable.

Knudsen (2012) argues that the situation around is not ready to accept a woman as writer because literature and writing are not the things that a woman can take as a career even women are not qualified to do so. However, when Mary Shelley and other women writers did their best to earn money and support themselves from writing, they made it possible for an intelligent women to do so and support themselves financially through this.

Tyson (2006) summaries the characteristics of female writing. He asserts writing can be considered as a female writing when it appreciates strong woman, when it highlights the importance of the sisterhood for women survival, when it reveals the interaction of gender with race, and when it challenges the black powerless sister in the face of the white racism.

Finally, many literary works have conflicted responses to patriarchal ideology. For example, in Mary Shelley's *Franenstein* (1818). On the one hand, the text challenges patriarchy's attitudes through its portrayal of women's strength. A the same time, Germaine Greer documented images of women in popular culture and literature in *The Female Eunuch* (1970) attempt to free women from their mental dependence on the images presented by men.

Showalter (1996) cited in Karik-Namiji (2016, p: 14) acknowledges the varieties of feminist approaches available in particular countries. They are, consequently, concerned with language, particularly with how women are described with suitable language. Showalter goes forward to applaud the growing of number of women's studies that returns to the growing of women movements. Such programs which question the nature of female imagination and female literary history come to:

- Morality is seen by men as a matter of rules and rights which needs reasons to deal with but women deal with the matter at its context.

- When examining the implications of self-definition, it is found that many more women than men define themselves in terms of their relationships and connections to others (women are relational when men are not).

-Women's language is inferior to that of men. So, women should adopt the stronger male utterance if they wish to achieve equality (Karik-Namiji, 2016). Additionally, Gray (1992) affirms that In patriarchal societies, language contains oppositions of qualities such as active/passive, adventurous/timid, or reasonable/ irrational, in which, the feminine is always associated with the less desirable words in the listed pairs.

Dobie (2012) explains that there are studies concerning the development of women intellectually. It is found that when women find their voices, they develop intellectually, as they move from silence (in which they take their identification from external authorities) to subjective knowledge (when they turn away from others but still lack a public voice) and then to constructed knowledge (when they integrate their own intuitive knowledge with what they have learned from others).

Anne states that when considering feminism as a worldwide movement, there becomes some difficulty, because the roles and power of women differ according the varieties of countries. It changes as a result of involving things as race and classes.

On the other hand, Owomoyela (1993) concentrates on African women's writing. He explains that the matter of self-identity is centre of African women's writing. Defining oneself is restricted by her understanding to society boundaries and her ability to proceed these boundaries to reach self-identity. Considering African themes, the following points summarize themes of African women writers: (1) the contradictions of motherhood; (2) the struggle for economic independence; (3) the marital relationships; (4) tradition and modernity in relation to the role of women; (5) the politics of colonialism and its effects on society in general and women in particular; and (6) the nature of power relationships in society. Marriage and sexual relationships are often intertwined with the subject of motherhood; The

conflict between tradition and modernity is a theme that has concerned many African writers both men and women.

2.1.7 Novel

Childs and Fowler (2006) declare that the origin of the word novel comes from the Italia word "*novella*" which means a piece of news (may from this it comes to describe a novel as literature carries information "news"). They assert that it is a long prose with possibility of variations in plots, for example, tragic and comic. As well, there are different styles and ways of tackling the subject to cover all possibilities. Novels flexibility to encompass other literary style, its ability in developing in various ways make novel a major literary form. All these make setting a concrete definition of a novel is so difficult. Peter and Roger emphasize that a novel contains a plot; there should be characters to present this plot; surely, there must be an incident to set a plot about. At last, a novel is always long. Another definition of novel is initiated by (Wazzan,1984,p: 19):

The novel is an extended work of prose fiction which portrays human lives at large. It is generally more than a mere narrative, because it may have a number of subsidiary plots.

This definition portrays novels as a way of writing that tells about human life. This definition seems to be resembling Al Tayeb Salih's way of writing. So, it is good to consider Salih's novels to know about people real life, how their daily life is, what their customs are and how they treat each other since Salih's writing appear to be more direct and frank in tackling issues. Moreover, the definition goes on to highlight the amount of the plots found in a novel, which, sometimes, are more than one, to show that a novel tells about different things that take place during a certain time in a certain society. Actually, it depends on the way we read a novel to perceive its sub plots and themes.

Wazzan (1984) goes on to unpack themes and topics of a novel. He insists that a novel reflects writer's personal opinions as well as it tells about man's life. Thus, social life can be reflected on a novel, some novels deal with human relations and experiences, other novels may go inside physical problems, and some may work as a reformer by introducing solutions for certain problems. However, Adnan assures the un-limitedness of a novel scope, and varied style and forms. Though novel is almost fictional, it effects human awareness and society in other way. Additionally, Gray (1992) informs that novels in the nineteenth century witnessed a wide spread over Europe. They were produced by great writers as Sir Walter Scott, Jane Austen, Emily and Charlotte Bronte, George Eliot and Dickens. Gray affirms that the novel at that time describes mainly the developing liberties. The era was prevailed by popular women writers, definitely, the ever changing women's role and society problems catch novels' interest.

The matter of novel sub-genres is discussed by (Klarer, 2004). He reports that there are number of sub-genres such as the: **picaresque novel**, this type follows narrative structure. It tells the experience of poor, homeless, beggars and shabby. This type of sub-genres tries to unfold barely the bitterness and injustice of society. Some examples of this type are Daniel Defoe's *Moll Flanders* (1722) and Henry Fielding's *Tom Jones* (1749). **Bildungsroman** this type of novels usually teaches something. It presents the progress of the protagonist from the childhood up to adulthood. An example for such type is George Eliot's *Mill on the Floss* (1860). Another important form is the **epistolary novel**, this type uses letters as a means of first-person narration, as an example, Samuel Richardson's *Pamela* (1740-41). A further form is **historical novel**, as the title suggests, the actions of this type are taken from real historical context. Similar to this type is called new journalism which uses incidents from real events. For example: Truman Capote's *In Cold Blood* (1966). The **satirical novel**, such as Jonathan Swift's *Gulliver's Travels* (1726), this type applauds the social conventions as a way of stressing the

weakness of society. **Utopian novels** or science fiction novels create alternative worlds as a means of criticizing real social and political conditions, as in the classic *Nineteen Eighty-four* (1949) by George Orwell. **Gothic novel**, which includes such works as Bram Stoker's *Dracula* (1897), deals with frightening or magic subjects. Most Gothic novels are set in ruined castles or large old houses with ghosts. Horror stories and horror films included. **Detective novel**, this type deals with story in which there is a murder or other crime and a detective who tries to solve it. One of the best known detective novel is Agatha Christie's *Murder on the Orient Express* (1934).

2.1.8 African Writers

Pleasantly, the African continent has great authors. The language they use to write with vary according to the early colony they have suffered. Therefore, there are some who write in English language when others express themselves in French as well as Arabic language. Interestingly, some African writers use Portuguese, but, absolutely, they belong to a limited African countries. Generally, all African writers, whatever their language is, contribute much to the world of literature. Hereafter, a bit account of some of them.

2.1.8.1 Africans English Language Users

Leila Fouad Aboulela is a Sudanese writer who writes in English. Leila's novel, *Lyrics Alley*, was Fiction Winner of the Scottish Book Awards and short-listed for a Regional Commonwealth Writers Prize. Her novels *The Translator* and *Minaret* won the Caine Prize for African Writing. Her works have been translated into fourteen languages. Her novel *Minaret* is a novel about a young Muslim woman who applauds her traditional faith.

Nigerian writer, **Chinua Achebe** in 1985, published his most widely read African novel, *Things Fall Apart*, which presents colonialism era. His novel, *Man of the People*, (1966) reveals the corruption and contradictions of life.

Buchi Emecheta and **Flora Nwapa** introduce the Nigerian history and society with works that affirm feminist perspectives. Nwapa's *Efuru* (1966) was the first novel to be published by a woman writer in Nigeria. Emecheta's novel *The Joys of Motherhood* (1979) questions marriage and family in the village and colonial city from a woman's perspective.

Somali **Nuruddin Farah** has many novels, for example, (*From a Crooked Rib*, 1970 and *A Naked Needle*, 1976) focus on issues of gender and nationalism.

Ngugi wa Thiong'o of Kenya has an important literary career. His novels (*Weep Not, Child*, 1964; *The River Between*, 1965; and *A Grain of Wheat*, 1967) challenges the ethical, religious, and social difficulties.

From Zimbabwe, **Tsitsi Dangarembga's** *Nervous Conditions* (1988) is the story of women's resistance and resignation, while **Dambudzo Marechera's** short fictions *The House of Hunger* (1978) speaks about the violence of black life in a Zimbabwean township.

In South Africa, a well-known African writer who got international attention in 1948 with his novel, *Cry, the Beloved Country*, was **Alan Paton**.

2.1.8.2 Africans French Language Users

The writers who have produced most important works for French-language literature have come from Senegal, Cameroon, Guinea, Cote d'Ivoire, Mali, and from the Central African nation of Congo.

From Senegal, **Mariama Ba** is an important feminist writer (*Une si longue lettre*, 1979, *So Long a Letter*, 1981 and *Scarlet Song*, 1985).

René Maran, wrote *Batouala* (1921) which is strongly anti-colonialist and it exposes the abuses of colonizers.

2.1.8.3 Africans Portuguese Language Users

Only five African countries were colonized by Portuguese: Cape Verde, Guinea-Bissau, Sao Tome and Principe, Angola, and Mozambique.

Baltasar Lopes of Cape Verdean has written many literary works. His novel *Chinquinho* describes the humble life of Cape Verdean.

2.1.8.4 Africans Arabic Language Users

Nawal El Saadawi is an Egyptian feminist writer. She challenges different topics concerning women, for example, women in Islam and female genital mutilation practicing. In her novel *Woman at Point Zero* (1975) she argues women's freedom.

Messaouda Boubaker is a Tunisian novelist. She wrote a collection of short stories titled *Adhal ahki* (Continue Narrating, 2013). Her novel *Perle et ambre* (Pearl and Amber, 2005) is a story about black African woman from Timbuktu.

2.1.9 Al Tayeb Salih Biography

Al Tayeb Salih , Sudanese writer, was born in 1929 in the Northern Province of Sudan. He had experienced the life of a farmer modest family. He went to quranic school and then Gordon College in Khartoum. He studied agriculture Khartoum University. He began his career as a teacher in Sudan. Eventually, he left to London for higher studies in international relations. For more than ten years, Salih wrote a weekly column for the London-based Arabic language newspaper *al Majalla* in which he explored various literary themes. After finishing working with BBC as Head of Drama in the Arabic Service, he came back to Sudan to work for the Sudanese broad casting. Soon after, he immigrated to Qatar to work with its ministry of broadcasting as Director-General of Information. He worked for the UNESCO in Paris , likewise, in Qatar as a UNESCO representative.

Tayeb Salih enjoyed a village life that centered on people's complex relationships with its all variations. He deals with themes of reality and illusion, the harmony and conflict of brotherhood, and the individual's

responsibility. Besides, his living a contradictory life between old and new, science and superstition, tradition and modernity, the social and cultural which he experienced in Europe inspires his literary career.

As a result, he wrote many literary works including *The Wedding* (1969) and his most famous novel *Mawsim al-hijra ilā alshamāl* in Arabic in 1966, and in English as (*Season of Migration to the North*) in 1969 which made him one of the greatest Arabic authors of the 20th century. His novels have been translated into more than 20 languages. He was died in London in 2009.

2.1.9.1 Salih's Interacting with Feminism

In 1956s, the state media in Sudan began to cast information considering gender ideology. Then after, the Media proved that new Sudan was in need for women who had equality with men in the developing country. Thus, women who had finished studying at University or at least secondary schools found a chance to join workforce. Government media, civil-service, school curriculum praised women participation as a necessity. By 1960s, the state nominated the first Sudanese woman doctors (Hale, 1997).

Outlining his career above, it is clear that there were some incidents in his life span which put him in touch with feminism: (1) the humble life of the village as a son of a "farmer", (2) his career as a "teacher" enhanced the importance of "education", (3) in Salih's period, feminism became world-wide theme and maintained a wide range of supporters, (4) travelling to Paris, London and other different countries encountered him with new different ideas, (5) working with the BBC and UNESCO let him be aware of the world issues and people "suffering". All these make someone to feel the feeling of "people" who are in "need" for "better in come", "better housing", "better health care", and "better education which was almost rare at that time". On the other hand, his living in Khartoum to study, his travelling abroad and living in European societies upgraded him to the situation of comparison which

obviously can lead to a congeal sense of "equality" which in general is a sense of "feminism". When he was asked in an interview, he affirmed "feminism". He said " I believe in harmony and I look for it). He declared that "violence against women is violence against civilization, and against life" (Berkley and Ahmed, 1982, pp: 18,21).

Definitely, Salih's feminism feeling announcement was not an abrupt result. The season and the Wedding were written in 1960s which is so later compared with Wollstonecraft (Mary Wollstonecraft an author of *A Vindication of the Rights of Woman* in 1792), so the matter of feminism becomes immensely clearer. Moreover, the writers themselves become so experienced with it, for that, Salih writings bear feminism clearly, announce women problems and oppressions so directly and explicitly.

2.1.10 English Writers

There are many great writers (British or not) who enrich English literature with various masterpieces such as Samuel Richardson, Jane Austen, Sir Walter Scott, Charles Dickens, The Bronte Sisters, George Eliot, Henry James, E.M. Foster and Arnold Bennett. The coming is a brief account about some of them:

2.1.10.1 Doris Lessing

She deals mainly with women's problems . In her novel, *The Grass is Singing*, she writes about sad life of a white farmer's wife. In *Children of Violence*, she tries to get from old social ideas to live a free life. In *The Golden Notebook*, Doris states women's lives, beliefs and problems.

2.1.10.2 Margaret Drabble

Her novels concern mostly with women's higher education. In her novels, *The Millstone* and *The Waterfall*, she applauds love and human feelings that secure people. In *The Ice Age*, she is alert to the dangerousness of excluding some people of the whole society.

2.1.10.3 George Orwell

In his novels, he argues the realities of social and political life. In *Nineteen Eighty-Four*, he questions the use of language by governments to hide truth. In *Animal Farm*, he rejects using wrong political events to maintain power and rule over the country.

2.1.10.4 D. H. Lawrence

He cares with human relations and argues that religious, language, and social conventions influence and change one's own view. In *The Rainbow*, he studies three generations and explores all the basic human relationship.

On the other hand, there are marvelous names which are thought of as British, but actually, they are Irish, however, they contribute a lot to the English literature. Iris Murdoch is on the list of them. She often describes herself as proud of being Irish:

But of course I'm Irish. I'm profoundly Irish and I've been conscious of this all my life, and in a mode of being Irish which has produced a lot of very distinguished thinkers and writers (Sleindlova, 2012, p: 19)

2.1.10.5 Samuel Beckett

He is an Irish, author, critic, and playwright, winner of the Nobel Prize for Literature. He is well known for his play *Waiting for Godot*. This play suggests that life has no meaning and full of sufferings. He concentrates on social relations between individuals, for example, struggles for rank and sexual conquest.

2.1.10.6 Anne Enright

She is an Irish writer. Her short story collection, *The Portable Virgin* won the Rooney Prize for Irish Literature. *The Gathering* is about a large Irish family gathering for the funeral of a wayward brother which won the Man Booker Prize for Fiction. Recent, she has written *The Green Road* (2015), which won the Irish Novel of the Year. She lives in Ireland

2.1.10.7 James Joyce

He is an Irish writer who is well known of his experimental use of language and new literary method. He deals with matters of nationality, politics, and religion. *Dubliners* are collection of short stories which give real pictures of Dublin (Ireland) life with symbolic meaning.

2.1.11 Iris Murdoch Biography

Jean Iris Murdoch was born in Dublin on 15 July 1919. She was the only child of Wills John who grew up in sheep farming family. Her interest in literature was influenced by her father.

Murdoch studied at Froebel School in London. Then after, she went to Somerville College, Oxford, where she studied humanities. At Oxford, she became politically active and joined the Communist Party. She began her career as a civil servant. From 1942 to 1944, she worked as an assistant principal in the Treasury. After that, she joined the UNRRA (United Nations Relief and Rehabilitation Administration) which was created to help liberated countries and refugees. By the end of the war, she was sent to Graz to work in a refugee camp which gave her an influential experience. After years, she went to Australia where she worked in a displaced persons camp. She returned back in 1947 to study philosophy at Cambridge University. The following years, she took up a fellowship at Oxford in St. Anne's College and a tutor in philosophy. She became an Honorary Fellow of St. Anne's College in 1963, and she gave lectures at the Royal College of Art in London between 1963 and 1967. As a novelist, she wrote twenty six novels include: *The Black*

Prince (1973), *The Italian Girl* (1964), *The Bell* (1958), and *The Sandcastle* (1957).

In her life, Iris Murdoch was awarded several literary prizes. She won the James Tait Memorial Prize for *The Black Prince* (1973), then she received the Whitbread Literary Award for *The Sacred and Profane Love Machine* (1974) and, finally, *The Sea, the Sea* (1978) was the winner of the Booker Prize. As a result of the enormous books that she wrote and the prizes that she won, Murdoch became one of the significant writers of the twentieth century. She was died on February 8, 1999.

Additionally, the following quotations prove how Murdoch's career and life experiences influence her writing: "Through the experience of working for UNRRA, Murdoch made friendships with refugees who served as an inspiration for some of her novels" (Sleindlova, 2012, p: 19). In addition, Emerson (1968, p: 21) states her dealing with human and its complicated relations in society:

She is an artist who believes that men are social creatures who confront the intractability of a contingent world in which their concerns are not abstractions but personal relationships and the confusing, unpredictable "stuff" of human life.

The coming one is about her thought of the duty of a novel. Bran (2004) cited in (Francuski, 2007) summaries: "to portray the world as it is, and to strive to tell the truth about it". Pugh (2000) cited in Ming-Ying and Xiao-na (2014, p: 1681) asserts her persuading of women's problems:

Under these circumstances, Murdoch's depiction of the female characters reflects these social changes accordingly as these women's views on marriage and career are consistent with opportunities increasingly available to women.

Tripathi (2013) concludes: "She was a humanistic by spirit but apparently she knows the ruling power of suppressed Individuality and severity of real world over humanity".

2.2 Previous Studies

Mohee (2011) conducted a research on Young British South Asian Muslim Women: Identities and Marriage in University College London, UK. The research was aimed to investigate how education and work can change ones understanding of marriage and then identity. She interviewed thirty British South Asian Muslim women from northern England. She concluded that with the family support, education and work were good elements to formulate new gender identities. She proceeded to evaluate that education and work helping Young British South Asian Muslim Women to set a new perceptions of marriage.

Emmett (1997) set a research in Durham University on Citizenship and feminism : the importance of political process. The research was about women's influence and participation in local politics. Local councilors, in South Tynesidy UK, were interviewed and completed a questionnaire as a methodology. The significant foundation was that the councilors stated they women but actually they almost had no connection with them and their role seemed to be more social than a political one.

Halirova (2016) implemented a study on The Development of Feminism in English Literature of the nineteenth and twentieth centuries in University of Palacky. She formed an analysis of four books by different writers to compare the relationship between men and women and sexual perception. The analysis mainly resulted on the writers' changeable themes. In the nineteenth century, topics concerned with women independence and their freedom. Eventually, in the 20th century, writers spoke about things as "homosexual" openly.

Ghorfati and Medini (2015) instructed a research on Feminism and its Impact on Women in the Modern Society in the University of Tlemcen, Algeria. The aim of their thesis was to manage women's efforts to change their position and to gain equal rights as whole. They maintained a theoretical way as a methodology. The results concurred women participations in various fields such as economic, social structures, politics, et cetera. The main

conclusion drawn from their research was that the Feminist efforts were great enough to remove old stereotypes and gave women broad rights.

Abdekhodaie (2008) used an analysis methodology to criticize Russell's theology on Insights and Challenges of Christian Feminism in University of Waterloo, Canada. The thesis interested in the feminist theology with viewing Muslim women wrestling with justice. The thesis consolidated some important factors. Mainly, people who live in Islamic countries, Islamic theology is only to liberate them. Also, the conclusion galvanized the effective tool to remove injustice against women is Islam itself having no doubt about equal status of women.

Trier-Bieniek (2007) moved to research on the topic To Be or Not To Be A feminist: A Qualitative Study in United State. The research purpose was to investigate the relation between identification as a feminist and engaging to support women. She applied interviews as methodology to come her results. It was clear that women who did not name themselves feminist still work on behalf of women. Moreover, women, after a while, agreed that men could be feminist and gave some examples for men who did.

Baily (2012) projected a research on What happens when men get involved into feminism? in University of Sheffield, England. Jessica interviewed some activists and observed four groups of mixed-gender feminist as methodology. Her research aimed to explore men engagement into feminist British politics. She concluded that most of the participants enhanced men involvement and considered it as a new future for feminism.

Tanrivermis (2005) conducted a research on Female Voice in Jane Austen: *Pride and Prejudice and Emma* in Middle East Technical University. She followed the analysis way as a method. The study aimed to find out the importance of having a female voice in society. She resulted on Austen claimed equality beside she was delighted by female voice which was encouraging for women.

2.3 Summary of the chapter

This chapter, on its first part, has given a brief background of literature in general and its relation with topics as society or a movement as feminism. Two examples have been tackled the English and the African literature for their relation with the nominated writers who are introduced with brief biographies. To highlight the feature of each to other, the need becomes to know something about comparative literature. The central discussion is the feminism elements in the assigned novels. So, the discussion reaches to define feminism and its relation with society and men as well. Since the writers have different religion backgrounds, the interaction of feminism, Islam and Christianity have attained. What does put feminism and literature together is the time and place so the chapter casts the twentieth century era.

On its second part, the chapter has discussed previous studies to know about the existence and development of the related topics as well as how far this topic is on mood of realm.

The upcoming intention, in the third chapter, is the methodology of this thesis.

Chapter Three

Methodology

3.0 Introduction

It is necessary to seek a brief account of methods and methodologies adopted in this study besides brief vindications of their suitability. Moreover, confirming validity and the reliability is an essential target.

3.1 Vindications Review

Generally, there are different types of researches such as descriptive, analytical, applied, fundamental, contextual, empirical, quantitative, and qualitative researches. Each one has its own features and characteristics. This study utilizes the qualitative one.

This study is an attempt to review four of Salih and Murdoch's novels in quest of the feminism hints. This study follows the qualitative of literature that either supports or contradicts the basic premises. The methodologies of the study head mainly for answering the questions aroused (How do Salih and Murdoch's novels depict women in society?, In what ways do Salih and Murdoch's novels direct people's awareness towards feminism?, and Acknowledging feminism attitudes, what are the possible solutions generated by Salih and Murdoch's novels ?). To get that, four novels by Murdoch and Salih (*The Black Prince 1973*, *The Sandcastle 1957*, *The season of Migration to The North 1969a*, and *The Wedding of Zein 1969b*) are analyzed. Through the analyses, the researcher seeks rigid feminism situations that probe the study hypotheses.

This study is conducted as a qualitative research in which the researcher points out what a qualitative research is, beside, how it is useful for this study. In this respect, the researcher needs to use the methodologies as an interpretation's helping tools. The researcher maintains new historical, feminism, and descriptive approach. To ease counting feminism hints which are sought out from the selected novels, the researcher relies on feminism contributions that the researcher figures them out of the feminism three

waves' agenda, elements that assign a literary work as a feminist, and feminism criticism outlines each of which is gone over with at the beginning of chapter four. Thus, they become near by the novels' analyses because they are the back bones which applaud likely assumptions or stand firmly to refute the odd ones, likewise, they are guide dogs of the study analyses. To support the study assumptions', the researcher provides some pictures that show women sufferings, social situations and people's life at that past time. Eventually, the researcher benefits chapter four's discussion to postulate the study findings, as well as, to suggest recommendations.

3.2 Qualitative Research

There is no one definite way to do a qualitative research, a thing which depends on how a researcher carries it out, data is obtained, and methodologies are used. This reflects the fact that the term is used as an overarching category, covering a wide range of approaches and methodologies found within different research disciplines. Thus a "qualitative research" is an umbrella term as it is stated in Denzin and Lincoln's definition (1994), cited in (Rinchie and Lewis, 2003):

... It consists of a set of interpretive, material practices that makes the world visible. These practices ... turn the world into a series of representations including interviews, conversations, photographs, recordings and memos to underpinned by particular philosophical assumptions and that researchers should maintain consistency between the philosophical starting point and the methods they adopt.

