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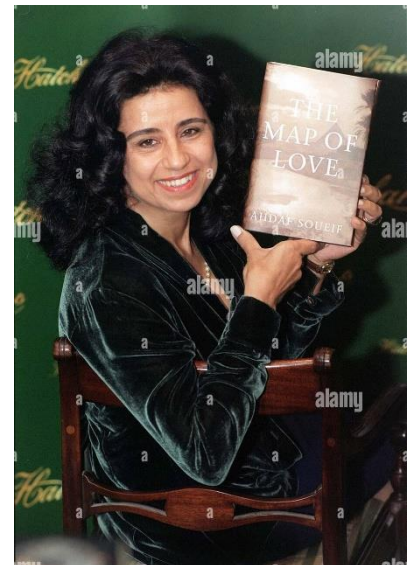
This extended essay is submitted for the degree of Master  
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Thesis



# The Two Novelists Women



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-

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*Most thanks to Our God –ALLAH- for blessing and helping me to realise my thesis.*

*Firstly, I would like to express my sincere gratitude to Professor Ghouti Hadjoui who, upon my initial enquiry, encouraged me to take up the study and made the suggestion to pursue a study of *The Two Novelists Women*, he trusts my efforts.*

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*Secondly, I want to thank my daughter, my family, my nieces and nephews.*

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## **Dedication**

**I Dedicated My Work To All Who I Love. To My Honey Daughter, To My Dear Parent, Especially To Social Customs Which Push Me To Raise The Challenge.**

**To Myself Who Trusts My Aims.**

**SAMIRA.KERZABI**

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## **Abstract:**

**Woman has a real importance in different fields of life. It appears in social transactions, economic conditions, education importance, politics, even military.**

**Woman faces strong barriers during her life sometimes she is able to treat them or few sometimes, she is broken and lost.**

**The judgments are not always related to the real conditions, so they may destroy a person, a goal, and even a group.**

**The thesis concerns the search for study about two different women writers. They are from separate centuries, societies, and circumstances.**

**But they have also many similarities.**

**They are Jane Austen the British novelist and Ahdaf Soueif the Egyptian novelist.**

## **General Introduction**

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### **General Introduction:**

Society composes of elements. A basic part of a whole is family. This cell has an important role of the development of the milieu and of the evaluation of its environment (tribe, throne, people, nation, country). Couples are essential to shape ancestry. At that concept woman has great part of construction. Not lessened on some responsibilities like: Mother, Sister or daughter, or non-authoritarian.

Woman has a lot of roles in life. Some decades a new term was added without meaning as synonym to woman, it is 'feminist' which is not my item, but I need to mention it to exclude it out of my thesis.

In return to the topic, may I use women novelists? Female novelists? Or famous novelists in definite times and places?

Jane Austen (1775-1817); who was one of the earliest female writers to produce works that critiqued and commented on the British landed gentry, Austen was a writer who focused on plots which explored the dependence of women on marriage, or women who were in the pursuit of economic security.

The second woman novelist is Ahdaf Soueif who is an Egyptian novelist, political and cultural commentator.

# **Chapter one:**

# **Jane Austen**

## **I. Background of women in societies**

### **I.1- Jane Austen**

### **I.2- A Guide to Her Life , Books And Death**

### **I.3- Jane Austen's Novel "PERSUASION"**

### **I.4- Persuasion Character List**

### **I.5- Personal View of Jane Austen's Persuasion**

Woman is a social element. She gives to the milieu her specific touches and skills.

## **I. Background of women in societies**

Women's history is the study of the role that women have played in history and the methods required to do so. It includes the study of the history of the growth of woman's evaluation in different ways, personal achievements over a period of time, the examination of individual and groups of women of historical significance, and the effect that historical events have had on women.

Inherent in the study of women's history is the belief that more traditional recordings of history have minimized or ignored the contributions of them to different fields and the effect that historical events had a woman as a whole; in this respect; women's history is often as girl if historical identification, seeking to challenge or expand the traditional historical circumstances.

The basic concept of this individual in society is how man and woman are supposed to act. They are based in an understanding of femininity and masculinity. Women's gender roles revoke around characteristics such as helpfulness, passivity, and kindness. Traditionally, women are seen as caregivers, nurtures, homemakers and helpers. We may delete the term feminism in this search because it focuses on gender and *block the Real Meaning of WOMAN.*<sup>1</