This wide range of consistency helps the researcher's decision to pick this kind of research, especially, as a method for this study because it admits the interpretations of conversations exist between the characters in the novels' analysis which makes it possible to consider the pictures found to illustrate meaning, and it uses the novels as records of social incidents (life). In general, there is no one definition that attracts scholars' general agreement. Most scholars treat qualitative research as an attempts to interpret phenomena in a reasonable way or to get its meanings in the way that people give to it

(Denzin and Lincoln, 2005, cited in Trier-Bieniek, 2007, p: 16). Here comes an enough gap for the researcher's free interference to consider different meanings that people consider feminism accordingly, and to interpret some situations in the novels in reference to society attitudes towards them which prove the usefulness of the qualitative research to this study.

Through unfolding the matter of "society" in chapter two, it is found that the word covers both meanings as the society in real world with its institutions and real relations between people of a certain community, at the same time, it indicates society inside a novel with its characters as real people who have their own real situations, interactions, and norms. Definitely, these interactions reflect some experiences. Accordingly, what gives a green light to collect information and develop details from involving in such societies is the qualitative research as Creswell (1998, cited in Williams, 2007) affirms. From this, working this type of research, according to the researcher estimation, is not a deviation from the main track. Additionally, using the qualitative research to investigate society is also echoed by Kothari (2004) who adds that this kind of research helps in perceiving people's behavior, what persuades people to do certain things in certain ways, and to show their likes and dislikes. This initiative encourages the researcher to know whether people (in the selected novels) do like gender stereotype in their society, or they enhance feminism.

On the other hand, Creswell (2014) identifies that qualitative research embodies initiations of new literary attempts. So researchers who dare to explore new literary topics can depend on this type. Remarkably, personal topics, for example, topics relate to oppressed or marginalized people in society, and the burden of developing better life situations for them find a shade under the qualitative research. Little more, Morse (1991) proves that qualitative research is in need when the topic is new or other theories do not

work with certain group of people or samples. This idea addresses "Tracing Feminism in four of Salih and Murdoch's novels".

There are different types of qualitative research as basic theory, discourse analysis, case study, ethnography and phenomenology. The last are the useful two researches for this study. "Ethnography" in brief maintains "portrait of people" in its descriptive way and their "culture". Directly, it instructs the core of this study since dealing with "feminism" leads to question people's life and their culture in general. The second one, phenomenology, comes to work when the matter concerning studying a phenomena in our life. Apparently, there are many phenomena in the world where we live but some of them are not highly recognized because they do not find enough explanation, studying or understanding (Hancock, 1998). Moreover, Mason (2002) cited in Lynch (2014) affirms that qualitative research deals with "social world" including its everyday life woven, perceiving imagination and experiences of people, their work institutions, their ordinary discourse and meanings that come out of all these social interactions. Degu and Yigzaw (2006) sum up that qualitative research is a means that helps researchers to understand their world and the way of living. For them, qualitative research comes to answer questions as:

- Why people behave the way they do?
- How opinions and attitudes are formed?
- How people are affected by the events that go on around them?
- How and why cultures have developed in the way they have?

These questions run implicitly with this study aims. In other words, considering these questions helps in understanding and interpreting the novels nominated and texts in general.

3.3 Data Collection

Hancock (2009) relates seeking information in qualitative research to a wide array of resources, instead of depending on only one, which include policy documents, reports, web sites, letters, emails, and diaries. This shows that relying on the novels selected as source of gaining data for this study is reasonable. Additionally, Hancock (2009) gives a chance to use photographs also. Photos here can be for buildings, people, dress or appearances. These can be analyzed to constitute ideas or extract information of certain period of time or definite phenomena. What is especial here, the researcher can organize these photographs by himself or use what are already there if the researcher is convinced that they explain or add extra helpful information to his research. In this study, the researcher uses reserved photos to express the situation of women at the beginning of feminism movement and to declare how they were opposed. Besides, Richie and Lewis (2003) maintain interviews, focus groups, narratives, life histories and analysis of documents and texts. This is fine because the researcher, of this study, admits whatever utterances in the novels to explain great ideas. However, Mason (2002) cited in Lynch (2014) states it directly—supporting this study intention—that a researcher can explore language, expression, accounts of events, interpretation, memories, thoughts, ideas, emotions, relationships, regulations, rules, and semantics.

On the other hand, Cameron (1992) cited in Holliday (2007) suggests that a research itself is included as part of society documents, and so becomes, the researcher is part of society influences who his interactions with society problems are adorable. Furthermore, the researcher should not stand apart from the ongoing process of life or be above others, so, he should be in to implement his feelings, opinions, and his struggle to solve problems. Along with this, qualitative is a research about how people behave in their everyday life, a bit more, researcher should involve in these behaviours. Thus, a researcher speaks about a specific society he has chosen to bound to for the

sake of the research. Like this is the case with the researcher of this study. As a member of the Sudanese society, the researcher is touched but more affected by problems found which force him to, implicitly, state his personal beliefs with in recommendations at the end.

Creswell (2014) advises that qualitative researcher collects data himself, interprets documents and observes behaviours, however, he does not depend on data developed by other researcher. To attain, this the researcher of this study implements his own understanding and interpretation to analyse the selected novels.

According to Holliday (2007) cited in Lynch (2014), the researcher role is not confined only to building on the writing but to be there for clear meanings. In this regard, the researcher mingles his voice with some analysis points. Moreover, the researcher's past experiences, and education can inform something.

3.4 Approaches

Carrie Williams, in his work *Research Methods* (2007) states that there are different types of approaches. They are informed in term of type of analysis they suggest. Thus, this study selects four approaches (new historicism, feminism, descriptive and analytical approach) for the purpose of this study.

3.4.1 New Historicism Approach

Abrams (1999) defines new historicism as a literary approach that completely relates a literary work to its historical contexts. However, it is different from the traditional historical approach which also appraises the importance of history to interpret a literary work but in a different way.

The following are some justifications that show how new historicism is appropriate approach to this study.

Habib (2005) reveals that in shade of new historicism the text cannot be isolated from the historical process. The historical circumstances determine

the contents of the literary work. Thus, it cannot be to put a work by Shakespeare and Chinua Achebe on the same scale of analysis because they belong to different periods of time. This adjusts Al Tayeb Salih and Iris Murdoch to this study since they are members of the same era. Moreover, Habib (2005) stresses that culture and history work together as textual context for the literary work that is situated by new historicism. This forms a foreground to investigate if those two writers deal with "feminism" differently according to their different context (culture) or they do treat it in the same way according to the "similarity" of the topic (theme) and history.

By contrast, Green and Lebihan (1996) state that literary text tells something about society (interpretations of people's experiences) course in which the literary work is written. For the new historicism literary text and historical situations that help in producing it are both important. In this way, new historicism permits to know how the scenes found affect Salih and Murdoch and provide them with needed norms which they unfold them in their writings. Whereas, Tyson (2006) explains that in the new historicism the literary text influences and is influenced by discourses in culture in which it is produced. Therefore, the researcher of this study implements this point to know about culture and history of Salih and Murdoch through their literary works, moreover, how history and culture shape life of people at that time.

3.4.2 Feminism Approach

Olesen (2000) cited in Creswell (2014) puts a frame work for feminism research. He argues that this type of research should include issues that relate to justice for women and give situations and information which declare women oppressions. In this study, feminist approach is essential in all parts of analysis. The study's burden includes questioning gender role and its results on women, along with the matter of "women power", and how women voice themselves. So the researcher steps to vindicate how using feminism approach

is appropriate to achieve that. Not to stray from the theme, the researcher includes just what benefits this study.

In spite of the differences in feminists' beliefs, they all agree that social life has been handled and controlled by men. In most societies, knowledge production is dominated by men, so, feminists need to set their own methodology that helps to understand the gendered lives of women (Jackson and Jones, 1998). This feeds the main core of this study to consider women situations in the Sudanese society, and to question improvements that they gain throughout feminism engagement. Ramazanoglu and Holand (2002) prove that feminism methodology helps to understand how societies work, and how women's status is conceptualized.

Generally, DeVault (1996) lists the main purposes for the feminist methodologies. First, they should concentrate on gender inequality through analysis and observation. Second, they should question how economic, race and social class affect women's life. Third, they should consider women voices and their experiences of gendered social life. However, Collins (1990) asserts the matter of women differences. So, feminist methodologies should pay attention to women who experience different political life or different social context, and find out about how, in spite of these differences, women do have something in common. As a result, feminist approach supplies the researcher with solid idea to understand women characters, in the novels, who behave differently, who are subjected to the traditional perspectives, who do not give way to financial problems and the denotations of that. Additionally, Mohanty (1991) declares that, during 1980s, white middle-class feminists classify the third world women as "other" oppressed and powerless, so, white middle-class (alone) initiates power and knowledge of feminists. This point informs the idea of putting the Sudanese society (as an African society) in contrast with the British one (as European society) to be aware of similarities and differences emerged out as a result of different writers' backgrounds.

Hence, the researcher acknowledges feminist approach. In the same way, Ahmed (1992) insists that the Muslim women's rights should be regarded ignoring differences and contexts. Here again is a fine chance for putting together "Muslim" and "Christian" societies.

All in all, De Vault (1999) asserts that what makes a feminism work distinctive is its influence in making changes either in women's life or the systems that control women. The researcher intends to give valid recommendations that stand on the novels' analysis to seek notable women position which benefits society in general.

3.4.3 Descriptive Method

In his book *The Fiction Criticism at Present Time*, Arnold (1864) cited in Gray (1992) defines the descriptive approach as a way in which objects are considered in themselves as really as they are. Thus, descriptive approach allows interpreting texts in order to examine their feature in a way that shows the difference between different kinds of writings without relying on other linguistic and literal theories. Arnold (1864), also, acknowledges descriptive methodology in qualitative research because it offers collecting accurate data and create a clear situation for the phenomena under consideration. Therefore, utilizing this approach upgrades the researcher to show the language used as really as it is, to describe the real life in society, to portray the interactions of "participants" (characters) as they are, to unfold gender role as it is found, and to introduce women discriminations as really as they are.

According to Williams (2007), descriptions of a phenomena demand observing or studying a phenomena in relation with another. This stirs the researcher to investigate society carefully and then to decide on about feminism. Additionally, the descriptive approach benefits "description" to admit whatever is normal and question the strange one. This helps in following conversations between characters to interpret what is behind, in other words, to check which situations stand with feminism and which do not

(Clarke, 2005). In addition, Clarke (2005) explains that the matter involves describing information concerning national population of particular time – their problems, situations, services, and programs – to give information about community living conditions or to reveal attitudes that indicate some issues. Accordingly, this idea engages following up population during 1960s to touch their way of living, their general beliefs and values. Here, the researcher involves "similarities" and "differences" to help covering women situations during that time, before, and present.

Regarding the researcher's involving between the lines of description, Fretz and Shaw (1995) cited in Sandelowski (2000) declare that investigation of any information needs some description and description requires interpretation. To get knowledge about an event or experience entails some facts about that knowledge or experience. To maintain that, a text which gives "facts" their meanings is needed, hence comes the role of the describer whose description depends on his perception, sensitivity and desire. All these allow the describer or the researcher to put in his feeling and opinions.

Sandelowski (2000) States that human beings never describe everything that is "there". So, when they aim at something to describe, factually, that is granted to be "there". Accordingly, that events are described in the novels are treated by the researcher as things are "there" in the real life situations which, inevitably, influence the study findings, and forth, the recommendations concerning real society. Becker (1996) assists that such description requires not just reading the words exist but further more to step after these scenes and words, between, and over them. What is notable here, this type of description does not limit meanings that be given to the events, instead, it develops it to be open ended. This needs from the researcher to stick more closely to the events and count elements and situations as much as possible. Becker (1996) insists that the "fuller" description is "preferable" to the researcher than the confined collection of it. That is what endorses the idea of working through

many books in analysis is essential, so, it results in four novels by Al Tayeb Salih and Iris Murdoch to capture the data from.

3.4.4 Analytical Method

According to Hancock (2009), many types of analysis involve verbal procession. He divides text analyzing into two parts: firstly, "basic level of analysis" is a descriptive in nature of the data. The second one is "interpretive" which concerns with what is meant, inferred or implied. On the other hand, Kothari (2004) emphasizes the use of facts or already available information to get a critical evaluation for the material in hand.

The researcher refers to the novels selected as texts for data sources. Though they are not main methodologies in this study, the researcher intends to use "textual analysis method" for casting the texts, and "critical discourse analysis" to figure out what is going on between characters as a society which has some relations and interactions. Those methodologies are used for their usefulness in the second part of analysis, "interpretive".

According to Blommaert (2000) cited in Mendes (2009), critical discourse analysis deals with social practice, language, and power. It analyses matters of dominance, discriminations, and control in language. He says it focuses mainly on texts. Blommaert insists that critical discourse analysis affects society in some way, either by "empowering" the powerless or giving "voice" to the voiceless. All these show how fit this method is to feminist researches and so to this study. It is interesting in revealing, firstly, if the text has influences on social relations, so, it works to answer "In what way do Salih and Murdoch's novels direct people's awareness towards feminism?". Secondly, this method shows if the text enforces inequality or breaks it down, this time, it helps in solving "What are possible solutions generated by Salih and Murdoch's novels?". Moreover, the method detects whose voices are used, thus, it supports "How do Salih and Murdoch's novels depict women in society?". Thus, this method helps in answering the questions generated by this study.

Regarding textual analysis method, Hughes and Carolyn (2006) assert that a text can be regarded as a reflection of society or as culturally produced. According to the both assumptions, texts suit feminism philosophy and the beliefs that text cannot be separated from society. This helps the researcher to maintain how Salih and Murdoch unfold society in their texts (novels). Fairclough (1995) cited in Mendes (2009) sets reasons to affirm how textual analysis is suitable: firstly, texts are rich sources of social evidences. Secondly, texts are faithful witnessed of social progresses. Thirdly, texts are backboards of social dominations and control.

Carer and Goddard (2016) applaud that text analysis relies on the researcher interpretation of what is going on in a text. Different schools of text analysis place different degrees of emphasis on how much a researcher's own perspective can carry out an "objective" text analysis. However, no text or discourse analysis is free from involving human being observation of the behavior of other human beings (or their own behavior). This satisfies the researcher's intention to adjust the novels analysis to the feminist criticism, elements of a feminist work, and feminism contributions, as it was mentioned, to assure the effectiveness and properness of the analysis.

Carter and Goddard (2016) go beyond to speak about types of conversations in a text. They assure that looking at the dialogues in novels can tell about the way the novelist or playwright has gone about his work. Speech is tricky so the researcher needs to think carefully about what kind of speech he really wants to capture, and why. Knowing a little about how speech works will help in effective novel analysis.

Casting the validity and the reliability, Creswell (2014) returns validity to the accuracy of findings that are entailed by the researcher and readers of the account. Willingly, the researcher intends to compare the findings with the elements that help in deciding if a literary work is feminist and feminism

criticism beside the feminists contributions. Additionally, Creswell (2014) assumes that giving much detailed description of a phenomena results in its validity. Hence, the researcher uses four novels to count wide range of situations that provides enriched evidences. Also, the researcher discusses evidence about the theme and present information along with its contradiction since life is not always positive.

For the reliability, Gibbs's (2007) cited in Creswell (2014) assumption is that an approach is considered reliable if it is consistent through different researches. Eventually, all the vindications given for the method and methodologies used indicate their consistency and assure reliability. Moreover, the researcher writes and documents the procedures of the analysis in better way which strengthen the study reliability.

3.6 Summary of the chapter

This chapter has presented the methodology that is used in the present study, procedures, and the data's sources and analysis, as well. A brief description of the suitability of the method used and the researcher role has been given.

Chapter four is a room for the main core of this study, the analysis of the four novels selected. The leading to that begins with a brief plots proceeded by healthy highlights on feminism criticism questions which embody feminist contributions.

Chapter Four

Data Analysis, Results and Discussion

*"Art lives upon discussion, upon experiment, upon curiosity,
Upon variety of attempt, upon the exchange of views and
The comparison of standpoints".*

Henry James (1884) cited in Amyuni (1985, p: 11)

4.0 Introduction

It is important here to begin with Henry's words about works of art which summaries much and shades light on the importance of doing researches or making new readings from time to time of glory works of art which deserve. By using comparison, this study try to get or discover new or hidden meanings and themes of Salih and Murdoch's selected novels.

For smoothing the discussion, this study is divided into two parts, part A and part B. In part A, the study discusses issues that are taken by both of the writers (similarities) but part B is devoted to things that are done by one writer and not the other (differences).

4.1 Novels Summary

Before to begin, brief summaries of the novels are needed before analysing the determined incidents in these novels:

4.1.1 Season of Migration to the North (plot)

The story is set on the main character, Mustafa Sa'eed, who is a son of a merchandiser. His father died so Mustafa is brought up by his mother. At his early age, Mustafa showed a different behaviour and eagerness to manage a different free life. He joined school when children avoided it. He shows his great intelligence and keenness in schooling so he gets scholarship to Egypt and then to London where he lives his mysterious life. When he returns to Sudan, he marries Hosna and begins to lead a humble life as a farmer in a village north of Sudan. They have two sons. Mustafa becomes a good member of this new society but from time to time he gets eager to his earlier uneasy

life. By the end of the story, Mustafa commits suicide. Then, Hosna is forced to marry Wad Raayes. Then after, she kills him and herself.

4.1.2 The Sandcastle (plot)

Is a story of school teacher (Bill Mor) who is introduced as an oppressed man by his forceful wife (Nan). They have two teenagers Don and Felicity who believes that she has special "gift". Bill forces running his unhappy life till he meets (Rain Carter), a painter, who comes to paint the Headmaster's picture. Mor falls in love with Rain who is much younger than him. He is about to marry her, however, Rain advises him to leave her and takes care of his family, his career, and his future job as a parliament member. The story ends with that Mor returns to think about his own issues and his family.

4.1.3 The Black Prince (plot)

The novel begins with that Bradley is about to leave London when Bradley's brother-in-law, Francis, arrives. Meantime, Bradley receives a call from his friend Arnold Baffin who thinks that he has killed his wife, Rachel. Bradley arrives to find Rachel is alive though she is badly injured. On his way back, Bradley, accidentally, meets Arnold's daughter Julian, who lately he falls in love with her.

The following day Priscilla, Bradley's sister, arrives suddenly after leaving her husband. Priscilla attempts suicide by taking sleeping pills. As Bradley, Francis, and the Baffins' try to sort out the matter, Bradley's ex-wife, Christian arrives. Priscilla is taken to the hospital for treatment.

In order to make the relationship easy, Bradley lies and tells Julian that he is 48 rather than 58. Once they proclaim their feelings for one another, they run off to Bradley's rented cottage. Bradley receives a phone call from Francis and learns that Priscilla has committed suicide. The night ends when Arnold

comes to the cottage to take Julian away. Arnold reveals Bradley's lies to Julian who has left Bradley as a result of that .

Later on, Bradley tells Rachel of Arnold's feelings for Christian. As a result, Rachel and Arnold part ways angrily. Several days later, Rachel phones Bradley, asking him to come to her home immediately. Bradley arrives to find Arnold lying lifeless on the floor. Arnold is badly struck in the head. When the police arrive, Bradley is accused of killing Arnold and later he is convicted of the murder.

4.1.4 The Wedding of Zein (plot)

The story begins with Amna (a milk seller) who proclaims strange news to Saadya. It is about Zein marriage. Everyone in the village is annoyed by this news because villagers think that Zein is irresponsible person. The news becomes true and people know the proposed wife is Ni'ma, the most respected girl in the village. Incidents go on through the novel where Zein is shown as a proclaimer of love. Zein, inspite of villagers' negative attitudes towards him, he does some good deeds to some people in the village beside his usual work as a farmer. Zein receives bad situation when Seif strikes him on his head. At last, the proposal is accomplished (Zein and Ni'ma become a husband and a wife).

The story ends in that the wedding day becomes a ceremony for unitizing the whole villagers.

It is worthy of importance to mention that *The Season of Migration* and *The Wedding of Zein by Salih* are chosen to be subjects for this analysis for reasons: They are written at the same time, more precisely, they overlapped each other. Salih in an interview declares that The wedding comes to complete the journey stared by The Season. Both of the novels are written under the same conditions. So, they reflect the same social problems and present the writer's attitudes on that limited period of time. Since feminism

prevails the span 1960s – 70s, these novels are capable to bear some of its notifications.

Pugh (2000) cited in Ming-Ying and Xiao-na (2014) emphasizes that as a result of the Women's Liberation Movement in Britain during 1960s-70s women get advances in employment opportunities, at the same time, people's attitudes toward marriage begin to change. It is remembered that social novels emphasizes social conditions and trigger social reforms. Hence comes the importance of choosing Murdoch's novels (*The Black Prince* and *The Sandcastle*) for the quest of feminism evidence to be compared with Salih's ones.

4.2 Novels Analysis

It is the time to start the analysis putting in mind feminists' ideas, the study questions and hypotheses when these literary works' investigation goes along. The analysis will identify various points that declare Salih and Murdoch's absorbing of the feminists' ideas. Dobie (2012) states that when examining a text for the quest of feminists' incidents, it is useful to focus on the characters because they indicate the author's attitudes and ideology. Dobie suggests that the questions which to lean on can include the following:

- * Examine the roles women play in a work. Are they minor, supportive, powerless, obsequious ones? Or are they independent and influential ones?
- * Is the narrator a character in the narrative? If so, how does the male or female point of view affect the reader's perceptions?
- * How do the male characters talk about the female characters?
- * How do the male characters treat the female characters?
- * How do the female characters act toward the male characters?
- * Who are the socially and politically powerful characters?
- * What attitudes toward women are suggested by the answers to these questions?
- * Do the answers to these questions indicate that the work lends itself more naturally to a study of differences between the male and female characters, a study of power imbalances between the sexes? (Dobie, 2012, p: 112)

Applying these questions all through the analysis steps and putting them a head to cast the findings, prove the appropriateness of the novels in question

for the feminist analysis. Minding the above checking questions, the researcher intends to use them as guiding dogs for the study analysis outcomes.

4.2.1 Things are tackled by the two writers

Part A

Before feminism to come, there are some good and bad beliefs that prevailed societies, therefore, feminism comes to praise what is good and to heal whatever is bad. Accordingly, writers begin to raise up what they think is found or needed to be found in their societies. Regarding gender, Feminism has gained many contributions to women in societies.

Salih and Murdoch confirm that they are not feminists. Therefore, their feminism tackling is just to reflect what is going on in their societies, additionally, to draw general attention to these points and to let people think about them. Here, in part A, the study discusses what are taken by both writers (Salih and Murdoch) which relate to feminism in their selected novels.

4.2.1.1 Societies Attitudes towards Men

In most societies, males are treated differently and are expected to behave in certain way and to do their issues differently in contrast to the females. Kalasa (2015) declares that a man is to be treated as a god and receive a good respect from his wife whatever he does inside home or outside just because he is a man if he has enough qualities to deserve that or not. Another respectable emphasize comes by Tyson (2006) that traditionally, concerning emotional and strength power, men are to be physically strong and show no response to emotions as cry or fear and sympathy. If these are experienced by a man, this man is described as "womanish". Instead, men are to be rational to guide their families and to be leaders of societies.

Salih and Murdoch figure out some situations that relate to men status in their societies. They manage imposing feminism ideas on some characters in their novels. Salih shows that in these societies still some of the villagers believe in old traditions by giving men special status and expects certain behavior from them. This is discovered when the narrator says good words about Hosna as a good person in the village and tries to give away some emotions, in *The Season of Migration*, Mahjoub says "Schooling and education have made you soft. You're crying like a woman....." (Salih, 1969a, p: 133). in this situation Salih implies that a man must be strong enough to not cry and not to be soft like women who considered by that society as though. Beside, Salih states the villagers' negative idea about education which develops no good to people but the bad behaviours like "soft men".

Another scene is taken by Salih in his book *The Wedding of Zein* when Anna comes to Saadya asking for Ni'ma's marriage to her son. Saddyia says: "Naturally the decision lies with the girl's father. When he comes we'll speak to him." (Salih, 1969b, p: 49) This situation puts it clear that the society still patriarchal and the normal expectation from the husband is to be the one who says the "last word". Women are not expected, as less intelligent, to perform a decision about fundamental things as far as marriage. Salih runs on to state the effect of not following manly tracks. The following consideration is about Seif in *The Wedding of Zein*:

Seif adi-Din was brought up an only son among five daughters, pampered by his mother, pampered by his father, and pampered by his five sisters. He could not but be spoilt, or, as the village folk put it, he could not but become soft and flabby..... (Salih, 1969b, p: 67)

It is believed that sons of rich people do nothing of hard work (do not work at the field, do not go out in the sun, moreover, or do not work at all). Besides, a lot of people believe that a boy who is grown up among many girls can receive girls' manners because he exposes to their way of speaking every day, their way of thinking, their attitudes about things around them, and their womanish stuffs which all makes him away off men stuffs and behaviours.

Out of all these Seif adi-Din is considered by villagers as weak with much soft flesh which is not to be a quality of a real man according to their tradition.

In another situation, Salih emphasizes society attitudes towards men when Seif comes to his father drunken to announce his intention to marry the "slut" slave girl (Sarra) because he "loves" her. However, he finds his father doing his religious duties. Here, Seif shows a lack of responsibility. Responsibility should be main characteristic of a "man" who is to be admired for. The admired man, in the villagers' eye, behaves in respectable way, is rational enough to say what at what time, and does not act gaily. But Seif's character disappoint all that. In *The Wedding of Zein*, Salih states: "a phrase that conjured up in the minds of the fathers in the village all the concepts of idleness, indolence, and lack of manliness...." (Salih, 1969b, p: 69). This shows a man should be capable and overwhelms with mannish behavior and able to control himself. But his only son deviates from that. However, the father is in the side of society traditional role.

Society, sometimes, rewards men in its own way. In *The Season of Migration*, Salih shows that in this society, old men are not isolated from marriage for the sake of age. This is announced by Sheikh Ali when he says "A man's a man whatever his age, and a girl of fourteen's ready for marriage to any man, even if he's in his sixties like your honour" (Salih, 1969b , p: 81). A belief like that (a man of sixtieth is accepted as equal as a man of fortieth or twentieth, all of them have a right to marry a girl of twentieth or fourteenth) is accepted by some families, but refused by others. However, you, as a man, have the right to ask any woman at any age for marriage. In turn, she has no little chance to refuse since she is biologically ready for marriage.

In the society norms, a man, as a leader of the family and guardian, should deal with family problems wisely. If he fails to be as qualified as that, his small society will suffer and all the burden falls on the "wife" who finds it hard to bear as such life. In *The Wedding of Zein*, the Headmaster proves it

when he says "What concerns me is the actual problem of the girl—how she can stand life with a dervish of a fellow who doesn't know black from white?" (Salih, 1969b, p: 83). Here, Salih affirms that a real man should differentiate between "black and white" which means he should have strong mind to make right decisions and not to be incapable like women or young children. It becomes clear that the society is shaken about Zein's ability to confirm such satisfactions. So, Zein, as a man is supposed to be wise, his decisions are clear cut, and a qualified leader. This idea is stated again by Mahjoub when he instructs Zein in *The Wedding of Zein* :

The wedding ceremony's next Thursday,' Mahjoub told him firmly. 'After that there'll be no more fooling about and dancing and talking nonsense. Do you hear or don't you? (Salih, 1969b, p: 103)

This affirms that after marriage Zein is to be changed and deprived his childish behavior and to do as man does (a man who is responsible to look after his family as a real "man").

Moreover, Murdoch, also, treats the matter of attitudes towards men—by society or even by women. In her novel *The Black Prince*, she assures that men, as feminists assume, are patriarchal. The idea postulated here is that this situation shows the feminism belief that men support men speak to men write to men, speak to each other and not to do that with women. "Don't go, Doctor,' said Arnold. Perhaps he wanted male support, to surround himself with men...." (Murdoch, 1973, p: 24). It comes out again in *The Black Prince* in Bradley conversation with Priscilla :

'Roger was there. We had a chat.'
'A chat!'
'You're on his side now.'
'Men always stick together, dear.' (Murdoch, 1973, p: 86)

Again Murdoch emphasizes the matter of solidity between men and patriarchy assumption that men help each other and understand what is going between them better that involving with women.

Murdoch, as Salih does, comes up to the matter that a man is to be "responsible" and a "good leader". This is shown when Mor starts thinking about his feeling of love towards Rain in *The Sandcastle*:

He had always been scrupulously responsible and serious in everything that related to his wife and children. But it was not so much considerations such as these which made him feel that he had acted wrongly (Murdoch, 1973, p: 160).

Again Murdoch follows Salih's pass in assuring what a man must be to his family and what responsibilities are demanded from him or expected by society from him as well.

4.2.1.2 Societies Attitudes towards Women

As it is shown before the feminism revolution, societies, as vary as they are, put some strict rules for women to follow exactly. These rules concerns behaviour, so, woman should know how to treat others, especially "the man". She should know how to behave in public, walk, sit, eat, speak and laugh. Additionally, the restrictions can be about how she is to dress and what certain dresses make her an ideal feminine. Moreover, the matter can be in manner as a woman, so, she must not behave like men and then she comes to be soft, emotional, weak and beautiful as a good wife should be. If a "she" does not lean towards all that, she will be considered as someone who commits a great shame and be rejected by society. Feminism comes to fight and change what are unjust conceptions in societies.

Abram (2001) cited in Handal (2013) stresses the type of clothes that women wear and which one is preferable in society to give a woman her dignity as "wife" or a "good woman" as nice and neat as a "feminine". The type of dresses usually comes to suit a woman as domestic manager. On the other hand, the conception about a woman and what men's attitudes towards her quality is highlighted by (Tyson, 2006). He emphasizes that if a "girl" acts in accordance to patriarchal rules and accepts traditional gender roles, she is accepted as a "good girl". However, if she opposes that and behave differently, she becomes a "bad girl". The rules of good and bad differ from

one society to another. Tyson (2006) goes on to shape the manner in which she is perceived. Traditional societies admire a woman who appears to be emotional (irrational), weak, nurturing, and submissive. As a wife, a woman is expected to be as an angel at home to seek her husband happiness, in spite of, she, herself, is happy or sad. At the same time, She should make her home safe to her children and provide them with the morality needed.

Salih in his novel *The Season of Migration* writes about women's respect to their husband and how men in society fond of that type of women. The narrator's grandfather when he speaks about his trip to Egypt and the Egyptian people, he says "the Egyptian woman knows how to respect a man" (Salih, 1969a, p: 82).

Again in *The Season of Migration*, Salih comes to say directly that the society is "man" control and women are nothing but belong to men. The new here is the indication that people, in the society, have an idea about the changes that run on in the social life around the world. So, it is nice hint about "feminism" which introduces changes at that time and let women to get a bit rid from "men" belongings. In spite that, people still insist on their domination on women as the dialogue between the narrator and Mahjoub implies :

‘But if she doesn’t want to marry?’ I said to him.

‘You know how life is run here,’ he interrupted me. ‘Women belong to men, and a man’s a man even if he’s decrepit.’

‘But the world’s changed,’ I said to him. ‘These are things that no longer fit in with our life in this age.’ (Salih, 1969a, p: 99).

Mahjoub speaks the society's idea against women. Women has nothing to do without a man, so, a "woman" is to go out of her fathers' control to the husbands' dominations since she has no work to do just waiting for unexpected "bridegroom" and the escaping "marriage".

Moreover, Salih succeeds in entering into the villagers minds and displays how they do think and form their conceptions of women. It seems that villagers believe in supernatural norms and they are convinced by ideas like the "sign of good" or an "indication of sin". Speaking about "sin", women are

included in its categories. So, women's characteristics, accordingly, must go as women bring shame, awful things, and all negative denotations. In *The Season of Migration*, the narrator grandfather's cursing of Hosna is a good verification for it all. "God curse all women! Women are the sisters of the Devil. Wad Rayyes! Wad Rayyes!" (Salih, 1969a, p: 123).

The old man has no good perceptions about women. He has grown up believing that women but not men are the cause of nothing but awful and cursing things. So, the suitable place for women are to be hidden inside their home to avoid their bitterness, then, her family and the society harm nothing of them.

Salih proves again that the society receives an air of feminism, and that comes the time when women can go and do some things initiated by their own. Majoub speaks to the narrator about it in *The Season of Migration*: "It was the woman herself who had the impudence to speak her mind. We've lived in an age when we've seen women wooing men." (Salih, 1969a , p: 132).

Mahjoub does not believe that things come running comparatively to this unimaginable point at which a woman comes to ask a man as a husband, however, she feels no shame about that or, to somehow, satisfies with feelings of rights. A thing which is not accustomed to in this society and not an ideal woman is to do it. Therefore, the assumption is that women, in this society, are not free to do such things.

Salih returns again to support his idea that the society has certain attitudes towards women which differentiate them from men. If a man gets involved in these features will be described as a woman. In *The Season of Migration*, Mahjoub instructs the narrator :

Schooling and education have made you soft. You're crying like a woman.
Good God, wonders never cease — love, illness and tears, and she wasn't worth
a millieme (Salih, 1969a, p: 133).

Here, Salih puts two notions down with one strike. Firstly, he applauds that a woman is "emotional" who cries in hard situations. Secondly, Mahjoub thinks that women, in general, worth nothing, and the one who does things like that

deserves no sympathy. On the other hand, schooling still has a negative perception because it can soften men who should not be like that.

Salih hits the matter of women's public contact and how society is very strict about that. The writer, in *The Wedding of Zein*, introduces Zein as a mediator in this closure :

The mothers of young girls woke up to his importance as a trumpet by which attention was drawn to their daughters. In a conservative society where girls are hidden away from young men...(Salih, 1969b, p: 42)

Here, Salih returns back to the situation of girls before marring and after marriage is to be away of men sight. Asking a girl for a marriage goes through traditional conventions.

It is accustomed in this society that girls' education is not highly demanded as boys' education. As a result, most of the village's girls have nothing of it because villagers think no good of girls' education. According to the feminist, education is a fundamental right for women. Ni'ma's brother tries to trigger her by praising the vast atmospheres that can be attained through education but Ni'ma has a traditional belief so she says in *The Wedding of Migration* : "Education at school is a whole lot of nonsense. It's quite enough to read and write and to know the Koran and the rituals of prayer" (Salih, 1969b, p: 53). Girls are convinced that there is no good after education and they, actually, yield to that. However, when a girl/ woman manages to as Ni'ma does, it becomes as far as knowing reading and writing just for the sake of performing the religious duties.

Salih, in *The Wedding of Zein*, continues on unfolding women situation in the society. He describes society's attitudes against girls who has nothing to do but just waiting for marring. Again there is a traditional way of forming an idea about the expected bridegroom.

Each girl-friend of hers in the district grew up with a specific image of the knight who would tether his steed outside the house one bright evening and come in and snatch her off from amidst her family, fleeing with her far away to magical worlds of happiness and plenty. But for Ni'ma no such set image had been formed in her mind (Salih, 1969a, p: 55)

It is the nice world of girls and their dreams, their expectations of marriage before feminism. In their minds, girls formalize future husbands in that way. But Ni'ma differs from them all in shaping her dream husband. Salih portrays Ni'ma as a new "girl" who believes in different conceptions and estimations. A girl who wants to take a new path which can form a sense of change in such society's beliefs. Here, Salih deserves an applauding for inserting the sense of feminism's changes under the cover of Ni'ma's character.

Most of girls in the village behave according to the norms of their society, in the traditional way, running by patriarchal rules, and they are admired for that. But Salih, in *The Wedding of Zein*, states the matter differently when the Headmaster speaks about Ni'ma :

'Yes, by God, that's so,' said the Headmaster. 'The best girl in the whole village. What beauty ! What manners ! What modesty !
'What money !' said Abdul Samad provocatively....(Salih, 1969b, p: 81)

The special here, in spite of, she goes against the society, "the whole village" as the Headmaster says like Ni'ma and her good things. Surely, some consider her as a "bad girl" but Salih insists that who is considered as a "bad girl" is not completely bad, however, she bears many good things that make her society proud of her. Instead, she must be hailed as a "new girl".

In *The Wedding of Zein*, Salih states more about Ni'ma's straying away of society traditional flocks. Here, Zein tells how he gets to know about his marriage to Ni'ma:

She came to me early in the morning at home and said to me in front of my mother: "On Thursday they'll marry me to you. You and I will be man and wife. We'll live together and be together."
'She's certainly a woman to fill the eye all right,' said Mahjoub with boundless admiration, his voice raised in enthusiasm. 'I'll divorce if there's another girl like that...(Salih, 1969b, p: 103)

Here it becomes clear that the society attitudes begin to change to accept what they considered strange before. All the sounds release in satisfaction and admire Ni'ma's going and speaking about her marriage to Zein. A thing which is hardly accepted as an ideal girl's behavior before. This situation shows how intelligent Ni'ma is and how clever she is to know about marriage and the

expectations of the spouse. Really, she is a unique girl in that traditional society.

Feminists always repeat that one of the patriarchal society features is considering women as "emotional". This is what Salih affirms in his Sudanese society. On the other hand, Murdoch confirms the same idea within her British society when Bradley discusses Rachel's speech with Arnold. He says in *The Black Prince*: "It's just a mood,' I said. 'Women have moods'" (Murdoch, 1973, p: 26). Murdoch, as Salih, makes her characters to speak about their formulated attitudes against the "other" sex. Here, she shows "men" general attitudes against "women" in the British society. For them, "women" are "emotional" and speak according to their "mood" which forces them to make changeable decisions. Therefore, men don't care about women's opinions.

Feminist announces that traditionally women are expected to be "home angel". This is exactly what Murdoch wants to say is present in the British society. In *The Black Prince*, Brand speaks to his sister (Priscilla) about her husband (Roger) and how bad his situation becomes after she leaves him alone : "..... I daresay Roger has been tiresome, he's a very selfish man, but you'll just have to forgive him. Women just have to put up with selfish men, it's their lot..." (Murdoch, 1973, p: 52). Here, a general belief in the society is that a woman is to forgive her husband when he does wrong, and to work whatever good to remove his bitterness as a "good wife" should do. The expectation of a woman here is to do whatever to comfort her husband. Before all, it is women's duty to set all the mess at home. So, Bradley says these advising words because he believes that Priscilla (as all women in his society) is irrational and does not do the right action for certain situations.

British society comes across Sudanese society in many ways. In her novel *The Black Prince*, Murdoch summaries this clearly in the dialogue between Brand and Priscilla about Brand's trip to her home and meeting Roger :

‘You talked to him about me.’

‘Of course I did!’

'They agreed that women were hell.'
'Well, women are hell!'
'Is he unhappy?'
'Yes.'
'Was the house all dirty and awful?'(Murdoch, 1973, p: 86).

In this situation, Murdoch affirms that women are emotional as Salih confirms this idea before. For example, Roger does some things that Priscilla thinks are not good for her, but instead, she asks about his state "is he happy !" or not, is the home "clean" or not, does he speak about her in a "good" way or consider her as a "hell". Priscilla is really a perfect symbol of an "emotional" woman. In considering women as "hell", it states the same notion as "women are sisters of devil" which Salih mentions when the narrator's grandfather curses Hosna.

Feminists express that some women yield to patriarchal rules, moreover, they feel it is right to be like that which means they become patriarchal themselves. For example Christian believes it as part of their responsibility as women to work for the sake of others. In *The Black Prince*, she says: "And because we're women it's our part to sort of help people and spread a bit of warmth and caring around the place" (Murdoch, 1973, p: 137). Here again, Murdoch sets what her society expects the wise woman to do is to follow the patriarchal gender role and hold in what are thought of as women's duties and men's responsibilities.

As Salih declares that women, in his society, "belong to men", Murdoch states that in the British society women are to be known by their husbands (Mrs. John). Her status is driven from her husband's one, and her power relates to her husband's power. Here, in a way or another, Murdoch wants to say "women belong to men". In *The Sandcastle*, Murdoch displays the situation of Nan as : "She deliberately related herself to the world through him only and then disliked him for it....." (Murdoch, 1957, p: 14).

Nan uses to accept that as it is, but she begins not to ease herself for that. As Ni'ma feels, Nan experiences the new feelings of "independence", and hates

her husband (as a man in the patriarchal society) believing he is a cause of all that bitterness.

In patriarchal traditional society, a woman is supposed to behave in a certain way, according to the society rules. Otherwise, she would be regarded as abnormal. In her novel *The Sandcastle*, Murdoch tackle this situation when Mor describes : "She was wearing a close-fitting blue silk dress which made her look smarter and more feminine than Mor had yet seen her look...." (Murdoch, 1957, p: 69). Murdoch reinforces the belief in woman's dress which is suitable to reflect her feminine and what is not to wear because it is for men or it is regarded as shameful by society. It seems this kind of dresses please the British society at that time.

In Salih society, girls are put away of men sight. The British society does something near to that. This is shown in the dialogue between Felicity and Donald when she comes to see him. He says in *The Sandcastle*:

'Fella,' said Donald, 'I have told you six times, and must I tell you again, that you should not come in here to see me'
'No one spotted me,' said Felicity... (Murdoch, 1957, p: 130).

Murdoch speaks about the expectation of girl's deeds. It is not wise that a "girl" to come in a campus of boys even her brother is there because the society perceives something unpleasant out of that. As such behaving harms herself and her family on behalf of her.

Murdoch, in *The Sandcastle*, approaches women's dresses again but from a different angle. As it is clarified, The society accepts women in certain way, otherwise, they are considered as strange bodies. It appears when Carde describes Miss Carter to Felicity. He says : "She's one of the rakish kind" (Murdoch, 1957, p: 133). This time Miss Carter's dress and behavior go against the society traditional rules. So, she is rejected for that and described by society folks as "rakish".

Murdoch goes back again to criticize the British society's fixed attitudes towards women who are introduced before as "emotional" and "moody". This time, Murdoch clarifies that society perceives all women as talkative and

making a great buzz from nothing or unworthy things. This is directly stated in *The Sandcastle* when Donald says to his sister : "Fella, darling, 'he said' just don't make a fuss. If there's one thing I can *not* stand it's women making a fuss...." (Murdoch, 1973, p: 134). Again, Donald, as a symbol of the society, shows his refusal to this bad womanish behavior because his traditional society does not stand it.

Although she lives amongst this society for long time, and becomes accustomed to their traditional way of life, Rain, often, feels eager to the free life. For that, sometimes, she dresses following the village instructions, other times, she dresses to suit her rights as a "new and free girl". In this situation, she is considered as strange "boy". Thus, this way of dressing does not meet the society satisfaction. In *The Sandcastle*, Murdoch says about Rain:

She wore a long white cotton evening-dress, drawn well in to her small waist. A long twining string of black carved beads seemed to make her neck slightly untidy. She looked like a boy actor tenderness....(Murdoch, 1957, p: 285).

4.2.1.3 Gender Role

As it is cited in Butler (1990, p: 1), De Beauvoir (1949) says: "one is not born a woman, but rather becomes one". She emphasizes that women and men are equal till they learn their roles from societies' rules. These roles are obtained ones and nothing people to born with. So, it is a sort of relationships based on differences between sexes. According to Jackson and Scott (2002) cited in Kwatsha (2009), gender is used as a category. As a result, the different treatment people get because they have been categorized according to femininity or masculinity.

In the eye of traditional society, the one who is capable of responsibility, who is suitable to be a leader, and who is to run a family is a "man". So, Mustafa Sa'eed selects the narrator as a guardian for his family. According to their gender roles, the one who, naturally, to deal with the family affairs is a "man" and not a "woman". Mustafa Sa'eed writes to the narrator in *The Season of Migration* : "I leave my wife, two sons, and all my worldly goods in your

care, knowing that you will act honourably in every respect"... (Salih, 1969a, p: 82).

Salih goes on emphasizing the gender role in Sudanese society. He discusses the status of men and women in the society, and how a man must be dealt with, especially, by women. If a woman comes across a man, in any situation, and everywhere, the best thing to do is to show her respect. The villagers compare between women in Sudanese society and the Egyptian one. They praise Egyptian because they think the Egyptian women show more respect to their husbands than their women do to them. Their praise to Egyptian women is a praise for all women who share the Egyptian woman quality. In *The Season of Migration*, the narrator's grandfather says : "the Egyptian woman knows how to respect a man..." (Salih, 1969a, p: 82).

In *The Season of Migration*, Salih assures that women are in need of guardians because there are some issues women cannot manage without the involvement of a man. For example, in case of marriage, there should be a man to say the final word, and to complete the process of marriage. The narrator says to Mahjoub. "told him I was not responsible for her. There was her father, her brothers, why didn't Wad Rayyes ask for her from them?..." (Salih, 1969a, p: 86).

Meanwhile, the narrator recollects something about feminism, and it seems he remembers the matter of women's rights, so, he announces that his guardian is of the children only, but the woman is free to do her will. But again, the social conventions force him to let the things to go to her relative as guardians. The narrator, in *The Season of Migration*, says : "told him that while I was guardian of the children the wife was free to do as she pleased and she was not without relatives..." (Salih, 1969a, p: 86).

Salih, through Wad Raayes, shows how tidy is the gender role in that society. Wad Raayes insists that society conventions are on his side, and that a woman has no say on this. Therefore, he will do his will in spite of their agreeing or not. This is expressed in *The Season of Migration* :

She'll marry me whatever you or she says or does. Her father's agreed and so have her brothers. This nonsense you learn at school won't wash with us here. In this village the men are guardians of the women....(Salih, 1969a, pp: 97-98).

Salih, again, makes it clear that the villagers have heard about what is going on in school that concerning women rights (feminism), but they try not to yield to it. However, for them, to go on what they accustom to is the best.

In this society, people believe that men are to go to work, to fight at wars, to protect families from burglars, and to slaughter animals because they bear facing bloods. But women, on the other hand, are weak and soft, so, they are not prepared for such things. Thus, the big unimaginable shame for the villagers to hear of is a woman killing as Hosna does. Bint Majzoub, who is strong enough to be considered as a man, is astonished by this accident as other villagers do. She says to the narrator in *The Season of Migration*: " The thing done by Bint Mahmoud is not easily spoken of. It is something we have never seen or heard of in times past or present....." (Salih, 1969a, p: 124)

Salih, again, speaks about women status as inferior to men. Implicitly, he agrees that there is something for women and other things for men by saying "a man is a man" and "a woman is a woman". This is smart evidence for gender role in the Sudanese society. When Sheikh Ali speaks to Mahjoub group, he says in *The Wedding of Zein*:

'When everything's said and done,' Sheikh Ali interrupted, 'a man's a man and a woman's a woman.'

'And in any case the girl's his cousin,' added Abdul Samad.

The Headmaster kept silent, for he could find no answer to their words; at least from the point of view of formalities the fact that a girl was reserved for marriage to her cousin was an irrefutable argument according to the conventions of village folk...(Salih, 1969b, p: 82).

Thus, Salih goes on to explain more about gender role by touching "deserved marriages". If a girl has a cousin, this cousin is hundred percent, becomes her first (or may sometimes the only) choice for a marriage.

In her book *The Black prince*, Murdoch strikes gender role in the heart. She scratches what prevails most of the traditional societies at that time, and still alive in some societies. It is, frankly, the matter of preferring boys in birth

than girls. Here, Arnold and Rachel like their daughter, Julian, as their child but, in depth, they cannot bear it because they both wish her to be a boy. Thus, boys at the British society at that time boys are adored more than girls : "Her parents adored her, yet were at the same time disappointed in her. They had wanted a boy..." (Murdoch, 1973, p: 34)

Moreover, preferring boys to girls is stated more clearly when the matter comes to the summit of choices. Here, Mor wants to educate his both children. Unfortunately, he has no enough money to manage them both. So, It is time to choose who deserves, who is to be educated first, and who is not blamed on if money is spent for his future sake. The answer, without hesitation, is Donald (the boy). By this, Murdoch proves that educating girls, in British society, is not in good situation as educating boys. How bad, sometimes, is gender role. In *The Sandcastle*, Mor says to Demoyte :

And there's the question of financing her. Even with a county grant, it'll cost a packet to put Donald through Cambridge. And I just don't know that I can manage it for both of them.... (Murdoch, 1957, p: 119).

4.2.1.4 Women Power

Sonkamble's (2011) definition of feminism reveals and enhances the matter of men's "power" and equally gives it to women. So, feminism comes to give women "power" that helps them to oppose oppressions exposed to them (appendix 1: d). Additionally, Tyson (2006) shows that feminism criticism's agenda which assures that feminist novels' in one of their burdens is to appreciate "strong" women and solidifies "sisterhood" among them. Here again, feminists like to give women "power" and make it stronger by "sisterhood" which requires standing together of all women around the world.

Salih in his two books (*The Season of Migration*, 1969a, and *The Wedding of Zein*, 1969b) highlights the feminist point (women power) many times. He moves sleekly between various types of women's "power" and "strength"

which helps him to cover a vast variations of it beside giving characters slight diversions.

Before feminism movement, in traditional societies, the general perception is that women are "weak" and "emotional". But Mustafa's mother behaves differently from normal women in that traditional society. In *The Season of Migration*, the writer describes the meeting of her with her son after he returns from his first day at school :

For a moment she glanced at me curiously as though she wanted to hug me to her, for I saw that her face had momentarily lit up, that her eyes were bright and her lips had softened as though she wished to smile or to say something. But she did not say anything....(Salih, 1969a, p: 21).

Mustafa Sa'eed's mother shows the strength of a woman who is able to control her feeling when it is known that women are emotional. It appears as more "rational" because she is delighted that her son goes to school, and she knows that it is good for him.

Another type of strength is shown by Bit Majzoub who resemble men in all her deeds. Strong woman who has men capacity as harsh, loud and strong laugh. In *The Season of Migration*, Salih states the following about Bit Majzoub : "...strong, mannish laugh of Bint Majzoub...." (Salih, 1969a, p: 70).

As it is known, feminism comes to give women power in societies. The writers provide their characters with various kinds of power. Bit Majzoub appears again as strong woman who is capable to face fearful things as blood and dead bodies, at the same time, gives order to men who obey her thoughtlessly. The writer believes that some women have power over men. It is cleared when Bit Majzoub tells the narrator about Wad Raayes's murder :

I said to Mahjoub. "Don't let any woman enter the house." Mahjoub went out and shouted at the people; when he returned your uncle Abdul Karim was with him, also Sa'eed, Tahir Rawwasi, and even your poor grandfather... (Salih, 1969a, p: 126).

Some feminists think that, in feminism, beliefs should be enhanced with actions. Here, Salih is affected with this idea when he thinks of Jean Morris

character. So, he portrays her as a very strong girl to the extent that she is able to defend herself and harm back the oppressor. Jean is capable to re-form her thoughts into actions and treat back her equivalent as equally or a bit more as he dares to do. She is a girl of real "power". When Mustafa Sa'eed speaks to the narrator about Jean, vindicates it all in *The Season of Migration* :

I used to find her at every party I went to, as though she made a point of being where I was in order to humiliate me. When I wanted to dance with her, she would say "I wouldn't dance with you if you were the only man in the world." When I slapped her cheek, she kicked me and bit into my arm with teeth like those of a lioness... (Salih, 1969a, p: 155).

Before, Salih puts Seif ad-Din among many girls, so, he becomes weak and soft. However, Jean is a girl among five boys. So, she becomes as such strength. By this comparable situation, Salih wants to raise a question which its answer is that surrounding environment has an influence on someone personal character. This appears in *The Season of Migration*:

....According to her she was the only girl among five brothers.... However, she was exceedingly intelligent, and exceedingly charming when she wanted to be, and wherever she went she was surrounded by a band of admirers ...(Salih, 1969a, p: 155).

Though Jean is looked at as strange person, she is admired by society folks. Salih repeats the situation of Ni'ma who is considered strange, but people like her. Salih wants to assure that feminists, in the Sudanese society, are not rejected as British society accepts feminists who bear new and strange norms in societies. This applauds the international perception of feminism.

As Jean, Ni'ma's strength moves on to form public rejection for unaccepted things in the eye of feminists—she takes "action". This is revealed in *The Wedding of Zein* when Ni'ma finds Zein among a group of women :

One day, finding him amidst a group of women, joking with them in his usual way, she rebuked him with the words, 'Why don't you give up this nonsensical chatter and go off and get on with your work?' And she glared at the women with her beautiful eyes....(Salih, 1969b, p: 47).

Her strong manner makes it easy for her to say her words clearly in front of the women group and cast an angry look upon them. Here again, Salih shows

a woman power upon a man. Zein has nothing to do or say except going away in shame.

Moreover, Mapuva (2013) explains that family origin, private property, and the state force to produce women's status.

This idea is applied by Salih when Amna comes to Saadiyya in *The Wedding of Zein*. Saadiyya is described as follows :

she was a beautiful woman of noble features, and when you looked at her serene and dignified face you were made aware of the wealth of her seven brothers , the vast properties of her father, and the countless date palms, trees, cows and livestock that were owned by her husband... (Salih, 1969b, p: 49)

This situation is exactly which Salih endows to Saadiyya who, beside her fair beauty, has a good family status, the large family that sounds quiet well in the village—which be called in Sudan *Ezzua*. The person feels proud of his family that makes him a shame of nothing or be looked down for any shortage in quality or possessions. Saadiyya absorbs her power from these all.

In *The Wedding of Zein*, Salih consolidates the idea that Ni'ma is a girl of "actions" when the fat woman (her mother's friend) takes hold of Ni'ma and tries to kiss her, Ni'ma slaps the woman on the face : "Ni'ma then gave her a hearty slap on the face at which, in alarm, the woman let go and Ni'ma made her escape from the room..." (Salih, 1969b, p: 51).

Thus, beside her strong manner, Ni'ma has strong body that a slap from which harms the old woman. In *The Wedding of Zein* also Salih shows that Ni'ma benefits from her strength to obtain her rights—education for example. It is an indication that there are some rights but to be gained by force : "She also recollected how she had forced her father to put her into the elementary school to learn the Koran" (Salih, 1969b, p: 52). Salih is succeeded in depicting Ni'ma's character with feminist's quality which shows that Ni'ma is a very obstinate girl who is hard ever to bend her mind.

Hajj Ibrahim, Ni'ma's father, her mother, Saadiyya, and her three brothers, were for accepting Idris. Ni'ma, however, was of another opinion. 'He's not for me,' she said with shrug of her shoulders. Hajj Ibrahim spoke furiously to her and was about to slap her. Suddenly, though, he stopped; something in the girl's stubborn countenance killed the anger in his breast. Perhaps it was the

expression of her eyes, perhaps the calm resolution on her face...(The Wedding, 1969b, p: 54).

At this point, Salih tries to state the mysterious power after Ni'ma's strength by depicting Ni'ma's character as a kind of a person who accustoms to no fear. She may know about her rights that nothing can abuse her or nothing on the earth has a right to do wrong stuff like that with her. It is a kind of a person who believes in things which are new to the humble villagers and absorbs her power from that. In *The Wedding of Zein*, Salih confirms this when Ni'ma goes to Zein home to announce their engagement :

"Who was told you?' Taher Rawwasi asked him.

'She herself spoke to me,' said Zein...." (Salih, 1969b, p: 103).

In her age, girls used to be shy at these situations and shame to speak frankly about marriage. Beside the social conventions are so stiff about girls' behavior but this powerful girl destroys all that.

On the other hand, in her novel *The Black Prince*, Murdoch introduces Rachel as strong woman when she speaks to Brand about her quarrel with Arnold :

I shall never forgive him. Be my witness now. I shall never forgive him.
Never, never, never. Not if he were to kneel at my feet for twenty years.
A woman does not forgive this ever. She won't save a man at the end. If
he were drowning, I'd watch.... (Murdoch, 1973, p: 20).

Rachel shows a kind of "power" which is in mix with revenge. She speaks about her capability of seeing someone (a man) kneeling and crying in a bitter way which draw sympathy of any woman, since women are "emotional", and lets her emotions to come out in tears. However, Rachel is not a weak person like that but, instead, she is strong enough and has enough power to look at drowning person—As Bint Majzoub looks at the dead bodies of Wad Rayyes and Hosna Bint Mahmoud—and gives him no hand of rescue just for the sake of this situation. Rachel has enough power to control her feelings as "men" do. The idea of women power comes again by Murdoch when Arnold speaks to Brand about Rachel and Christian in *The Black Prince* : "... I hope that here too you can give some reassurance. Rachel is strong, too. They are really

two marvelous women...." (Murdoch, 1973, p: 216). Murdoch praises the "power" in both of the women. In spite of Christian is a businesswoman who goes abroad, meets with many different people, takes charge of different experiences and learns how to deal with her life without a husband supports, Rachel, is a house wife who never runs out doors business, has a good equal "power" to manage her life. Here, there is a hint that in the British society, a house wife knows about her rights as well as a working woman who has enough knowledge about that.

Murdoch has another woman character who has known all over her society of her strength (Nan). This situation introduces Nan with her husband Mor in *The Sandcastle* : "they looked at each other. Mor turned away his eyes. He suffered deeply from the discovery that his wife was the stronger....he was continually offended..." (Murdoch,1957, p: 10). As usual, Murdoch uses to say frankly the words; the situation is clear enough to show the strength of Nan and her already gained "power" to the length of offending her husband and oppressing him in away round. But the special her, Murdoch portrays a kind of woman who oppresses men and not the reverse. Additionally, Nan, who has no any higher education, has charisma to stand on stage in front of a lot of people to let out her speech and fear nothing but be calm enough and laugh through her presentation as a sign of relaxation which may run out of some men if they are put in the same situation. It is a kind of inside "power" which is the credit she deserves. Murdoch shows this in *The Sandcastle* :

She was totally impervious to reasoning, relentlessly determined to get her own way, and calmly and even gaily certain that she would get it. Throughout the interview she kept her temper perfectly, laughing and jesting in a slightly patronizing way at her husband..... (Murdoch, 1957, p: 145).

4.2.1.5 Women Oppressions

Hooks (2000, p: 8) states that "Feminism is a movement to end sexism, sexist exploitation, and oppression." From this, feminism comes to stop oppression and exploitation of the sexist. The question is on whom these exploitation and

oppression are. It is clear that they are on all people: children, women and men are all included (appendix 1: e). Hook goes on to explain that including men as oppressed does not mean they are freed from their oppression on women. This concludes that women can be oppressed or oppressor as though men can be oppressed or oppressor. Moreover, for Smith (1990), feminism is to improve and reform women's everywhere (work place, home, health institutions, schools, and social life) by every means.

For Wad Rayyes, women are for sex only; whatever, or whoever, they are women. This is what feminism comes to free women of by convincing societies that women are human, they are qualified to do fine things to societies more than sitting at homes to please male's sex. Salih, in *The Season of Migration*, states about Wad Raayes :

He had been much married and much divorced, taking no heed of anything in a woman except that she was woman, taking them as they came, and if asked about it replying, 'A stallion isn't finicky'(Salih, 1969a, p: 79).

Wad Rayyes continues on his oppression to women when the narrator tries to make him to fetch another woman than Hosna once she refuses marrying. Wad Rayyes declares the village is full of women and Hosna has nothing special than them. She is a woman like the normal women. Instead, she should thank him because he gives her an honor of marrying him. This situation explains the status of women in this society and how they are offended and oppressed. The oppression here is by men against women. In *The Season of Migration*, Wad Rayyes says :

...I shall marry no one but her,' he said. 'She'll accept me whether she likes it or not. Does she imagine she's some queen or princess? Widows in this village are more common than empty bellies. She should thank God she's found a husband like me.... (Salih, 1969a, p: 97).

Salih proceeds to explain that Hosna suffers much and receives many types of oppressions because of Wad Rayyes insistence to marry her: first, he "swears at her" which shows they force her to do something she does not like gender role forces. Second, he "beats her" which picks out the physical

oppression upon her. Third, he says she is to marry Wad Raayes even she doesn't like it, thus, he deprives her of rights of marriage depending on the tradition concepts that the father has the final say.

What is more important here is that all villagers refuse that marriage because they feel it is not acceptable. The researcher thinks the villagers, by this point, become full of feminism agendas which makes them aware of people's rights. In *The Season of Migration*, Mahjoub says : " Her father swore at her and beat her; he told her she'd marry him whether she liked it or not. I didn't attend the marriage ceremony; no one was there except his friends " (Salih, 1969a, p: 122).

In *The Season of Migration*, Salih shows that those kinds of oppression upon women do not confine to Sudanese society only, but the British society knows about it as well. From Isabella Seymour's letter one can feel the great pain and oppression she endures. Although her husband confirms that she is a respectable house-wife ever, she suffers silently. She knows what she commits with Mustafa is against "social conventions", but she wants to satisfy her needs of freedom and happiness which she does not experience throughout her whole life. The letter states :

If there is a God in Heaven I am sure He will look with sympathetic eye upon the rashness of a poor woman who could not prevent happiness from entering her heart, even if it meant a violation of convention and the wounding of a husband's pride. May God forgive me and may He grant you as much happiness as you have granted me... (Salih, 1969a, p: 140).

This is a new and different kind of oppression which relates to feeling and emotion oppression.

From time to time, Salih puts directly a feminism idea. Traditionally, women body is considered as weak and soft. Feminists aims to change this weakness into a source of power. This is what Salih applies with Saadiyya's character. Saadiyya is aware of her power. She has power of her body as beautiful enough to look down at others. She has a financial of her seven brothers, and her husband has a good status among villagers. She benefits from all these

powers to oppress others like Amna. Saadiyya is an example of an "oppressor woman". In *The Wedding of Zein*, the narrator says about Saadiyya:

Saadiyya always made her feel she was of lesser significance than herself; she was a beautiful woman of noble features, and when you looked at her serene and dignified face you were made aware of the wealth of her seven brothers... (Salih, 1969b, p: 49).

In another situation, Sa'eed's wife is offended by her husband words that she knows nothing about make-up and how to deal with herself for her husband. As it is said before, villagers have a sense of feminism. Sa'eed's wife feels that just an offensive words are kind of oppression. This is stated in *The Wedding of Zein* as follows:

Abdul Hafeez said jovially that Sa'eed the Idiot's wife had come to him in the fields and told him tearfully that she wanted to divorce Sa'eed. On enquiring the reason, she told him that Sa'eed had spoken cruelly to her the previous night; he had told her she was 'a stinking old hag'—just like that—because she didn't use perfume or make-up like other women. When she had answered back he had slapped her on the face and said: 'Off with you and take some lessons from the Headmaster's daughters.... (Salih, 1969b, p: 96).

Murdoch, as well, deals with human oppression. Rachel tells how her life is, and how she is prevented from her personal rights. She states that she is equal to her husband. So, why he does that with her. He detains her from work, he belongs everything at home, and she is not able to live her life in the way she likes because of him. All proves that Rachel is oppressed. Anxiously, feminism comes to "stop oppression" and to "improve women status". In *The Black Prince*, Rachel says to Bradley:

Sleep! With my mind in this state! He has sent me to hell. He has taken my whole life from me. He has spoilt the world. I am as clever as he is. He has just blocked me off from everything. I can't work, I can't think, I can't be, because of him. His stuff crawls over everything, he takes away all my things and turns them into his things. I've never been myself or lived my own life at all... (Murdoch, 1973, p: 20).

Rachel goes on to show that she has received physical oppression many times. Arnold hits her many times, but the British society uses to that because every woman in the "slums" can tell about it. Men use their physical strength to harm the weak ones (the women). Murdoch, as Salih does before, gives a hint

that people knows about "feminism". Thus, Rachel states that she does not respect him as a husband since he first time has hit her. The most important, she mentions the "court". That means she knows about her rights, and that the government law deserves it for her. It comes as follows in *The Black Prince*:

I've always been afraid of him, that's what it comes to. All men despise all women really. All women fear all men really. Men are physically stronger, that's what it comes to, that what's behind it all. Of course they're bullies, they can end any argument. Ask any poor woman in the slums, she knows. He has given me a black eye, like any common brawler, any drunken husband like you hear of in the courts. He has hit me before, oh this isn't the first time by any means. He didn't know it, I never told him, but the first time he hit me our marriage came to an end....(Murdoch, 1973, p: 21).

Also, Murdoch unfolds that children and women are oppressed at homes. The matter, sometimes, may end in killing as Francis declares about his mother. But Francis knows it is not legal because he describes his father as "violent man". This is cleared when Francis speaks to Bradley in *The Black Prince* :

'He killed my mother, I think.'

'Who did?'

'My father. She was supposed to have died after falling downstairs. He was a very violent man. He beat me horribly.....(Murdoch, 1973, p: 120).

Another situation of physical oppression comes along when Christian "slaps" Priscilla to force her to stop crying. It is an oppression from a woman to a woman –same as from Saadiyya to Anna. However, Bradley does not imagine such a thing takes place these days. So he is about to faint when Christian announces it. He reasons that he hates violence ! In *The Black Prince*, Murdoch wants to confirm that though the British society experiences feminism and knows about personal rights and gender roles, people still behave in traditional patriarchal ways :

I went in and stood with my feet well apart, breathing. Christian entered.

'She's stopped,' I said. 'What did you do?'

'I slapped her.'

I said, 'I think I'm going to faint.' I sat down on the sofa and covered my face with my hand.

'Brad, dear, don't—'

'I hate violence,' I said.....(Murdoch, 1973, p: 190).

Murdoch wants to solidify the idea that a woman can be a patriarch and play the role of the oppressor. Thus, in her novel *The Sandcastle*, she creates Nans' character to suit this idea. Nan is strong woman, beside, at that time, women's husbands bring them certain status. She plays these cards, her strength and her husband's status who may become a parliament member, to consider all around her as inferiors; as if she is from a different class. Her husband tries to melt her in his society but she usually makes no progress to do so. Again, it is an example of a woman who oppresses others:

...But Nan had steadfastly refused to get know anyone or to pay any attention at all to her fellow-students. If Mor ever referred to a member of the class she would be unable, or profess to be unable to remember who it was. She behaved as one surrounded by her inferiors....(Murdoch, 1957, p: 57).

The conversation between Tim and Nan about Mor raises that Nan is strong, moreover, she herself is aware of that. Additionally, it professes that she is always hard on her husband "Mor". This is what oppresses him :

Don't be too hard on Mor,' said Tim again. 'He'll have a bad time of it. And anyway you are the stronger one. Yes,' he said, 'you *are* the stronger one, you know (Murdoch, 1957, p: 192).

4.2.1.6 Men Oppressions

As it is explained that a woman can be oppressed or becomes an oppressor, this duality can be practiced by men as well. Benatar and Wiley (2012) claim the discrimination against boys and men. Societies assume that men are physically strong and capable to defend themselves, so domestic violence against them is not considered seriously (appendix 1: f). Additionally, Bisong and Ekanem (2014) applaud the feminism intention to free men from some social burdens beside focusing on women issues. So, men liberation is necessary for setting equality since there is harm on men by gender role and sexism. Moreover, men exploitation and oppression are appraised (Hooks, 2000).

Salih, in *The Season of Migration*, tries to explain that men receive types of harm from societies, especially by women. Here, Jean stresses Mustafa and challenges that she can do whatever she wants and he can do nothing against it but cries. It is an example of domestic oppression on men:

.... Suppose I am being unfaithful to you," she said. "I swear I'll kill you," I shouted at her. "You only say that," she said with a jeering smile. "What's stopping you from killing me? What are you waiting for? Perhaps you're waiting till you find a man lying on top of me, and even then I don't think you'd do anything. You'd sit on the edge of the bed and cry.... (Salih, 1969a, p: 162).

In *The Wedding of Zein*, Salih produces another example of violence by men on men when Seif chops down Zein's forehead. Villagers do not accept it as violence but describe it as a crime. Salih puts a sense that law has a hand here to protect "personal rights":

The people lost their heads and Abdul Hafeez began shouting at Zein, his eyes reddened with anger: 'Tell us who did this to you--who's the criminal dog who struck you?..... (Salih, 1969b, p: 57).

Again in *The Wedding of Zein*, Seif ad-Din is forced by his father to do whatever he does not use to do. At normal situations, as such work can be regarded as natural and appraisable work from most of the village fellows, but when considering it as a punishment, it becomes as a kind of oppression. Salih, here, shouts for human personal rights, as well as, sampling men violence:

Seif ad-Din had spent a year collecting fodder for cows, pasturing the cattle on the fringes of the fields all day long, sowing and harvesting, chopping wood and grumbling..... Even so, he did not lack amusement of an evening, for he knew of places where liquor was made and would frequent the girls who used to make it....(Salih, 1969b, p: 68).

On the other hand, Murdoch points to men as oppressors in the situation of Priscilla and how Roger treats her to force her to leave home. Murdoch portrays Priscilla as some who suffers from loneliness and deaf ear that she receives from Roger. The most important, Murdoch succeeds in describing women status in British society as one who depends completely on his spouse. In that society, women are content that nowhere and no way to

manage life away of their husbands and their homes, therefore, women continue enduring men oppression. This is announced in *The Black Prince*:

He's so often away in funny ways, says he's late at the office and when I ring up he isn't there. I spend so much time just wondering where he is – And he goes to conferences, I suppose there are conferences, once I rang up and – He can do anything he likes and I'm so lonely, oh so lonely – And I put up with it because there was nothing else to do....(Murdoch, 1973, p: 51).

In *The Sandcastle*, it is made clear by Murdoch that Nan is strong and oppresses others around her. Moreover, Murdoch comes to state the oppression from women to men. She portrays Mor as weak one who always apologizes and withdraws in front of this "endless power":

'Sorry' said Mor. He had made it a rule to apologize, whether or not he thought himself in the wrong. Nan was prepared to sulk for days. He was always the one who crawled back. Her strength was endless....(Murdoch, 1957, p: 11).

Again in *The Sandcastle*, the same idea is reinforced in following situation by Nan when they discuss their financial state. Mor always run out of argumentation and to take refuge in anger:

'Well I know what I think about it', said Nan. 'Our finances and her talents don't leave us much choice, do they?' She looked directly at Mor. Again it was impossible not reply.
'I suggest we wait a while, said Mor. Felicity doesn't know her own mind yet. ' he knew that Nan could go on in this tone for hours... arguments would not help him. His only ultimate defence was anger (Murdoch, 1957, p: 12).

In *The Sandcastle*, Nan oppresses Mor but the especial thing is that Murdoch reveals that Nan in her inside does not like it or she does not admire her husband in that situation, or it is not the situation of a "man" to be in. Instead, She is pleased when Mor dares to oppose her to take his decision about his new job. Murdoch shows that the society refuses women oppression on men. Furthermore, women themselves don not like practicing that even they find a way to:

She had never in the past, in any major issue, failed to persuade him eventually to see things as she did. But deep in her heart she was pleased all the same to have this unexpected access of strength, although the source of it was so extremely disagreeable...(Murdoch, 1957, p: 185).

The stumbling conclusion comes when Mor speaks to Rain about his personal life. He explains how he suffers experiencing Nan oppression, and how he becomes to "fear" her. At the end, it comes to heat her and Mor is on his way to replace Nan with another different one. Murdoch insists that families can break down as a result of domestic violence:

As he spoke of this Mor felt suddenly present to him the anger which was the tremendous counterpart of so long and so minute an oppression, and which, because in the end he had been afraid of Nan, he had always concerned even from himself... (Murdoch, 1957, p: 204).

4.2.1.7 Education

Lorber (2010) proves that education is necessary for women to take their position in society equally to men. Moreover, Hooks (2000) emphasizes children's public education, and that feminism activists are to work on to improve curriculums. Education is need able for women to influence their fate, to increase working possibilities, and to improve working conditions (Handal, 2013) (appendix 1: g).

Salih states, at that time, Sudanese society has negative implications about schooling. Societies in Sudan do not send their children, boys and girls, to schools because they consider schools as tools of colonizers. So, people hide their children in homes and rare who go to school. Thus, the state of education in general is poor in Sudanese society. In *The Season of Migration*, Mustafa tells the narrator :

That was the time when we first had schools. I remember now that people were not keen about them and so the government would send its officials to scour the villages and tribal communities, while the people would hide their sons — they thought of schools as being a great evil that had come to them with the armies of occupation. (Salih, 1969a, p: 20).

Salih goes on to make a comparison between Sudanese society and the British one. He unfolds that Sudanese hide their children from schooling when British people educate their children (boys and girls). Moreover, British society worried more about girls' education and girls are free to live on campus for schooling. At this point, Salih shows how early British society

benefits from feminism contributions beside he tries to direct attentions to how world runs on. Again in *The Season of Migration*, Mustafa says : "Ann Hammond spent her childhood at a convent school...." (Salih, 1969a, p: 30).

In the same novel, Salih comes along to convince that there is a progress concerning education, especially boys' education, from Mustafa's childhood upon. Now there is not just a primary school but a big intermediate school. This explains all about villagers sensations of feminism and its contribution to societies and changes in social conceptions. Salih says: "At noon the courtyard of the Intermediate School was quiet and deserted..." (Salih, 1969a, p: 31).

In *The Wedding of Zein*, Salih states that in the village, there are schools but mostly for boys. Society is still careless of girls' education because people think it is no use of educating girls who, at the end, marry and stay at homes. Schools let girls go out to come in touch with men which is not allowed in the village. In the midst of all these, Ni'ma insists on her schooling. Thus, her father is forced to put her in boys' school because there is no special one for girls : "She also recollected how she had forced her father to put her into the elementary school to learn the Koran, where she had been a lone girl amongst boys..." (Salih, 1969b, p: 52). In *The Wedding of Zein*, Ni'ma, in spite of her desire to go to school, believes in traditional way that the furthest point to reach is to learn how to read and write. Her brother, who has some good education, tries to convince her to continue to be a lawyer or a doctor. He wants her to think about opportunities that education can offer but she gives no response. This expresses how the society believes against girls education:

Her brother, who was two years older, used to urge her to continue her education at school and would say to her: 'You could become a doctor or a lawyer', but she did not have believe in that type of education...(Salih, 1969a, p: 53).

Although the chances of boys' education is better than girls' education, some boys spoil their life by not continuing education. From those is Seif whose father does much for him, but he leaves schooling. Here is the contradiction

that in spite there is much available for boys but some boys do not care. However, there are some girls insist on education when there is little affords to them. It seems that Salih intends to write about the philosophy " you can get a girl out of a library, but you cannot get a library out of a girl". This is shown in *The Wedding of Zein*, "Badawi died with a bitter lump of disappointment in his throat because of his son. He had spent a lot of money on his education, but the boy had done no good..." (Salih, 1969b, p: 67).

On Murdoch side, she introduces a character of uneducated man (Roger). Hence, British societies include men who has little chance of education as some women do have.in *The Black Prince*, Murdoch describes Roger: "He had a little education, and a great deal of 'air', a 'plummy' voice and a misleadingly distinguished appearance..." (Murdoch, 1973, p: 48).

In *The Sandcastle*, Murdoch also notifies girls education. So, Mor and Nan discuss their daughter's future but they do not know if she is to go to the university or to study typing to qualify herself. At that time the most general is that most of the girls usually study up to the level that makes them good secretaries. At this point, it worth mentioning that British society is worried about girls' higher education when the Sudanese society manages elementary level for girls : "You are funny, Bill, Felicity certainly wants to leave school. And if she's to start on that typing course next year we ought to put her name down now..." (Murdoch, 1957, p: 12). Beside education, Murdoch examines women's work. At that time, gender role reserves some jobs for men and others to suit women. Women's jobs are as teaching but not in higher education, nursing, and secretary. Here again appears the gap between the two societies. When the British society speaks about the kinds of men's jobs and women's jobs and the struggle for equality, Sudanese society forbids women to go out their homes to not to be in men sight. In *The Sandcastle*, Mor says about Miss Handforth : " She had once been an elementary school teacher..." (Murdoch, 1957, p: 24)

In *The Season of Migration*, Salih says " I learnt much and much passed me by..." (Salih, 1969a, p: 1). One of the denotation of this is the large gap of knowledge and civilization between British and Sudanese societies.

In *The Sandcastle*, Murdoch discloses the British society attitudes towards girls educations. Some as Mor don't care much and others as Demoyte like girls' schooling for better situations. Demoyte wants the girl to take higher education at Oxford or elsewhere but not to end her life as a little secretary as old traditional women do. It is clear that Murdoch depicts Demoyte character as a feminist:

'I don't know' said Mor. 'I expect she 'll have another term or two at school and then do a secretarial course next year. She's not very clever.'

Demoyte could not let this pass. 'Oh, what rot, Mor !' he said. 'You don't seriously mean that you're going to let Felicity leave school? She's just slow at developing. After a year or two in the sixth Form she'll be a different person. She ought to go to a university. Even if she couldn't get into Oxford or Cambridge, she could go to London. Give the girl a chance, for heaven's sake. Or would you rather see her as a little secretary reading the fashion magazines?....'(Murdoch, 1957, p: 117).

4.2.1.8 Women Intelligence

Tong (2009) mentions that women have the same capacity and intelligence as men. If women have the same education and opportunities, they could become equal to men in everything. However, Knudsen (2012) states the traditional belief about women that they are weaker, and less intelligent. Thus women are supposed to be less capable than men.

Salih and Murdoch try to prove that if women have good enough education, they become completely equal to men because they have a notable intelligence to do so.

When Mustafa Sa'eed comes to the village, he buys a land from a woman in a high price. The villagers blame her for selling her land to "stranger" whatever the price is. In *The Season of Migration*, Salih shows the traditional perception that the woman is not intelligent enough to know the value of her land and stupidly chooses the punch of money. The narrator's grandfather

says: "...The man had therefore tempted her with money and bought it from her..." (Salih, 1969a, p: 6).

It is the style of Salih to put the contradictions together. He has given an example of less intelligent woman. In contrast, he introduces Hosna as a very intelligent according to her husband (Mustafa Sa'eed) words. In *The Season of Migration*, Mustafa says: " My wife knows about all my property and is free to do with it as she pleases. I have confidence in her judgment..." (Salih, 1969a, p: 65).

Salih introduces Jean as an equivalent to Ni'ma. Any words that can be said about Ni'ma are the words about Jean. Jean is intelligent, strong, and does whatever strange as Ni'ma does. Both are admired by their society though they act against society norms. However, the slight difference is that Jean knows about feminism and her rights, and has her expectation of future world. Moreover, she is happy to behave as a full feminist to free herself from gender role and traditional life. On the other hand, Ni'ma also knows about feminism and her rights which she sometimes comes to practice. But, with her own will, she chooses to follow traditional society norms. The third-feminism wave activists assure that a person can do whatever he wants but it should be according to his own will and not forced by anything else. Here, Salih expresses his affection for the third-feminism wave which works to make feminism a global issue. In *The Season of Migration*, Mustafa says about Jean Morris: "..... she was exceedingly intelligent, and exceedingly charming when she wanted to be, and wherever she went she was surrounded by a band of admirers" (Salih, 1969a, p: 155).

In *The Wedding of Zein*, Salih mentions that Ni'ma has the capacity to know about what is to be done and what is not, what is good and what is foolish.

One day, finding him amidst a group of women, joking with them in his usual way, she rebuked him with the words, 'Why don't you give up this nonsensical chatter and go off and get on with your work?'Zein stopped laughing and lowered his head in shame...(Salih, 1969b, p: 47).

Moreover, the following describes her intelligence two times, when she decides taking schooling, and her capability to grasp Koran in short time

She also recollected how she had forced her father to put her into the elementary school to learn the Koran, where she had been a lone girl amongst boys. After one month she had learnt how to write...(Salih, 1969b, p: 52).

In *The Black Prince*, Murdoch succeeds in creating Julian with dual capabilities. Julian, abruptly, decides to become a writer. This shows her silliness because becoming a writer is not a thing to be learnt, instead, it needs special talents which Julian has nothing of them. However, when she says "not to be like Daddy,...but like you", it shows that she has a bit intelligence that helps her to differentiate between a good writer and the other; she knows what a writer should do and the reverse. Julian says to Bradley:

‘Look, Bradley, it’s this. I’ve decided to be a writer.’
My heart sank. ‘That’s fine.’
‘And I want you to help me.’
‘It’s not easy to help someone to be a writer, it may not even be possible.’
‘The thing is, I don’t want to be a writer like Daddy, I want to be a writer like you.’....(Murdoch, 1973, p: 36).

In the same novel, Murdoch emphasizes the matter of education but she sets that not having enough education does not mean the end of life, people can manage instead. Christian, by nature, has good talent which helps her to move along. She benefits from her natural intelligence to deal with her life and run on business successfully. Bradley says about her: "How had a woman without education managed to do that to herself in a little town in the Middle West of America?..." (Murdoch, 1973, p: 69).

Christian proves that she, instead of her little education, is intelligent enough to know about kinds of relations between people. Also, she is capable to decide what she wants exactly and work to reach it. Christian has own philosophy in life, and, most of all, she is aware of her own intelligence. In *The Black Prince*, she says:

...., Brad, you’re living in a dream world. Anyway, what’s wrong with being rich? It’s a quality, it’s attractive. Rich people are nicer, they’re less nervy. I’m quite a proposition. And I came to you. As it happened I met Arnold and we talked and he asked a lot of questions, he was interested. That makes people

friends and we are friends. But we haven't started up a love affair. Why should we? We're too intelligent... (Murdoch, 1973, p: 137).

Another intelligence comes by Nan in *The Sandcastle*. Though she has little education, she knows about her awareness of things. She is able to think about life and how to deal with limited state of finance. Moreover, she is able to know about others people characteristics and abilities. Additionally, she proceeds to show her capability to think of family issues and how to deal with it, in her own way, as a "man". "Well I know what I think about it", said Nan. "Our finances and her talents don't leave us much choice, do they?"... (Murdoch, 1957, p: 12). Nan expresses more to her husband (Mor):

'Timid !' said Nan. 'What funny words you use ! I'm just realistic. I don't want us both to be exposed to ridicule. My dear, I knew, it's attractive, London and son, but in real life terms it means a small salary and colossal expenses and absolute no security... (Murdoch, 1957, p: 15).

4.2.1.9 Personal Rights

Ghorfati and Medini (2015) affirm that feminists seek women independence of everything including their bodies and feelings beside their equality to men. The struggle goes through rights to vote, education, marry some ones they want to, and lastly, their total freedom in almost everything. Broadly, Harcourt (2006) states that feminism is about women's issues as human being, as persons and citizens. Thus, feminism is about all human issues including men as human beings.

In *The Season of Migration*, the narrator explains that he wants to love, to hail others, to help, to read, to write, in short, he wants to take his whole rights:

I want to take my rightful share of life by force, I want to give lavishly; I want love to flow from my heart, to ripen and bear fruit. There are many horizons that must be visited, fruit that must be plucked, books read, and white pages in the scrolls of life to be inscribed with vivid sentences in a bold hand...(Salih, 1969a, p: 5).

In *The Season of Migration*, it is shown that the villagers speak about their rights frankly. They announce their children's right of education, they speak about their rights as human not to suffer, as taxes payer they should have

receive something on behalf of that, and lastly, the government should work to better the situation of all citizens in towns and villages equally:

They waste time in conferences and poppycock and here are our children having to travel several miles to school. Aren't we human beings? Don't we pay taxes? Haven't we any rights in this country? Everything's in Khartoum... (Salih, 1969a, p: 118).

Salih praises the feminist conception about personal rights. Everyone is free to do whatever he wants willingly. So, it is someone's right to drink or not, but if it is against religion, it is also someone's concern. Mahjoub's group interferes if a drunken harm another one in the village because it is the right of others not to be harmed by any means. This is introduced in *The Wedding of Zein*:

...and were not greatly concerned that some of the young men of the village were drinking, so long as this did not have an effect on the natural course of life. They only interfered if they heard that a young man who had got drunk had attacked some local woman or man...(Salih, 1969b, p: 94).

It is fine and great perfection of applying of personal rights. Though people have rights to do whatever they want to do, this must not abuse the "others" lives. On the other hand, Zein as human has rights, for example, to live, to learn, to get health care, and to marry. It seems he has great awareness of his rights, therefore, he is astonished to hear such words against him. This is shown in *The Wedding of Zein*:

Zein was elated and said , I'm the manliest chap in this place, aren't I?
'Of course,' Taher said to him.
'Then why did that he-donkey of a man go off to my uncle and say that Zein wasn't a man for matrimony?'...(Salih, 1969b, p: 103).

In *The Black Prince*, Murdoch also examines personal rights when Christian declares that she wants to implement her rights of moving beyond social conventions and making friends with men. She has right to live joyfully. She wants to help people and to know about their problems—a matter of sisterhood in feminism. She concludes that she has right to live freely in the open. Christian says to Bradley:

.....I'm a damned clever woman who wants to have fun for the rest of her life, real fun, and happiness, not just emotional messes. I guess I can see into my motivation by now. I was years in deep analysis back in Illinois. I want friendships with men. I want to help people. Do you know that helping people is the way to be happy? And I'm curious. I want to know lots of people and see what makes them tick. I'm not going to get stuck in any hole and corner dramas. I'm going to live in the open....(Murdoch, 1973, p: 137).

Murdoch goes on in the same novel to discuss health rights. Priscilla complains that she undergoes electric shocks as medications which harm her a lot. Murdoch points that it is people right not to have these electric shocks.

– and then they got me to start out on these electric shocks. One shouldn't do things in a hurry, one always regrets it. Oh Bradley, I wish I hadn't had those shocks, I can feel my brain's half destroyed with them. It stands to reason, people aren't supposed to have electric shocks are they?...(Murdoch, 1973, p: 256).

4.2.1.10 Women Rights

For Hooks (2000), feminism is a movement to give foundation of justice to gain women equal rights. Additionally, Ronkainen (2014) investigates first-wave agenda which discusses mainly issues of women's property rights, women oppression, contract, and marriage. Generally, this wave accesses women to public life equally to men.

Salih touches women' rights, specifically, he blames women's health in the Sudanese society. At that time, women use to die when giving birth because of health care shortage in the village, precisely, there is no hospital at all. Wad Rayyes speaks about his former wife with Bint Rajab in *The Season of Migration*: "God rest her soul, she died giving birth to her first child..." (Salih, 1969a, p: 75).

It appears clearly that Salih has a great awareness of feminism's agenda details. He does not speak about personal right in general but he strikes women rights in the heart, specifically, the version that states "children caring". Salih becomes crazy of this society which prevents people from attaining their rights. Generally, he affirms Hosna's right to do what she admires. It is declared in *The Season of Migration*:

You know she's refused many men besides you, some of them younger. If she wants to devote herself to bringing up her children, why not let her do as she pleases?.....(Salih, 1969a, p: 97).

Proceeding in the same novel, Salih confirms again women's health rights by stating implicitly the village's need of a hospital because the nearest one about is three days far. Besides, the village must be supplied with a qualified "midwife" when there is no a doctor or a nurse. Mahjoub says: " One single hospital in Merawi, and it takes us three days to get there. The women die in childbirth — there's not a single qualified midwife in this place " (Salih, 1969a, p: 118). Additionally, Feminism movement contributions allow women to access contracting rights, accordingly, women are able to own their properties. Salih points out that Ann lives alone which an indication of traditional society change, so, women become free of men bondage. In *The Season of Migration*, Mustafa says about Ann Hammond: "She owned a flat in Hampstead overlooking the Heath which she would go to from Oxford at week-ends..." (Salih, 1969a, p: 142). Salih shows how fully the implementation of feminism in the British society. Beside owning a flat, Ann has her own car which she drives herself skillfully. This explains how flexible the British society is to absorb feminism. Women there, from that time, gain their rights in everything even the smallest ones as the right to drive. In *The Season of Migration*, Mustafa says :

"she took me to London in her car. She drove with terrifying speed and from time to time would let go of the driving wheel and put her arms round me..." (Salih, 1969a, p: 144).

In *The Wedding of Zein*, Salih assures that feminism sense lavishes on the village. The "idiot wife", as Mahjoub says, knows about her right of divorce. Moreover, it becomes normal that women go out asking for marriage or divorce which was not acceptable before: "Abdul Hafeez said jovially that Sa'eed the Idiot's wife had come to him in the fields and told him tearfully that she wanted to divorce Sa'eed..." (Salih, 1969b, p: 96). Going on the same novel, this claim is strengthen by Ni'ma when she comes to Zein to tell him

about their marriage proposal. Zein says: "She came to me early in the morning at home and said to me in front of my mother: "On Thursday they'll marry me to you. You and I will be man and wife..." (Salih, 1969b, p: 103).

The idea that a woman can own, is introduced by Murdoch in her novel *The Black Prince* when Francis tells Bradley about Christian's arrival. She is a widow now and owns whatever her husband has left to her. Francis says: "... She's a widow, he left her everything, she's back in London, back in your old place..." (Murdoch, 1973, p: 6). In the same novel, Murdoch reveals that feminism and women rights are not new things for Christian. Bradley recalls his early days with Christian, at that time, she owns little money and accustoms to business since her father is a businessman: "...She even had a little money of her own. My mother was impressed..." (Murdoch, 1973, p: 67). When Christian comes back, she buys the upper flat, a thing they dream of for years. This emphasizes her right to buy and own. She tells Bradley that in America, she uses to go out to do some courses and trainings for sake of both, to educate herself and to get amused at the same time. Christian says: "...You know I bought the upper flat here, now I own the whole house.....I amused myself getting educated, or I'd have died of boredom..." (Murdoch, 1973, p: 71). In *The Black Prince*, also, the words of women's rights are stated directly by Murdoch when Arnold speaks with Bradley about Christian and Rachel. he says: "I might add that Christian, who is a very scrupulous person, is extremely concerned about Rachel's rights and whether Rachel will be able to 'manage'..." (Murdoch, 1973, p: 216).

In *The Sandcastle*, Mor is not completely convinced in feminism because he lives in a traditional society where women work is believed to be as good as a secretary. He is from a society that its people believe a woman belongs to her husband and own nothing. Because Rain's father was died, Mor asks about the house "fate". However, Rain, who experiences modern life and who behave as a feminist already, is surprised from such a question. It is normal for her to

own things (she already owns her big Riley), travel alone, and meet men. Rain benefits many types of rights. Mor speaks to Rain:

'Who has the house now?' asked Mor.

She looked surprised. 'I have it,' she said....(Murdoch, 1973, p: 239).

4.2.1.11 Women Work

Handal (2013) discusses women traditional role. A girl is grown up to be ready for marriage. When married, she is just to do house work with a limited relation to close friends. Economically, she depends on her husband. Women keep themselves busy with practicing traditional activities as handicraft to pass time. If it is a must, outside work can be as participating in charities. However, De Beviour (1949) puts clearly that a woman has right to run business, work in offices, laundress and so on which gives her financial independence. These jobs can be done separately or accompanied with her homework (appendix 1: h).

In *The Season of Migration*, Salih starts by stating the traditional woman work as a house wife who treats her home as her kingdom. She takes care of her children, does the housework, and pleases her husband but never complains and no changes. The narrator says:

My mother brought tea. My father, having finished his prayers and recitations from the Koran, came along. Then my sister and brothers came and we all sat down and drank tea and talked, as we have done ever since my eyes opened on life... (Salih, 1969a, p: 2).

Before feminism movement interference, women do not do public work. After women get their rights to work outdoors, some women try practicing outside work beside doing house work. Others, who study, try to manage time between work and their schooling. In *The Season of Migration*, Mustafa says about Sheila: "She used to work as a waitress by day and pursue her studies in the evening at the Polytechnic..." (Salih, 1969a, p: 139). Comparatively, Salih introduces Amna. Whoever accustoms to the Sudanese society knows that in

Sudan who tour villages and towns to sell milk are usually men. But Salih creates this character after he gets the feminists' idea that women are capable to do whatever is men's job. So, he puts Amna as "the seller of milk" in his novel *The Wedding of Zein*: "... Zain is getting married,' said Haleema, the seller of milk, to Amna, who had as usual called before sunrise, as she measured her out a piastre's worth...(Salih, 1969b, p: 31). After introducing outdoors working women, Salih involves Ni'ma. Ni'ma knows very well about feminism and her rights, but she chooses the traditional way of life willingly. She attaches to her mother to practice doing housework and to prepare herself to be a housewife for the future husband. She admires that type of work because she believes that it is her responsibility as a woman to do so. In *The Wedding of Zein*, the narrator says: "She would share the household chores with her mother and would talk everything over with her..." (Salih, 1969b, p: 52). Coming along, Salih refers to the whole village women who are, hundred percent, housewives yielding to patriarchal life and gender role. They obey men in everything, thus, they show their respect to men. They believe that "a man is a man" (young, old, chap, whatever, relatives or strangers, equal a "man"): "Here Zein shouted at Sa'eed: 'Have the women make some strong tea with milk—freshly brewed..." (Salih, 1969b, p: 102).

In *The Black Prince*, Murdoch also introduces an example of a traditional woman who runs her life according to what traditional English society implies. Rachel is proud (as Ni'ma) to be an excellent housewife. She sometimes undergoes outdoor works but to help people through "charities" or do little politics. Murdoch in *The Black Prince* says about Rachel:

She was always busy, often with charities and mild left-wing politics. (Arnold cared nothing for politics.) She was an excellent 'housewife', and often referred to herself by this title...(Murdoch, 1973, p: 15).

Additionally, in *The Black Prince*, Arnold vindication that he does not spoil Rachel life but she herself "chooses" this type of life (as Ni'ma does). Rachel has an opportunity to work as a secretary but she does not do. Arnold assures that she enrolls in "committees" and has many friends, thus, she does not

confine just to home. Salih and Murdoch check that though feminism movement is to free women from traditional patriarchal life as well as gender role, some women, according to their will, continue enduring the traditional way. Arnold says to Bradley:

she has lots of friends, she's not cloistered. She says she's wasted her talents, but that's not true, there are hundreds of kinds of self-expression, one doesn't have to be a bloody artist. She's intelligent, she could have been a secretary or something if she'd wanted to, but does she really want that? Of course not.....She does all sorts of interesting things, she's on endless committees, involved in campaigns for this and that....(Murdoch, 1973, p: 26).

On the other hand, some women endure traditional life because they have to (may they have little education as Priscilla). They are to do the housework and whatever to satisfy their husbands without complaining because those women have no other choices. In *The Black Prince*, Bradley says to Priscilla: "Women just have to put up with selfish men, it's their lot. You can't leave him, there isn't anywhere else for you to go..."(Murdoch, 1973, p: 52). The coming situation makes the proof. Priscilla intends to fetch a job to be independent and get rid of Roger. However, Bradley makes it clear that no one employs uneducated woman. So, her only choice is to return to "her home". Bradley says to Priscilla:

'Priscilla, be realistic, who would employ you?'

'I'll have to.'

'You're a woman over fifty, with no education and no skill. You're unemployable.'....(Murdoch, 1973, p: 62).

A contradictory situation comes by Murdoch. Christian, instead of having no enough education, she manages other ways to access public life. She benefits from her experiences in business to practice ways of men and be a "businesswoman". In America, she assists her husband and then does the work herself which gives her enough experience and confidence to try it here in England. Since she tests out work, she decides not to sit at home as an "idle" woman. Murdoch explains that having less education does not mean the end, but women can seek other ways for earning a living. Christian says to Bradley:

'Business?'

'Yes. We're going into business together. I have a lot of spare money, so has he. I didn't spend all my time in Illinois at the Ladies' Guild. I helped Evans run his business. At the end I ran his business. I'm not going to idle around over here...(Murdoch, 1973, p: 135).

In *The Sandcastle*, Murdoch shows that feminism is still new (at that time) for some societies and people do not get enough of its outcomes, so, the traditional norms are extremely rooted in societies. Thus, writers give as much examples of gender roles as possible to bring genders' problems into the surface. Nan thinks about their daughter's future chances when the only notable one for women is secretary. But, at the same time, Mor thinks about something dignified which can promote her to the life of London or Oxford:

She could be a secretary to some interesting man' Nan said

'I don't want her to be a secretary to some interesting man' Mor said 'I want her to be an interesting woman and have someone else be her secretary'...(Murdoch, 1957, p: 12).

Another symbol of housewife is Nan. She uses to relate herself to her husband. Her main job is to do homework. But she starts to regret this life lately. Those writers (Salih and Murdoch) introduces three levels of housewives. First, women who experience traditional life and content with that situation such as Ni'ma and Priscilla. Second, women who experience traditional life but regret it at the end as Isabella Seymour, Rachel and Nan. Third, women who practice working out homes and expose to free public life as Jean, Christian and Rain. Murdoch says about Nan in *The Sandcastle*: "She deliberately related herself to the world through him only and then disliked him for it. She had few friends, and no occupations other than housework...(Murdoch,1957, p: 14). Moreover, Rain expresses her addiction to work and how she becomes tied to it. Rain shows that she will die if she is prevented from painting (her right of public life and work). She appears to be a full feminist. Rain says to Mor in *The Sandcastle*: "...I know how I would feel if I were prevented from painting. I should die...." (Murdoch, 1957, p: 300).

4.2.1.12 Equality

Lorber (2010) justifies that the main goal of feminism movement is to establish equality since women have the same capability as men. Lorber states more that feminism is to better positions of disadvantage men and women in society. Trier-Bieniek (2007) defines a feminist as someone who takes actions to maintain equality (appendix 1: i).

Mainly, feminists campaign to oppose oppressions and maintain equality in societies. Salih and Murdoch praise these ideas through many situations in their novels. Salih in his novel *The Season of Migration* introduces some women who take the role of men to assure their capabilities. For example, Mustafa Sa'eed's mother brought him up. She is his guardian as an equivalent to his father and equal to men. But Mustafa Sa'eed does dare to say that because it is still unacceptable to announce women who manage roles of men in that society. Mustafa speaks to an officer who collects boys for schools:

"But where's your father?" When I told him my father was dead, he said to me: "Who's your guardian?" "I want to go to school," I said to him. The man looked at me kindly; then entered my name in a register...(Salih, 1969a, p: 21).

Salih goes on, in the same novel, to introduce a woman who fully behaves like men and does whatever men do: smokes like men, makes an oath of divorces as men, sits with men and speaks frankly about everything men engage to without a shame of being a woman. She is Bint Majzoub. The narrator says: "Bint Majzoub will be leaning on one elbow; while in her other hand she holds a cigarette..." (Salih, 1969a, p: 71). Salih confirms again about Bit Majzoub: "May I divorce, Hajj Ahmed," said Bint Majzoub, lighting up a cigarette..." (Salih, 1969a, p: 75).

Additionally, Hosna as a child behaves differently. She does every things that to be done by boys. In Sudan, girls, usually, do not quarrel with boys but Salih puts it to assure equality to boys. She swims "naked" which states the feminists' idea that women should not be shame of their bodies, instead, women are to use their bodies as source of power. Mahjoub speaks to the narrator about Hosna Bint Mahmoud: "Do you remember her as a wild young

girl climbing trees and fighting with boys? As a child she used to swim naked with us in the river..." (Salih, 1969a, p: 100).

Salih usually intends to compare with the British society where he studies. In *The Season of Migration*, he portrays Jean Morris as Ni'ma as a woman who knows about feminism and feels that she gains full rights to become equal to men. So, Jean fears nothing of men, but, moreover, she feels that she has the same power to put things right using her hands and strength as men do. The Narrator says:

When I wanted to dance with her, she would say "I wouldn't dance with you if you were the only man in the world." When I slapped her cheek, she kicked me and bit into my arm with teeth like those of a lioness...(Salih, 1969a, p: 155).

In his novel *The Wedding of Zein*, Ni'ma demonstrates her equality to men when she studies in boys school—only a girl among boys. Ni'ma finds it a good chance to prove that women are capable as men to grasp knowledge and finishes learning to write in a month. The narrator speaks about Ni'ma: "where she had been a lone girl amongst boys..." (Salih, 1969b, p: 52). A woman among men to perform a role of a man as men do, comes by Zein's mother when she attends within the group of men to complete reciting marriage contract as the "father" of Zein. The narrator says: "... After that the Imam stood up and let his gaze wander among the men gathered together (Zein's mother was the only woman among them)" (Salih, 1969b, p: 110). Salih generates equality but this time it is not a matter of equality between women and men, instead, he claims the equality of all people –generally—in the society. In societies there may be an oppression of classes, or sometimes, there is an inferiority according to the race, or the financial state. Salih makes Zein's wedding to be a ceremony for putting all people in the society equally together in peace and happiness. Salih counts the wedding attendants: "The town's merchants came, as did its government employees, its notables and leading men. There attended too the gipsies who camped out in the forest..." (Salih, 1969b, p: 112).

In her novel *The Black Prince*, Murdoch, also, discusses equality between women and men in British society. She interprets that men of Britain do not believe in this sort of equality. However, British women think that men dislike them. This is perceived strange from a society that includes women as Christian, Rain and Jean Morris, but it is the life ! Priscilla says about Roger: "He had no idea of equality between us, I suppose no man has, they all despise women—'...." (Murdoch, 1973, P: 107). In *The Sandcastle*, Murdoch solidifies that women do not have equality with men in British society. Nan complains because she feels she does not have broad chances as men do have. But her husband (Mor) asks why women do not take actions to change the situation if they do not satisfy with the chances available. Mor says to Nan: "...You complain about the narrowness of your life, and yet you never take the chance to do anything new or different'...(Murdoch, 1957, p: 14).

4.2.1.13 Feminism Changes

Ghorfati and Medini (2015) claim that feminism as a movement to aim equality in society, does not give much to black women. Moreover, black women are separated from social works and organizations which are led by white women at that time. Hooks (2000) highlights that the role of feminism activist is to let the movement reaches everyone's mind and heart because feminism changes have positive influence on our lives. A new idea concerning equality is come by (Handal, 2013). He introduces that men and women are flexible so they can be trained for changing roles. This can melt them into social situations.

Feminists regret behaviors and ways of living that bound and effect some people in societies badly. Feminism movements come to sort out these beliefs and to help those who are subordinated to get free from traditional bondages. To maintain freeing, there should be some changes in people's beliefs. So, feminism movements seek changes in people's traditions, thereafter, in societies. Salih and Murdoch write about changes that undergo their societies,

or want people to undergo in their smallest societies. In *The Season of Migration*, the narrator says: during those seven years, he learns much from European societies. He learns about modern life, how people live and behave, learns to compare, learns about people as human being, learns about people's roles in society,...learns as much as one can say. All these new obtained knowledge, surely, make changes in one's life, people close to him, and in society in general at last:

seven years to be exact, during which time I was studying in Europe — that I returned to my people. I learnt much and much passed me by — but that's another story...(Salih, 1969a, p: 1).

Salih speaks about changes that happen, may be according to the feminism movement's contribution because it comes to change these things mentioned. Salih emphasizes that life is changed. So, weak people become stronger because feminism helps weak people in society (women and men) to gain their right (it strengthens them). In *The Season of Migration*, Salih mentions:

that some are strong and some are weak; that some have been given more than they deserve by life, while others have been deprived by it, but that the differences are narrowing and most of the weak are no longer weak. I did not say this to Mahjoub, ...,in my conceit I was afraid he would not understand... (Salih, 1969a, p. 3).

Salih states directly that people in society should be treated equally in terms of the law, privilege, and rights. It is new in the village that someone is to stand and shout out as such words. Moreover, there will be a sort of punishment for those who break the rules. All are new to the society traditions which indicate there are some changes. Mustafa in *The Season of Migration* speaks about people's equality under rules' umbrella:

Mustafa said it was important that people should submit to the rules of the Project, otherwise things would get out of hand and chaos would reign; especially was it incumbent upon members of the Committee to set a good example, and that if they were to contravene the law they would be punished like anyone else....(Salih, 1969a, p: 12).

In the traditional society, people believe that a "woman" needs a guardian to protect and look after her. Here, the normal guardian is a "man". However, it is new and strange that a "woman" becomes a guardian and look after a family successfully. Mustafa's mother brings him up and helps him to educate himself better than other men in the village do to their children. Additionally, Mustafa describes his mother as a new woman who differs from those women in the village. She is a woman with something in her inside.... All are in a new feminist woman !

I had no brothers or sisters, so life was not difficult for my mother and me. When I think back, I see her clearly with her thin lips resolutely closed, with something on her face like a mask, I don't know — a thick mask, as though her face were the surface of the sea. Do you understand?(Salih, 1969a, p: 19).

In *The Season of Migration*, Mustafa Sa'eed, as a modern person who knows about feminism and modern life, wants his children to know who sort of people their father is. But he has left the matter of choosing the suitable time to the narrator. Mustafa thinks that there is time to come when all people know about things as personal rights then societies' conventions change. At that time, it becomes normal that everyone is to identify himself as he dares to without any restrictions. In his letter to the narrator, Mustafa says: "... but perhaps it would help them to know the truth about themselves, at a time when such knowledge would not be dangerous..." (Salih, 1969a, p: 66). In the same novel, Salih tells directly about changes that appear in societies. When the narrator speaks to Wad Raayes to let him fetches another wife than Hosna, the narrator says that the world is already changed, therefore, all conventions, gender roles, and wrong beliefs as women "belong" to men or a "man" is a "man", all these become old things and no longer fit to this new modern society. The narrator says: "... 'But the world's changed,' I said to him. 'These are things that no longer fit in with our life in this age.'..." (Salih, 1969a, p: 99). Mahjoub agrees that there are partial changes in the village everyday life. He explains that society experiences, to some extent, girls' education, using of machines in agriculture, and some changes in people living situations.

However, according to Mahjoub it is not enough. In *The Season of Migration*, he says:

‘The world hasn’t changed as much as you think,’ said Mahjoub. ‘Some things have changed — pumps instead of water-wheels, iron ploughs instead of wooden ones, sending our daughters to school, radios, cars, learning to drink whisky and beer instead of arak and millet wine — yet even so everything’s as it was.’.....(Salih, 1969a, p: 100).

But Mahjoub has different idea about a complete changes in the society. He assumes that a society is named changed when humble people maintain their full rights as far as being a member of the governments' ministers. If Mahjoub is a live to day, he sees his ambitions taking place. Today there representative from many region of the country in the parliament as well as uneducated ones:

‘The world will really have changed when the likes of me become ministers in the government. And naturally that,’ he added still laughing, ‘is an out-and-out impossibility.’.....(Salih, 1969a, p: 100).

Mahjoub goes on to assure his ideology of social life changes as clear as feminism change if people understand as his connotations appeals. He points to Hosna, a feminist woman since her childhood, who refuses to marry anyone from the locals (as traditional patriarchal people) but she shows her desire to accept just the "modern" ones who know about how to treat women according to women's rights (as Mustafa Sa'eed and the narrator who study in Europe). Mahjoub affirms that Hosna is completely changed and becomes like the women of Khartoum (modern women !). Hosna has changed and become "modern women" with its all meanings if you understand ! Majoub says:

Even we who were her contemporaries and used to play with her in the village look at her today and see her as something new — like a city woman, if you know what I mean....(Salih, 1969a, p: 101).

In *The Season of Migration*, Salih feminism announcements become clearer bit by bit in Salih's tone. He expresses that it is not important to regard people according to their political interest and the power it gives to them. But the most important thing is that people must be accepted and treated in a way that

respects their "humanity" whatever they are, whatever political wings they belong to, whatever their financial state is, whatever their race is, and whatever sort of education they do have. The notable thing is what sort of persons they are. This runs with the changes in people's perception. People begin to think in accordance to the feminists' philosophy which focuses on all people as human as well as brothers. The narrator says to Mahjoub:

‘Politics have spoilt you,’ I said to Mahjoub. ‘You’ve come to think only in terms of power. Let’s not talk about ministries and the government — tell me about him as a man. What sort of a person was he?’ ... (Salih, 1969a, p: 102).

Additionally, beside stating the social changes that overcome the whole world, Salih begins to show his admiration for feminists who introduces new ideas in society. Moreover, he states that feminists are not mad but mad are those who do not believe as wise as the feminists do. The narrator says to Mahjoub:

What can I or anyone else do if the world’s gone crazy. Bint Mahmoud’s madness was of a kind never seen before.’ I had to make a great effort not to break into tears. ‘Hosna wasn’t mad,’ I said. ‘She was the sanest woman in the village — it’s you who’re mad... (Salih, 1969a, p: 132).

In *The Season of Migration*, Salih admiration to the feminists and their idea that all people are "human" regarding less their race or whatever they are makes him to draw in Sheila's future expectations about "races". Salih describes her as "intelligent" because Sheila, intelligently, predicts (the social changes that inevitably will take place) that the future is for "working classes", at the end people become "brothers" and "racism" will vanish. The narrator says about Sheila Green Wood:

She was intelligent and believed that the future lay with the working class, that a day would come when class differences would be non-existent and all people would be brothers.... (Salih, 1969a, p: 139).

In his novel *The Wedding of Zein* Salih evokes that some villagers tolerate the new norms. Saadiyya Says to Amna that Ni'ma's father has the right to decide but she, eventually, knows who actually decides is Ni'ma. Thus, women decision be heard by some. Before, it was completely refused. "The decision

lies with the girl's father', she had known in her heart of hearts that it lay with no one but Ni'ma herself..." (Salih, 1969b, p: 53).

Ni'ma also gives an example of new girls changed thoughts. Traditionally, girls dream of future husband as handsome, wealthy, romantic, and has capabilities to let her live in a dreamy life of vast happiness. But Ni'ma thinks differently. For her, all the choices are open. Thus, her future husband can be wealthy or poor, educated or not. She wants rational life not a dreamy one.

The man might well be already married with children and would take her as his second wife; he might be a handsome and educated young man; or yet a farmer from among the ordinary folk of the village, with legs and feet cracked from having spent so much time wading about in water and wielding a hoe. He could, again, be Zein...(Salih, 1969b, p: 55).

In *The Wedding of Zein*, Salih goes back to solidify Sheila's idea about "working classes". Thus, he introduces Badawi as a perfect symbol for that. Badawi succeeds in making a fortune starting from nothing to become one of the "wealthiest people" in the village. This is a success of working class. Classes change, so, some who belong to working class become bourgeois: "In less than twenty years he had built up a fortune from scratch...." (Salih, 1969b, p: 67).

In traditional societies, a "man" is considered as rational and responsible. Salih in *The Wedding of Zein* wants to explain that this might become untrue. Accordingly, Seif ad-Din character comes to portray Seif as irresponsible man. However, his sisters and mother (women) appear to be more responsible than him. As feminism result, people change their idea about women and begin to rethink about women capabilities:

His uncles on both sides of the family tried to persuade his father to write a will leaving all his fortune to his wife and daughters. All sensible men in the village also held that this was the right thing to do....(Salih, 1969b, p: 70).

In the same novel, the affection of feminism movement in societies in Salih's novel reaches its summit when Majoub's group devote Hamad Wad Rayyis for "women problems" in the village. This suggests that the society becomes slightly flexible to give women an ear. They are convinced that there are some

issues concerning women to be solved: "it was he whom they generally deputed to deal with women's problems in the village..."(Salih, 1969b, p: 99). In her novel *The Black Prince*, Murdoch also tries to show that there are some changes in British social life as a result of the feminists' movement interferences. Arnold insists about his right of accessing free life to go beyond social conventions for making friends with women. He declares that people now are different from traditional Victorians who hold gender role firmly and make strong divisions between men and women. So, friendships were not allowed between them. However, everything is changed. Arnold says to Bradley:

Why shouldn't I talk to other women, we're not Victorians! I have to have friends and talk freely to them, I can't give way on a point like that. And where it would make one mad with resentment one mustn't give way...(Murdoch, 1973, p: 26).

Still the phenomenon of "feminism" experiences give and take in British society. Some are convinced and start to behave as feminists, others look at them strangely or may sometimes show their dislike of feminists. But, generally, it interprets there are some changes in the social structure. In *The Black Prince*, Arnold speaks about Rachel: "She's a very feminine woman. There's a toughness in them..."(Murdoch, 1973, p: 27).

Murdoch sometimes some state feminists' ideas directly—as Salih uses to do. For example, feminists believe that women as members of feminism movement have the burden of caring of others in the society. Additionally, they want to pass boundaries of conventions so women make friends with men and so on. In *The Black Prince*, Christian says to Bradley: "I want friendships with men. I want to help people. Do you know that helping people is the way to be happy? And I'm curious..." (Murdoch, 1973, p: 137).

In the same novel, Murdoch examines the changes that take place by stressing the ignorance of young people of the shape of past life. Young do not have an idea about how classes do behave in past, the struggle of women, or the lost rights at that time. Instead, they enjoy their present life with its already

obtained fancies (the modern one). For Bradley there are some changes in society and its classes and their behaviors Julian says to Bradley:

I didn't know ordinary educated middle-class English people could behave the way we behaved last night.'
'That shows how young you are.'... (Murdoch, 1973, p: 252).

Traditionally, it is believed that women are less intelligent than men. However, feminists emphasize that women, biologically, have the same brains as men. But, surely, not all men are intelligent nor all women are stupid. This is what Murdoch wants to profess in her novel *The Sandcastle*. Nan says to Mor:

You think that reactionaries consider all women to be stupid, and so progressives must consider all women to be clever ! I've no time for that sort of sentimental feminism... (Murdoch, 1957, p: 13).

In *The Sandcastle*, Murdoch also criticizes some people of their short information about feminism. For some people, feminism is women want to be like men, while others believe that "free" means to do whatever you want to do caring less of others. All in all, it is not like that. Nan speaking to Mor about Mr. Everard, she says:

Men of his generation have such romantic ideas about female emancipation. But if his idea of the free society is women making after dinner speeches, he'd better find someone else to cooperate with. (Murdoch, 1957, p: 13).

Murdoch touches women dress which takes time from feminists to struggle for. Rain who lives in France is accustomed to feminism contribution about women dress which frees women from traditional ones as housewives. So, Rain as modern woman changes her style a lot that may sometimes she appears as in "boys" fashion. But traditional societies (as Mor's) still regarding such things as strange behaviors. This denotes that traditional societies refuse some things of the feminists'—like their strange dress. Mor describes Miss Carter's dress: "Mor thought rather like a school child dressed to impersonate a Paris street boy..." (Murdoch, 1957, p: 44). Traditional people's dislike to feminists' behavior appears clearly when Carde tries to describe Rain to Felicity. He says: "She's one of the rakish kind...."

(Murdoch, 1957, p: 133). Though patriarchs avert their eyes from the new fashions and girls who dress as boys, it does not mean that society everyday life is absent of them. Murdoch returns to affirm that in spite British society experiences some feminists views and people expose to free life, still there are some taboos—things concern women which are forbidden to men and the reverse. This appears in *The Sandcastle*: " 'Stockings,' said Felicity firmly. She suspected that Donald had other ideas, and felt a sudden feminine wish to protect Miss Carter against his depredations..." (Murdoch, 1957, p: 141).

4.2.1.14 Free from Boundaries

Ann's (2015) words are that feminism is a movement that tries to form changes in society. It also discourages oppression to free women. For Hooks (2000), men do not know quite enough about feminism, so, they do not know feminism is to free people from the patriarchal bondage. Owomoyela (1993) states that African writers (men and women) concern with tradition and modernity and the conflict between them.

As it is mentioned above feminism comes to free people from the old traditions. Salih and Murdoch tackle issues of free society from different angles. Salih wants to say people in Sudanese society though they do not employ "free" life as it is, they have an idea about it from other societies, especially, the British one. Thus, villagers hear about "boyfriend" and "girlfriend" and how people practice sexual relation out of marriage bondages. In *The Season of Migration*, Salih mentions these as things that Sudanese society is clear off, moreover, are forbidden in here:

They say that the women are unveiled and dance openly with men. 'Is it true,' Wad Rayyes asked me, 'that they don't marry but that a man lives with a woman in sin?'...(Salih, 1969a, p: 3).

However, Mustafa Sa'eed, as a modern person, has different ambitions. From his childhood, he adores free life. He does not like to be bounded to anything. This explains his deeds in the British society where he satisfies his interests. In *The Season of Migration*, Mustafa says:

I used to have — you may be surprised — a warm feeling of being free, that there was not a human being, by father or mother, to tie me down as a tent peg to a particular spot, a particular domain. I would read and sleep, go out and come in, play outside the house, loaf around the streets, and there would be no one to order me about...(Salih, 1969a, p: 19).

Mustafa Sa'eed's mother who from the beginning is depicted differently, instructs Mustafa directly about his free life. A life without any restrictions, so, he is able to do whatever he wants to do. Usually, women sheds tear when they depart their children but here everything is against the traditional norms. As if Mustafa's mother intends to prove that she is not "emotional" as women are supposed to be, instead, she is "rational" as men are supposed to be. Anyway, she acts freely out of her society conceptions. Mustafa's mother says to him:

Do as you wish, depart or stay it's up to you. It's your life and you're free to do with it as you will. In this purse is some money which will come in useful." That was our farewell: no tears, no kisses, no fuss...(Salih, 1969a, p: 23).

In *The Season of Migration*, also, Salih announces another type of free woman. She is Isabella Seymour who laughs freely, talks to anyone freely, walk freely... Her only justification all the time is "why not". Salih states that Europe is full of such free women who fear nothing and expose to any kind of life:

.... "Yes, why not?"a city of secrets and rapture. I was pleased she laughed so freely. Such a woman — there are many of her type in Europe — knows no fear; they accept life with gaiety and curiosity.... (Salih, 1969a, p: 37).

As it is mentioned by Murdoch that people in some British societies show a bit dislikes of feminists' new strange behavior, Salih puts the same situation on with the Sudanese society. People say nasty words against new imported behaviors that appear here or there from "modern" people as villagers describe feminists. Again, it assures that there are some changes in traditional society. Some people begin to act freely but others do not accept that willingly. In *The Season of Migration*, Hosna goes to the narrator's father asking for marriage:

She came to your father and her very words to him were: "Tell him to marry me!" What an impudent hussy! That's modern women for you! That was bad enough.....(Salih, 1969a, p: 123).

Feminists are opposed, however, they do not give up. They have great hope that in future everything will settle and those traditions as "race" and "color" will change, moreover, all people of the "world" become "brothers" as feminists wish. At the moment, she insists on acting "freely" and does not care. In *The Season of Migration*, Sheila Green Wood says:

that a day would come when class differences would be non-existent and all people would be brothers. 'My mother,' she used to tell him, 'would go mad and my father would kill me if they knew I was in love with a black man, but I don't care.'....(Salih, 1969a, p: 139).

In the same novel, Salih introduces another feminist character who acts freely against society norms, however, Isabella Seymour feels sympathy of harms that she causes for traditional society conventions and marriage bondages. But, no way, she needs to live her free life and to be happy just before dying. In her letter Isabella says:

even if it meant a violation of convention and the wounding of a husband's pride. May God forgive me and may He grant you as much happiness as you have granted me...(Salih, 1969a, p: 140).

The characteristic of someone who does not care of boundaries, races, classes, standard of living or even conventions between "men" and women" is played by Zein. Zein is found among women, at Koz district, with disabled people, with Majoub group, at weddings, and at the fields. Zein knows nothing of society conventions and he is admired like that. The narrator of *The Wedding of Zein* says :

Zein, though, broke down this barrier. Always on the move, spending all day long wandering through the area from end to end, his feet one day led him for no particular reason to the people of the Koz...(Salih, 1969b, p: 41).

It is known in this traditional society, women are put away of men sights. But a girl to put her "eye on" a man is a new idea to the village. The striking words come by Zein who says such a thing is not a "sin" to sentence people for. This shows that villagers can absorb and admit in the idea that women are

free to show their admiration to men and so on. Salih declares that there are some steps towards free society. Zein says: "the he-donkey of a man—splitting me open with an axe just because his sister had her eye on me...." (Salih, 1969b, p: 64).

Another example of breaking boundaries is situated in the same novel by Mahjoub's group who do not care with those who drink or whatever they do at "the Oasis". They considered that as personal affairs and does not affect village life discourse. For this group, people are free to do their will if this will does not clash with other villagers:

The middle camp, Mahjoub's group, was not greatly affected, for they regarded 'the Oasis' in exactly the same way as the Imam did—as an inevitable evil—and were not greatly concerned that some of the young men of the village were drinking, so long as this did not have an effect on the natural course of life...(Salih, 1969b, p: 94).

An overt opposition to the society conventions is introduced by Salih when Ni'ma goes by herself alone to speak to Zein about their wedding. She is the first woman to do that in the village which confines these matters to men: "Sa'eed came along with the tea and Mahjoub said to him: 'Did you hear that? The girl went off herself and told him.'" (Salih, 1969b, p: 103).

On her side, Murdoch, in her novel *The Black Prince*, concentrates on freeing of traditions bondages in the British societies. She discusses "friendship" between men and women. For her, this society experiences a bit lose in traditions tidiness than the Victorians' were. People begin to express their intention of making such sort of relationship armed with rights which they gain through feminists movements. Arnold says to Bradley: "Why shouldn't I talk to other women, we're not Victorians! I have to have friends and talk freely to them...." (Murdoch, 1973, p: 26). Additionally, Rachel agrees that society has changed to the extent that such relations of friendships are not considered strangely in the society. So, people can practice them openly and not in shades as before. Moreover, she expresses that women do not only become free but they are able to cast societies from the top to criticize it. Rachel discusses this with Bradley:

‘But Rachel – this will be a secret –?’

‘No. Oh, everything’s changed so since even a little while ago. We can live in the open, there’s nothing to be secretive about. I feel free, I’ve been set free, like Julian’s balloon, I’m sailing up above the world and looking down at it at last, it’s like a mystical experience...(Murdoch, 1973, p: 112).

In *The Black Prince*, Murdoch's thinking about social conventions goes on to discuss more issues concerning everyday life relations. Traditionally, the matter of "age" is important in people relationship. Even between men, it is not considered wise to form a friendship between one who is in his forties and a teenager. Also, this becomes true in marriage. In traditional society, it is not easy for a man in his fifties to marry a woman in her twenties. However, Julian does not care about that according to the free life that takes place. So, many things become as an old ones. Bradley speaks about that with Julian:

‘I won’t. But you don’t know me, you can’t. And I’m more than old enough to be your father.’

‘Do you think I care—?’

‘No, but society does and you will one day. You’ll see me getting older—’

‘Bradley, that’s soft.’...(Murdoch, 1973, p: 237).

Julian (as Ni'ma does) does not have any restrictions about future husband. As Rachel says Julian has engaged in a relationship with a married old man who has four children (Ni'ma thinks that she may become a second wife, or marry whoever). Rachel says Julian wants to assure that she is free and intends to pull people's attention. But the researcher thinks all these are according to the feminism beliefs in side them both Nima and Julian. For them it is not a temporary feelings but it is something deeper that they want to put into action.

Rachel, in *The Black Prince*, explains to Bradley:

So she pushes us with one hand and pulls us with the other. She wants to assure herself that she’s free, at the same time she wants our attention, she wants the relationship of being scolded. This isn’t the first time she’s used somebody else to upset us with. A year ago she thought she was madly in love with one of her teachers, well he wasn’t as old as you, but he was married with four children, and she made it into a sort of little “demo” against us...(Murdoch, 1973, p: 307).

In *The Sandcastle*, Murdoch comes to conclude the matter of freedom or free from social conventions with her own philosophy. She generates that being or

acting free does not mean behaving as someone who does not care of others and the society conventions. But real freedom means bearing the burden of others before of it to yourself. Bledyard discusses it with Mor:

'You speak as if this were a sort of virtue,' said Bledyard, 'you speak as if to be a free man was just to get what you want regardless of convention. But real freedom is a total absence of concern about yourself.'...(Murdoch, 1957, p: 213).

4.2.1.15 Ethnic Discriminations and Classes

Facio (2013, p: 5) defines feminism as:

A range of theories and political agendas that aim to eliminate all forms of discrimination against women due to sex and gender as well as class, race, ethnicity, ability, sexual orientation, geographic location, nationality, or other forms of social exclusion.

Tong (2009) corrects that feminism is not just about white men and women rights. But it does many good deeds for black communities. On the other hand, Harcourt (2006) sets up the ideas of dignity and standard of equality for all persons regardless of their gender, class, and race. He declares that Marxists insist in that getting rid of social classes is more important than getting rid of patriarchal regime.

Feminists succeed in making opposing oppressions a global issue. People after gaining personal rights start to use these rights to claim other problems. However, Britain, at that time, is full of immigrant communities from all over the world. Those people begin to speak about the treatment that they receive as inferiors. Murdoch and Salih benefit these thoughts to entitle some characters to work out problems of races, classes, and colors (appendix 1: J). Salih announces this problem to help the global stand on racism. In *The Season of Migration*, Mustafa Sa'eed says: "I stood listening from afar to a speaker from the West Indies talking about the colour problem...." (Salih, 1969a, p: 36).

Salih shows that the interaction between whites and colored people takes place when the outcome of this treatments benefits the whites only and no more. Whites can draw from the colored the expenses of rents, employ

colored in fields as a hard work but do not engage with them in serious social relations as marriages because of their color. So, the gap is so huge between whites and other communities in British society in terms of ethnicity. In *The Season of Migration*, The narrator says:

had I asked one of them to rent me a room in his house he would as likely as not have refused, and were his daughter to tell him she was going to marry this African, he'd have felt that the world was collapsing under his feet...(Salih, 1969a, p: 94).

In the same novel, Salih solidifies his assumption with Sheila Green Wood speech which confirms that the British people do not stand marring their girls to black people. But Sheila as a feminist does not care with this traditional stiffness. Thus, she falls in love with Mustafa Sa'eed. Sheila says to Mustafa: "... 'My mother,' she used to tell him, 'would go mad and my father would kill me if they knew I was in love with a black man, but I don't care...'" (Salih, 1969a, p: 139). Additionally, Salih benefits this situation to assure that the matter is global concern and no society is safe from that slavery norms. Here, Britain as developed country and Sudan as developing one are blamed equally. People in these societies share the same ideas of inferiority towards blacks or slaves which is a hard thing for feminists to stand. In *The Wedding of Zein*, The narrator tells about Seif ad-Din's father:

....Seif ad-Din announced that he was in love with and wanted to marry Sarra, one of the ex-slave-girls. The father saw red and lost all control: his only son, a dissolute drunkard, informing him, as he sat on his prayer-mat, that he was 'in love'—.....he wanted to marry some brazen, immoral slave-girl....(Salih, 1969b, p: 69).

Murdoch, as Salih approaches, assures that Britain is full of those immigrants and the local people are accustomed to the strange traditions that immigrants draw in with them. This suggests that there is a feeling of a bit acceptance or perception which takes places among British people at last. When Bradley describes Julian in *The Black Prince*, he says:

.... My first thought was that he was the adherent of some Hindu sect, not then uncommon in London, and that he was performing some religious rite. A few people paused to look at him, but Londoners were by now so accustomed to

'weirdies' of all kinds that his ritual aroused little interest...(Murdoch, 1973, p: 33).

Above, both of the writers examine the problem of colored people as inferiors, then they bend to cast inferiority according to the race. Salih describes the villagers as someones who look down on certain tribes or to people who do not belong to the same village ethnically, but at the same time he praises that a stranger can be a good person who benefits the society more than the original folks do. The narrator's grandfather in *The Season of Migration* says:

'I think it was Hosna,' he said. Then he shook his head and said, 'That tribe doesn't mind to whom they marry their daughters.' However, he added, as though by way of apology that Mustafa during his whole stay in the village had never done anything which could cause offence.... (Salih, 1969a, p: 6).

Salih introduces another example to show how, in Sudanese society, some people are subjected to crimes according to their race. However, the society grant them nothing: no suitable housing, no dignifying work, and nothing to protect them neither rights nor tradition conventions. A girl can be subjected to sexual harassment just because she is a "slave". But the same thing is not able to happen with a girl belongs to the villagers' tribe. This is shown when Wad Rayyes snatches a slave girl from the wedding. He says in *The Season of Migration*:

I put the girl in front of me on the donkey squirming and twisting, then I forcibly stripped her of all her clothes till she was as naked as the day her mother bore her. She was a young slave girl from down-river who'd just reached puberty —.....I snatched the girl from the wedding house(Salih, 1969a, p: 74).

In Sudan, people use to attach some qualities to certain tribes. For example, it can be found that a certain tribe is known for its generosity, another one for bravery, and one is known for its fancy wisdom, however, the narrator's grandfather declares that Hosna's tribe has no good to be known for as the other ones. Thus, the inferiority is upon a whole tribe and not individuals. The grandfather says: "Nothing but trouble comes from that tribe..."(Salih, 1969a,

p: 124). As Salih states about blacks who are not able to marry with white women in British society, he claims the same thing within some Sudanese societies. For example, the Koz tribes who consider themselves superior to the other African tribes do not permit marrying with other tribes (they close themselves to themselves). At the same time, villagers consider Kozs as Bedouin and not engage them to their society. Thus, they state a solid social boundary between villagers and other tribes or ethnics. The narrator says about Koz tribe in *The Wedding of Zein*: "They did not intermarry with the local inhabitants, considering themselves to be pure Arabs. The village people, however, regarded them as uncouth Bedouin..." (Salih, 1969b, p: 41). Murdoch also discusses the matter of races in the same way as Salih follows. She explains how people show their respect to some races or the reverse. Jews who may sometimes are spoken of as successful people in business—as Christian does—face general dislikes because of their race. Murdoch always provide her own philosophy. She explains that human being is looked at as human being and no differences there are until people engage the matter of race then every things fell into parts. In *The Black Prince*, Francis speaks with Bradley about Christian: "Christian got to know a lot of Jews in America, I think that made a difference—I stared at Francis. When you find out that somebody is Jewish they look different..." (Murdoch, 1973, p: 120). In *The Sandcastle*, Murdoch proceeds to declare that the racial problem is not limited to the struggle between black and white people, but it extends to include some sort of treatments between British tribes themselves (as is noted in Salih novel). Nan argues against some people respecting and appreciating others because they are from a notable race as they think. However, Murdoch shows how society laughs at such things which are related to old traditions that still exist in some ones' head. Murdoch says about Tim treatment to Nan: "Tim had always treated her with a slightly ludicrous sort of gallantry which Nan had put down to his racial origin, and which she had often laughed at with Bill" (Murdoch, 1957, p: 188).

4.2.1.16 Body Power

Hooks (2000) formulates that before feminists movement, people content that women body is weak, and its usefulness depends on its beauty. Feminists convince women to use their bodies as sources of power. So, female body is changed from categories of weakness to powerfulness. On the other hand, Tong (2009) admits that feminists and civil rights claim women's bodies exploitation. They run on series of actions which make issues of female body to occur commonly in radical movement (appendix 1: k).

One of Salih's characters who postulates body power is Bint Majzoub. She is a tall woman with full strong body and beauty which is perfect as vast as she lasts her seventieth. She uses her words and speeches as power to collect people around her wherever she goes. She uses this power to sit among men to say whatever taboo words but no one dares to touch that female body. This is expressed in *The Season of Migration*:

Bint Majzoub was a tall woman of a charcoal complexion like black velvet who, despite the fact she was approaching seventy still retained vestiges of beauty. She was famous in the village, and men and women alike were eager to listen to her conversation which was daring and uninhibited....(Salih, 1969a, p: 76).

Salih usually describes his female characters' body which lasts long as sign of strong beauty and then strong power. Saaddiyya never speaks much to let her power to speak. She empowers her bit details of body as a weapon to oppress other people. Salih employs this in his novel *The Wedding of Zein*:

This woman, who was over forty and look like a young virgin girl, this woman of few words, why did she not say something? At last Saadiyya raised her long eye-lashes and gave Amna look she did not understand... (Salih, 1969a, p: 49).

The one who knows about his rights, goals, dignity, respect, beauty, and power is Ni'ma. The most important thing, she learns how to benefits from all that. She knows how to give a look that causes to tremble or cast to die. In

this, she absorbs all her mother's techniques and adds on her invented power strength. In *The Wedding of Zein*, The Headmaster experiences that:

Captivated by her beauty, he had given his greeting in a trembling voice and she had answered him with quiet composure. 'You're Ni'ma, Hajj Ibrahim daughter?' he had said to her.

'Yes,' she said, neither hesitant nor timorous....(Salih, 1957, p: 83).

In *The Black Prince*, Murdoch also solidifies the feminists idea that women body is to be used as source of power. Rachel resembles Bint Majzoub in her body. She is a beautiful tall woman with a fatty body. Her tall is to qualify men than to express women's structure. Compared with her husband, she appears to be gigantic which increases her look of power. Murdoch says:

She looked (then) just like a big handsome sweet contented woman, the efficient wife of a well-known charmer. She was a large, smooth-faced, slightly freckled, reddish-blond person, with straightish gingery wiry hair and a pale complexion, a bit tall for a woman and generally on a larger scale physically than her husband. She had been putting on weight and some might have called her fat...(Murdoch, 1973, p: 15).

On the other hand, Murdoch writes about the traditional conception of women beauty when women's beauty is used just in such things as advertising and modeling. This way shows that women have nothing good but their appearance. This is expressed in *The Black Prince* when Bradley says about Julian:

She was leaning forward now with her hands on her knees, her thick hair and her brow and nose goldened by the bright light. I thought how aptly some painter, not Mr. Belling, could have used her as a model for an allegory of Vanity...(Murdoch, 1973, p: 38).

Murdoch goes on in enforcing the traditional idea that a woman can benefit her beauty to access public life. For her, the wise woman is the one who succeeds in gaining as much as possible from that beauty. In *The Black Prince*, Bradley says about his mother:

My mother had been a 'beauty' and had had many suitors. I suspect she felt later in life, as she grew old behind the counter, that if she had played her cards otherwise she could have made a much better bargain in life....(Murdoch, 1973, p: 46).

Here it comes. Murdoch explains that women's body can produce a kind of power or it can be something more than a normal woman's body. Felicity recognizes that she has more extra thing in her body which she tries to use for making powerful things. Thus, Murdoch wants to advice women to fetch about points of strength in their bodies to exploit them as sources of power. This is what the feminists want women to care their body for. In *The Sandcastle*, Murdoch says about Felicity:

She had discovered a witch mark upon her body. This was a very small protuberance a little below the nipple of her left breast which was not at all like an ordinary mole. It rather resembled an extra nipple. Felicity knew that witches were provided with these so that they could be sucked by their familiars...(Murdoch, 1957, p: 216).

4.2.1.17 Voicing who are voiceless

Malmquist (2016, p: 9) says that: "the role of anger in social change is tenuous. Sometimes it is empowering in mobilizing passive people being oppressed". On the other hand, Tong (2009) concludes that men, in general, focus on justice, fairness, and rights when women stress wants, needs, and the interests of particular people. Berryman (2012) cited in Malmquist (2016) goes further to state that feminism works hard to situate world-wide to become a room for everyone to have a voice in. Here, all creatures are included human and non-human. Murdoch and Salih promote the same idea in their novels selected. Salih introduces Wad Bahseer as someone who has no enough education but has a wide range of experiences that qualifies him to be an expert and consultant who has final words in some issues which are hardly ignored. Salih upgrades Wad Bahseer to be useful to his society and has a say among the community. In *The Season of Migration*, Salih says about him:

Wad Basheer, the village engineer who, though he had not even learnt carpentry at school, had yet made the wheels and rings of the waterwheels, had set bones, had cauterized people and bled with cupping glasses. He was also so knowledgeable about judging donkeys that seldom did anyone from the village buy one without consulting him....(Salih, 1969a, p: 70).

Again in *The Season of Migration*, Salih introduces another voiceless one in special way. Wad Basheer is considered by the villagers as weak and unimportant person in the society. But Bint Majzoub assures that he has power and body strength which is rarely found in everybody else. This arouses the villagers' astonishment to perceive how such a person be as Bit Majzoub praises. Bint Majzoub says: "May I divorce," said Bint Majzoub, "if his thing wasn't like a wedge he'd drive right into me so I could hardly contain myself...(Salih, 1969a, p: 75). In *The Wedding of Zein*, the same situation is repeated by Salih when he creates Zein as an abnormal person. However, Zein at last is, for the villagers astonishment, prepared to marry as the normal people do which declares that he is normal, moreover, he may have extra power. Sheikh Ali says to Abdul Samad:

"come along and sit down and I'll tell you the story of Zain's marriage.'

'Whose marriage did you say?...." (Salih, 1969b, p: 32).

Additionally, Salih gives Zein sense and role which are not obtained by anyone else. He is very sensitive to beauty and whenever he announces a certain girl as beautiful the villagers discover that she is really in complete beauty. So, Zein gets the role of a "tester" of beauty. Salih says:

Whatever people might say about Zein they acknowledged his impeccable taste, for he fell in love with none but the most beautiful girls, the best mannered and most pleasant of speech...(Salih, 1969b, p: 39).

Thus, Zein becomes capable to decide which girl worthy of attention, and be hailed, by girls' mothers, of this capacity that is not found in anyone of the villagers: "The mothers of young girls woke up to his importance as a trumpet by which attention was drawn to their daughters..." (Salih, 1969b, p: 42). On the other hand, Haneen recognizes something as "supernatural" in Zein which gives Zein new deeper respect. Haneen usually describes Zein as a "blessed" one in the village. Haneen says to Mahjoub: "Zein's no imbecile', said Haneen. 'Zein's a blessed person. Tomorrow he'll be marrying the best girl in the village." (Salih, 1969b, p: 64).

In her novel *The Sandcastle*, Murdoch also checks the role of marginalized people and gives them a sense of an important role and power. Though Handy is only a housekeeper, she puts strict rules that should be followed in the house and no one has right to break these rules even the housemaster himself. Beside she has a type of strength that helps her to refuse whatever she does not like and states her opinion on things clearly and frankly. Demoyte says to Mor: "Come and drink your coffee, or Handy will remove it. You know she only allows seven minutes for coffee....." (Murdoch, 1957, p: 32).

4.2.1.18 Disabled Persons

For Hanisch (1969) cited in Malmquist (2016, p: 9), according to the world-wide integrity enhanced by the revolutions that take place, the problems of certain people in society no longer been their own problems but embodied in society normal relations to become society's problems. On the other hand, Kalasa (2016), in article number "23", insists to eliminate discrimination against persons with disabilities considering marriage, family, and relationships. So, persons with disabilities retain rights on equal basis with others (see appendix 1: 1).

Salih empowers this idea in creating Zein (the disabled) who confirms his right to marry with the help of the feminist character (Ni'ma). Moreover, Salih successes in melting disabled people in the society relations. Zein is found everywhere in weddings, or work fields. He quarrels with citizens, chats, laughs, invites some to his place, helps others and at last—for the villagers amazements—gets married. Sheikh Ali says to Abdul Samad:

'come along and sit down and I'll tell you the story of Zain's marriage.'

'Whose marriage did you say?'....(Salih, 1969b, p: 32).

Salih steps beyond noting that disabled people should be treated equally as others in the society to suggest that the disabled can support each other, or form a mini-communities of them to help themselves by themselves (it seems as a suggestion for making an organization to include all disabled persons

together to support and to solve their problems). Zein is used as a symbol of that. He helps all of the disabled in the village, builds houses for some, supports others, and makes friends with them. Thus, Zein cares of the disabled and their social relations in his society. In *The Wedding of Zein*, Salih says:

Zein has numerous friendships of this sort with persons whom the villagers regarded as abnormal, such as Deaf Ashmana, Mousa the Lame, and Bekheit who was born deformed with no upper lip and a paralysed left side. Zein was fond of such people...(Salih, 1969b, p: 45).

Salih, touchingly, makes Zein character as something in middle between normal and abnormal people. Someone who experiences the life of each and capable to invert the problem of each. Zein becomes as a messenger of something ! Again in *The Wedding of Zein* Salih writes:

When the women's voices died in their throats and the lights went out and the people went off to their homes, Zein would rest his head against a stone or the trunk of a tree and would, as birds do, take a quick nap. When the muezzin gave the call to dawn prayers, he would take himself back to his people.... (Salih, 1969b, p: 56).

Comparatively, Salih postulates what runs on in the society before feminism contribution to the disabled, meanwhile, he describes how villagers think of the disabled persons and how they, truly, oppress them. Specifically, villagers completely rejects disabled ones. So, Salih states directly what he does aim to fight—the black side of villagers' traditional conceptions. In *The Wedding of Zein*, the Headmaster says:

"That's a fantastic business,' said the Headmaster. 'How is it Hajj Ibrahim accepts it? Zein's a dervish of a man who shouldn't be marrying at all.'" (Salih, 1969b, p: 81).

Zein is produced as a wise person who is aware of his state and the world around him. In spite of the smallest things concerning his feature, he knows he is completely perfect and capable of marring and dealing with home's responsibilities. Moreover, he is astonished by some villagers' negative attitudes towards him and his normal rights. Zein speaks to Mahjoub's group about Immam:

'I'm the manliest chap in this place, aren't I?
'Of course,' Taher said to him.

'Then why did that he-donkey of a man go off to my uncle and say that Zein wasn't a man for matrimony?'

'The clever lad's getting all posh-sounding,' said Mahjoub.

'Where did you learn all this highfalutin stuff from—"not a man for matrimony," indeed?... (Salih, 1969b, p: 103).

In *The Black Prince*, Murdoch also tests the matter of the marginalized persons in the British society. She explains how they live a shabby life, and treated badly by society. Murdoch states clearly what Salih wants to focus on and to put into zone. She implies that those type of persons can do useful things to the society, so, people benefit from them instead of casting them away. Additionally, she emphasizes their rights to be sheltered and supported in shade of the society. The conversation between Bradley and Francis explains it all:

'Go away.'

'Where can I go to, oh where can I go to at all? Brad, don't drive me away, I'll go mad, I've got to be with you, otherwise I'll go mad with misery, you've got to forgive me, you've got to help me, Brad, you've got to. I'm going back to the flat now and I'll tidy it up and I'll clean it all, I will, oh please let me stay with you now, I can be useful to you, you needn't give me any money—'(Murdoch, 1973, p: 297).

Moreover, Murdoch portrays marginalized persons as normal ones who have feelings and dignity that deserves respect. So, societies be care in dealing with them to not look down on them and, automatically, not to oppress them. In *The Sandcastle*, Mor says to the Gipsy:

Mor ran after him, and as he came up to him he touched him on the shoulder. The gipsy stopped and turned to face him.

'Excuse me,' said Mor. He suddenly felt very apologetic to the man and a little nervous. 'I do hope you will accept this. I'm sorry I turned you away so harshly.' He held out the money..... The man turned away, ignoring Mor's outstretched hand, and continued to walk at the same steady pace towards the fields...(Murdoch,1957, p: 182).

4.2.1.19 Brotherhood

For Beasley (1999) cited in Ronkainen (2014), patriarchy regime organizes societies into relations of people. So, men are in close relation with other men and women obviously find it better to stick to each other because women

know much about other women than about men. From here comes the idea of sisterhood between women regardless to their races, nationalities, or classes. Tong (2009) hits solidity between people in society. According to him, people in society are to care of each other and be willing to sacrifice for other people. He emphasizes that without this willingness, peaceful society disappears. Walker (1995) declares that feminism third wave worries about globalizing issues. So, it seeks global stands to face problems in societies. Thus, people world-wide become as brothers to help each other in sake of solving their problems.

Salih makes Mustafa Sa'eed to speak the same feminists tongue about people's brotherhood in the way they help each other. Mustafa Sa'eed says that wherever he goes he finds people who helps him "willingly". Those people has never been known to him before but he considers their help as their duty towards others. In *The Season of Migration*, Mustafa says:

This is a fact in my life: the way chance has placed in my path people who gave me a helping hand at every stage, people for whom I had no feelings of gratitude; I used to take their help as though it were some duty they were performing for me...(Salih, 1969a, p: 23).

In the same novel, Salih states again the same idea through the predictions of Sheila Green Wood about disappearing of classes' differences and after all people become brothers to sense the feeling of sympathy between them. Sheila says: "...that a day would come when class differences would be non-existent and all people would be brothers..." (Salih, 1969a, p: 139).

Salih expresses the global feeling of brotherhood through Mrs. Robinson letter to the narrator when she knows about Mustafa's death. Mrs. Robinson is Christian, belongs to different class and nationality, but she "willingly" wants to help Mrs. Sa'eed and her children. She politely asks Mrs. Sa'eed to consider her as "her mother" and not to "hesitate" to ask about everything she needs from her. Mrs. Robinson says:

What slightly lightens the pain of losing him is the knowledge that he spent the last years of his life happily amongst you and that he married a good wife and had two sons. Please give my love to Mrs. Sa'eed. Let her think of me as a

mother and if there's anything I can do for her and her two dear children, tell her not to hesitate to write to me...(Salih, 1969a, p: 147).

Murdoch believes that helping people is not a favor to others but it is a way of making oneself happy. She worries much about people's relationship and what forces them to act in certain ways. In *The Black Prince*, Christian says to Bradley: "...I want to help people. Do you know that helping people is the way to be happy? And I'm curious. I want to know lots of people and see what makes them tick..." (Murdoch, 1973, p: 137).

Murdoch generates a philosophy when she questions British society to activate things which are more deeper than charities. Definitely, in every society, there are people who have much money, or more than they need, but they have nothing reasonable to spend this money on. So, why do not they use their extra one to help others who are in need to fulfill their life necessities !, for example, education, health care, moderate housing for those they do not have—as Zein does with Mousa the lame—and so on. Murdoch develops a philosophy in Islam that some amount of money is to be taken from the rich to help poor people in the society. In *The Sandcastle*, Demoyte discusses with Mor Felicity's education when Mor has no enough money for educating both of her and her brother at the same time:

I'll pay for Felicity to go to the university. She'll get a county grant anyway, so it won't be much. I've got a pile of money in the bank, and there's nothing to spend it on in this God-forsaken backwater, and as you know I hate travelling, and as you know I'll very shortly be dead. So let's have no false reluctance or other posturing..... (Murdoch, 1957, p: 121).

4.2.1.20 Society Caring

Ritzer (2007) cited in Bingham (2009, p: 2) assures that issues of cooperation, caring, and nonviolence setting of conflicts in societies are needed to become part of women's attributions. It is worth mentioning again Hanisch (1969) cited in Malmquist (2016) statements about society caring of individuals' problems because they effect society in general. As he says individuals' problems are no longer their own problems. So, caring of the individuals leads to care of society and the reverse.

Salih lines up with the idea that people in society are to worry about each other to get a "healthy" society. If villagers carefully lead their children—all children in the society—, they get qualified future citizens. So, dealing with children seems to Salih as everyone's responsibility to assure bright future for the whole society. In *The Season of Migration*, the narrator tells about his responsibility towards Mustafa Sa'eed's children: "...The two boysThey are my responsibility; and one of the reasons that brings me here each year is to see how they are getting on..." (Salih, 1969a, p: 88).

Salih, in spite of the villagers, considers a society as actual people who live in one place and burden the same life relations regardless of their race, class, nationality, or political interest. Mustafa Sa'eed, though he is regarded as a stranger by the villagers, offers a great share in dealing with society issues. For example, he sets a committee to organize fields' irrigations. He points to the villagers to build a flour mill as well as a co-operative shop which save much money for the society. Thus, for Salih, society caring is a responsibility of the whole community residents. Mahjoub tells about Mustafa Sa'eed:

It was he who pointed out that we should invest the profits from the Project in setting up a flour mill. We were saved a lot of expense and today people come to us from all over the place. It was he too who pointed out that we should open a co-operative shop. Our prices now are no higher than those in Khartoum... (Salih, 1969a, p: 101).

Mahjoub adds more:

... On the day it happened we were preparing to travel in a delegation to ask for the building of a large hospital, also for an intermediate boys' school, a primary school for girls, an agricultural school and (Salih, 1969a, p: 121).

Salih translates the researcher's perceptions with his own words directly. Salih states clearly his scarifications to society and his complete devoting for other people. He puts down a good philosophy that one should live for the sake of others not to satisfy his own needs to color his life with great meanings. In *The Season of Migration*, the narrator says:

Now I am making a decision. I choose life. I shall live because there are a few people I want to stay with for the longest possible time and because I have duties to discharge. It is not my concern whether or not life has meaning. If I am unable to forgive, then I shall try to forget...(Salih, 1969a, p: 168).

Usually, Salih says that *The Wedding of Zein* and *The Season of Migration to the North* complete each other. In his novel *The Wedding of Zein*, he reassures his idea that people should cooperate to satisfy the needs of others and then the society as whole. Zein cares of Musa and provides him with whatever he needs to manage his life. The question is what the reward is ! Musa is prompted by Salih to nominate Zein as a "good fellow". So, in Salih's eyes, good people in the society who care with others' needs and emotions. The narrator says:

.... Zein, taking pity on the man, had built him a house of palm branches and provide him with a nanny goat in milk. In the morning, he would go on to enquire how he was and after sunset would come with his garment bulging with dates and other sorts of food, which he would lay before him.... If you asked Muosa about the friendship that existed between him and Zein he would say to you, his eyes brimming over with tears, 'Zein-Zein's a good fellow.'(Salih, 1969b, p: 45).

Salih, immediately, gives an example of those who do not care much of issues that are not in touch with their own ones. It is the Imam. He does not care about villagers life long, when they harvest or irrigate even his relations stick to the mosque and a few people in the village. So, some of the villagers, as Mahjoub's group, do not expect much from the Imam, however, they consider him as useful less. In *The Wedding of Zein*, the narrator says:

If you were to ask Mahjoub about the Imam of the mosque, he would say to you: 'A hard man with no give or take to him,' which was a way of saying that he made no effort to get along with people...(Salih, 1969b, p: 88).

Society building becomes one of Murdoch's notifications. She declares that caring of a "family" as smallest society results in producing perfect society in general. However, if people break the smallest society (families) a part, they will destroy the biggest society (the world). In *The Sandcastle*, Bledyard says to Mor:

'You know what it is,' said Bledyard 'You are deeply bound to your wife and to your children, and deeply rooted in your own life. Perhaps that life will hold you in spite of yourself. But if you break break these bonds you destroy a part of the world.' ... (Murdoch, 1957, p: 212).

Murdoch moves on to imply that people in society are to leave their personal benefits aside and cooperate to protect society's solidity. For example, Rain sacrifices her love to not force Mor to break his family, work, and future career. She says to Mor:

You are a growing tree. I am only a bird. You cannot break your roots and fly away with me. Where could we go where you wouldn't always be wanting the deep things that belong to you, your children, and this work which you know is your work?... (Murdoch, 1957, p: 300).

4.2.1.21 Nature (Environment)

Schneiders (2000) estimates the third feminism movement's intimate reaction to raise oppression and secure equality to all creatures in the world including non-human. Nature in general is emphasized as well. Additionally, Tong (2009) expresses the environmentalists' idea that people harm themselves when they harm their environment (nature). So, people need to collaborate to protect future generations' habitat.

Salih likes the idea of praising environment to show its importance. For him the villagers and other things in the village are at the same equality of importance. Thus, the narrator starts to engage with people and does the same thing with (nature) around. Moreover, the narrator already has good ties with environment. In *The Season of Migration*, the narrator says: ".....I began to renew my relationship with people and things in the village..." (Salih, 1969a, p: 4). In *The Season of Migration*, Salih evaluates nature's great role. He states a good philosophy when he describes the field—the production of crops—as a person who stretches his hand out towards the village as sign that nature can care and help people of the village if people care of nature—as feminists assume. Nature can put society in its hands (personalization of nature is clear here). The narrator says:

.....and my eyes take in fields flat as the palm of a hand, right up to the edge of the desert where the houses stand. I hear a bird sing or a dog bark or the sound of an axe on wood — and I feel a sense of stability.... (Salih, 1960a, p: 5).

Salih introduces the unconscious redeeming of nature that it offers to people. However, mostly, people don't know or feel about nature's effect on everyday

life because they are either "asleep" or "unconscious". In *The Season of Migration*, The narrator says:

I wandered off into the narrow winding lanes of the village, my face touched by the cold night breezes that blow in heavy with dew from the north, heavy too with the scent of acacia blossom and animal dung, the scent of earth that has just been irrigated after the thirst of days, and the scent of half-ripe corn cobs and the aroma of lemon trees. The village was as usual silent at that hour of the night except for the pattering of the water pump on the bank, the occasional barking of a dog, and the crowing of a lone cock who prematurely sensed the arrival of the dawn and the answering crow of another... (Salih, 1969a, p: 46).

Salih, in the same novel, goes along to state the feminists' belief that everything is included. Nothing is to be omitted in order its of importance, so, birds, trees, and water pump are part of society formulation. In the same novel, the narrator says:

It is wide and deep here and in the middle of the water are little islands of green over which hover white birds. On both banks are thick plantations of date palms, with water-wheels turning, and from time to time a water pump..... (Salih, 1969a, p: 62).

Salih evaluates that nature cares of, supplies, eases, hails, entertains, relaxes, helps, shelters, secures, remedies, moreover, teaches people in the society. How great and important is nature ! "...And I, what have I learnt? They have learnt silence and patience from the river and from the trees. And I, what have I learnt?..." (Salih, 1969a, p: 130). How great is Salih ! He shows how nature can teach. It teaches in the way literature teaches by reflecting thing as " a mirror". Thus water reflects the palm trees when it is also capable to reflect the village's houses, its people and their life. Salih perfectly choses the phrase "whose surface move the shadows" which indicates that generation follows generation but nature stands there to help them all, to protect them, and to reflect their life long. In *The Wedding of Zein*, the narrator says:

...On moonlit nights, when the moon's face is rounded, the water turns into an enormous illuminated mirror over whose surface move the shadows of date palms and the branches of trees...(Salih, 1969b, p: 50).

In *The Sandcastle*, Murdoch, by the way, supports nature caring, however, she claims destroying environment. For her cutting down woods does no good to

society, so, some people, in British society, refuse to do that considering it as a dishonest treatment towards nature. For example, Demoyte refuses to cut down some trees though they are declared unsafe to let such a work be done by other one else but not him to destroy nature. He says: "Let Evvy do it when I'm gone," (Murdoch, 1957, p: 23). Additionally, nature is found everywhere in Murdoch's novels. She speaks about Rain and Mor when they are in Demoyte house and how full gardens there are: "...They reached the steps which led up into the third garden... (Murdoch, 1957, p: 34). Additionally, Murdoch shows (as feminists notify) equality and oppression less are rights of everything in the universe. Murdoch portrays how Felicity worries about the "slug". She hardly blames herself for doing harm against the slug when she abandons it from its peaceful rich habitat. Murdoch makes Felicity to promise not to do such a thing again. In *The Sandcastle*, Murdoch says:

Felicity went on crying for a while. Then she dried her tears and began searching again for the slug. It was not to be found anywhere. A few more tears fell as she pictured its fate. It was all my fault, thought Felicity. It was so happy out there in the garden eating the plants-and I had to go and bring it indoors, away from its world. I won't ever do such a thing again...(Murdoch, 1957, p: 126).

4.2.2 Things are touched by one of the writers

Part B

4.2.2.1 Female Genital Mutilation

This part is designed to raise issues that are tackled by one of the writers (Salih or Murdoch) but not of the other. This variation of treating some topics comes as a result of some aspects as religious, culture conventions, or according to society advanced development. One of the problems that is worldwide discussed through the feminists' agenda is the girls genital mutilation (see appendix 1: m). Salih inherits this idea since Sudanese society is one of the African countries that practices this rejected habit. Feminists themselves question this matter. For example, Marrison (2008) concludes that

genital mutilation is practiced widely over most parts of the world and most commonly in parts of Africa and Middle East. This habit involves disfiguring female body and destroying sites of pleasure. According to Daly (1973) cited in Tong (2009) genital mutilation deprives women of a wide range of sexual experiences.

The oppressive treatment against women in Sudan at that time is the genital mutilation. Salih touches this as bad tradition in the Sudanese society. He shows how some of the villagers are with the side of this massive operation, however, some applaud the completely natural woman. Some of the villagers in Sudanese society as Bint Majzoub do have certain attitudes against the European society and its people. Moreover, they are proud of their local traditions and habits including their circumcising for girls. Implicitly, they consider their circumcised ones as better than those who are not. In *The Season of Migration*, Bint Majzoub says to the narrator ‘We were afraid,’ she said, ‘you’d bring back with you an uncircumcised infidel for a wife (Salih, 1969a, p: 4). On the other hand, there are who are fascinated by uncircumcised woman, who generally are found in the European countries. Wad Rayyes is touched by those kinds of women. The narrator says in *the Season of Migration*: Wad Rayyes prodded me in the side with his elbow and said, ‘They say the infidel women are something unbelievable.’(Salih, 1969a, p: 80). Wad Rayyes goes on to introduce his justifications for his likeness to the uncircumcised women believing that they are completely perfect as they were born. Wad Rayyes in *The Season of Migration* says: ‘The women abroad, they’re the ones all right.’(Salih, 1969a, p: 81). Wrongly, some think that it is a matter of religion and part of Islam to circumcise their girls as equally as they do to their boys. Thus, they do not think that they do something wrong against girls and generally against women. However, there are those who are against this operation and know it has nothing to connect with Islam. So, they, angrily, try to force back this rootless habit. Those wise people, in the society, try to convince others that it is not good to circumcise

their girls showing some evidence that there are Muslims in some Islamic countries do not do the same thing with their girls because they know better about Islam and what is good for their women. This is expressed in *The Season of Migration*:

‘Circumcision is one of the conditions of Islam,’ said Bakri.
‘What Islam are you talking about?’ asked Wad Rayyes. ‘It’s your Islam and Hajj Ahmed’s Islam, because you can’t tell what’s good for you from what’s bad. The Nigerians, the Egyptians, and the Arabs of Syria, aren’t they Moslems like us? But they’re people who know what’s what and leave their women as God created them. As for us, we dock them like you do animals.’ (Salih, 1969a, p: 81).

4.2.2.2 Women Health

As feminists manage to do, Salih, also, takes the burden of "women's health". This matter is discussed by Salih and not Murdoch to declare that the British society completely proceeds some matters as sign of becoming completely people's obtained rights, meanwhile, Sudanese society still struggles from its shortage in society (see appendix 1: n). Salih explains how women suffer from medical care shortage and some women die as a result of it through Mahjoub speech with the narrator in *The Season of Migration*. He says:

The whole of the country’s budget is spent in Khartoum. One single hospital in Merawi, and it takes us three days to get there. The women die in childbirth — there’s not a single qualified midwife in this place (Salih, 1969a, p: 118).

4.2.2.3 Free Sexuality

Free sexuality is a topic that is noticeably abandoned by Salih. Relatively, Murdoch comes to discuss deeply some feminists contributions to people's sexual rights. She goes along to discuss sexual matters in free societies as Britain. She covers vast range of options concerning this matter. Concisely, homosexuality is lightly touched by Murdoch in her novel *The Black Prince* as a sign that this matter is heard of in the British society but it does not overwhelm Britain. So, Feminists in Britain go deeply to accomplish smallest rights as these. Francis says to Brad:

‘Have you never realized that you’re a repressed homosexual?’
‘Look,’ I said, ‘I’m grateful to you for your help with Priscilla. And don’t misunderstand me, I am a completely tolerant man. I have no objection to

homosexuality. Let others do as they please. But I just happen to be a completely normal heterosexual—'.....

'You're just inventing this out of spite—'

'Yes, I'm just inventing it. I am neurotic and I am homosexual and I'm bloody unhappy about it. (Murdoch, 1973, p: 124).

The matter of practicing sex out of marriage umbrella is one's right whenever he wants to if it suits his own will. This is what the feminists' third-wave wants women, and, in general people, to get. So, Murdoch declares this when Roger in *The Black Prince* has practiced sexual relation with Marigold when she gets pregnant as a result of that without having legal marital tie as sign of people's rights (women and men) to have free sex. Roger says to Bradley:

'Marigold and I have been together for years. Marigold was my secretary. We've been half living together for years and years. We never let Priscilla know.'

'We didn't want to hurt her,' said Marigold. (Murdoch, 1973, p: 79).

Murdoch goes on to show that a married woman herself has right to make a sort of relation with men. This relation can be restricted to friendship or it can go beyond that to practice sex (affairs). In the same novel, Rachel says to Bradley:

Nothing will change except the deep things. I'm Arnold's wife forever. And you can go and write your book and be alone and whatever you want. But we'll each have a resource, we'll have each other, it will be an eternal bond, like a religious vow, it will save us, if only you will let me love you.'

'But Rachel – this will be a secret –?'

'No. Oh, everything's changed so since even a little while ago. We can live in the open, there's nothing to be secretive about. I feel free, I've been set free, like Julian's balloon, I'm sailing up above the world and looking down at it at last, it's like a mystical experience. We don't have to keep secrets. Arnold has somehow forged a new situation. I shall have friends at last, real friends, I shall go about the world, I shall have you. And Arnold will accept it, he'll have to, he might even learn humility, Bradley, he's our slave. I've got my will back at last. We've become gods. Don't you see?' (Murdoch, 1973, p: 112).

It is clear that the British society accepts this behaviour because Arnold does not refuse engaging a relation between his friend Bradley and his legal wife Rachel. Salih lightly mentions the matter of married woman who commits sexual affairs through his character Isabella Seymour in England as if Salih

wants to stick this behavior to West only because he does not mention any typical incident in the Sudanese society, or he wants to teach us something about that society. In Salih affirming, Isabella's husband finds reasons for Mustafa Sa'eed to get rid of accusation as a result of making "affairs" with his dead wife. In *The Season of Migration*, Salih unfolds that Isabella's husband says in the court:

"..... Several days before her death she confessed to me her relationship with the accused. She said she had fallen in love with him and that there was nothing she could do about it. All through her life with me she had been the model of a true and faithful wife. In spite of everything I feel no bitterness within myself; neither against her nor against the accused. I merely feel a deep sadness at losing her....."(Salih, 1969a, p: 141).

This assured again by Murdoch when Arnold encourages Bradley to make any sort of relations with his wife Rachel. In *The Black Prince*, Arnold says to Bradley:

Rachel cares for you very much, I know that. What there may have been, lately or at some stage, 'between you', I do not ask. I am not a jealous man and I know that Rachel has had, at various times and of course especially now, a good deal to put up with. I think that, in this unavoidable tribulation, you can be a great support to her. It will do her good to have a friend to whom she can complain about me! I want you, and this is the immediate specific thing, to see her and to tell her about me and Chris. (Murdoch, 1973, p: 215).

Murdoch shows that British society applies feminists' contributions which concerning women sexual right thinking about women's right to get rid of marriage's tie at any time through divorce or immediate run away from home. British society thinks about how to treat this matter if a woman decides to leave her husband's home and what a husband can get as a reward for it. This is discussed in *The Black Prince* when Percilia leaves Roger's house. Bradley says:

I had reduced the list considerably. I was not at all sure of the legal position. I presumed that a runaway wife could be said to own her own clothes. I had told Priscilla that the jewellery was 'hers', but even of this I was not certain. (Murdoch, 1973, p: 74).

Murdoch does not forget to mention the right of abortion which is also mentioned in *The Black Prince*. Murdoch shows how British society is divided between people who wants to practice this right and those who wants

children to come. So, they are not, implicitly, with practicing abortion.

Bradley says:

..... And Roger, it appeared, was willing to pay half of the abortion bill, but demanded that the family should pay the other half. This piece of pure caddishness was my first introduction to my future brother-in-law. He was in fact reasonably well off. My father and I put up the money between us and Priscilla had her operation. (Murdoch, 1973, p: 47).

On the other hand, some citizens, in Britain, as Roger are glad of having babies who enrich their happiness. So, Roger works on finding a woman who can supply him with a needed baby (Marigold). In the same novel, Roger says:

‘We had to have the child,’ said Roger. ‘That child’s important and I’m going to act fairly by it. It has some rights, I should think! We had to have our happiness at last and have it fully and truthfully. I want Marigold to be my wife. Priscilla was never happy with me.’ (Murdoch, 1973, p: 80).

All these last issues are not discussed by Salih since most of them are taboos in the Sudanese society up to now, or they hit the religion conventions.

Regarding the study hypotheses, (a) Salih and Murdoch's novels describe women in terms of gender rules commonly found in society. (b) Salih and Murdoch's novels call people's attention towards gender inequality and human oppressions. (c) Salih and Murdoch's novels refute false dominant attitudes and affirm legal rights., the study analysis comes to announce that Salih and Murdoch are affected by feminism ideas and postulate them in their novels analyzed. The aim of this study is not to prove that Salih and Murdoch are feminists, but to see to what extent they unfold feminism issues in their novels selected a thing which is successfully maintained.

4.3 Summary of the chapter

This chapter introduces the plots of the four novels selected beside it gives reasons that formulate the importance of their selection to be subjects for feminists' analysis. The chapter, also, strengthens the incidents under

consideration with some writers' justifications. The core of the analysis takes place in this chapter as well.

The coming up chapter, chapter five, clarifies the thesis outcomes, the recommendations as well as suggestions for further studies.

Chapter Five

Summary, Findings, conclusions and Recommendations

5.0 Introduction

This chapter presents summary of the study, maintains the study findings, develops some recommendations and introduces some suggestions for further studies.

5.1 Summary of the study

The study was an analytical qualitative which intended to analyses four works selected of Salih and Murdoch's novels (*The Season of Migration, The Wedding of Zein, The Black Prince and The Sandcastle*).The crucial background which the study leaned on was the feminism movement and its influential contributions on sensitive writers as Salih and Murdoch and their societies. Thus, the analysis investigated for feminism points as: attitudes towards women, women power, women oppression, education, personal rights, attitudes towards men, gender role, women rights, changes caused by feminism movement, ethnic discrimination and classes' differences, women work opportunities, disabled persons, nature caring and global brotherhoods. Meantime, the study was set to see how far those writers were moved by their society problems and the current movements, at that time, as feminism which sought equality in societies. The study was guided by the following questions to reach its findings:

- 1. How do Salih and Murdoch's novels depict women in society?**

2. In what ways do Salih and Murdoch's novels direct people's awareness towards feminism?
3. Acknowledging feminism attitudes, what are possible solutions generated by Salih and Murdoch's novels ?

5.2 Findings

According to the analysis done in chapter four, the following findings have been reached:

- 1- Salih and Murdoch were affected by some of the feminism ideas, accordingly, they portrayed some characters to apply these ideas in their actual social life: they spoke about women rights to own properties, and education. (b) they told about women's rights of marriage. (c) women were portrayed as intelligent as men and capable to get responsibilities as men did. In the selected novels, women were no more weak, but they had given power.
- 2- Salih and Murdoch tried to reflect some bad things in their societies, meantime, they gave some sort of solutions. (a) female genital mutilation was suggesting that women were to be left as they were. (b) women health entailed medical care, likewise, more hospital were to be built. (c) Salih and Murdoch spoke about disabled people and the marginalized ones denoting the responsibility of societies to take care of them. (d) people, in a society, were to work as one group instead of disliking each other. (d) They wrote about the responsibility of the whole society to care of its all people that to prevent some of its citizen to stray away wrongly. (e) Salih and Murdoch proved that certain societies did not completely maintain bad deeds or were not in straight

beliefs as some people think, however, there were some bright lights here and there in them.

- 3- Concerning broaden others' knowledge of feminism, (a) after reading this study, some people would know more about what feminism actually is and its aims. (b) readers did know more about feminism and evaluate it according to their religion's and traditions' conventions. (c) As a result of the comparison set out of the British and Sudanese societies, one learns more about each society and the advances in term of modernity which each one gains, beside, knowing about how things go on in each society.
- 4- This study found that women in British and Sudanese societies benefit from the feminism contributions. For example, there is a wide range of educated women today (see appendix 2), there are women who become politician and their decision influence worldwide, and, generally, regarding public work, women be found wherever men there are. On the side of women health, people, especially in Sudan, begin to avoid girls genital mutilation as much as they can. It is to be mentioned that, hospitals' occurrence get a notable advances. Generally, Salih was too keen on giving the other side clearly which could highly be considered as solutions to the first ones. In other words, Salih's style of stating contradictions together put the problem and its solution in harmony.
- 5- Portraying of women in the novels: throughout the analysis of the selected novels, the researcher found that most of women characters who were introduced by Salih were affected by feminism norms (new women). Ni'ma was an intelligent, strong and knew about her rights in contrast with traditional women. Moreover, Bint Majzoub behaved as men and did whatever men dared to do. Amna worked publicly like

men. Additionally, Hosna, as men, took the responsibility of running home's issues beside she had enough intelligence to form right decision which convinced her husband to give her a permission to deal with her life in the way she wanted to. All above examples of women performed what feminists sought for women to accomplish.

Murdoch, as well, depicted her women characters smoothly to bear feminism's elements. Nan was an example of powerful woman when Jane gave a sample of modern woman who had enough intelligence to use her talents perfectly and ran her own business. Rachel was created by Murdoch to speak out a good traditional housewife who learned about her right lately and began to practice it. Moreover, Christian was completely a modern woman who experienced feminism and women's right since she practiced running business with her father. She was a strong woman who exposed to patriarchy life. Lastly, Marigold who was an example of the successful working woman that took her share of the feminism contributions.

6- People in those societies were directed, by Salih and Murdoch, towards feminism issues. Salih stirred issues as women health, women's education, women's right to work, women's intelligence, and equality.

Murdoch, as well, drew people's attention towards girls' education, equality, women power, women's intelligence, women's personal rights, free sex and homosexuality.

In spite of the feminism allow and free people to do their will, some still concrete to the fair norms and tide to their wealthy traditions which enable them to sense what is shameful and not practice it. So the writers, Salih and Murdoch, try to correct the readers' sensations about some situations and type of people and let the readers think about the other side where the matters aren't as some people think.

5.3 Recommendations

Based on the results gained, the study suggests the following recommendations:

- 1- Sudanese women can think about their rights and not to forget their religion conceptions and conventions.
- 2- Researchers are to look keenly or re-read novels as Salih's ones again and again and try applying new different theories on them as, for example, Marxist theory and see what they can get from these amazing novels.
- 3- It is recommended that Salih's suggested solutions as unity, caring of one another in a society, avoiding genital mutilation, and distribution of country's wealth on its whole regions are to be considered wisely.
- 4- It is one of the study recommendations to think about morality that is introduced by Murdoch which explains that practicing freedom and one's right does not mean exploiting others' life which needs caring of others feelings. Moreover, people are not to evaluate others according to their own personal circumstances.

5.4 Suggestion for Further Studies

The study suggests the following:

- 1- Educated Sudanese women and their evaluation of the feminists' movement after all these years long.

- 2- Attitudes of Sudanese people towards some of feminism contributions as homosexuality and free sex.

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Appendixes

Appendix (1)

(a)



The waves of feminism, and why people keep fighting over them Women's Liberation March,

Washington, D.C. 1970. Library of Congress

(b)



1960s-1970s Exhausted-looking housewife sitting at foot of stairs supported by house cleaning tools

(c)



1960s: The Civil Rights and Black power movements

(d)



We can do it, 1960s feminism

(e)



The enemy of my enemy is my friend, as the saying goes. Racial strife was put on hold as blacks and whites teamed together to fight the oppressive economic conditions at the Phillips Packing Company in the 1930s.

(f)



Domestic violence in 1970s

(g)



School Life in the 1960s

(h)



Modernity and the making of Identity in Sudan Remembering 1960s and 1970s

(i)



Feminists protest for equality in 1960s

(j)



Rising racial tensions in 1950s Britain

(k)



Women Health (body power)

(l)



Civil Rights, Disability Rights



All Human beings are born free and equal

(m)

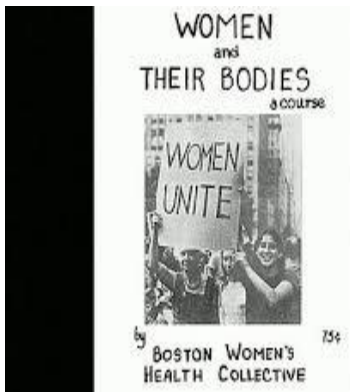


Female Genital Mutilation



Female Genital Mutilation

(n)



Women's health in 1970s



Women's health in 1970s

Appendix (2)

Women today



Women at office work



Sudan delegation highlights women's role in politics and peace



Girls in higher education



International University of Africa, College of Family Sciences and Community Development honored Dr. AlshafaAbdalGadir Hassan among the founders of the Faculty of Family Sciences and community development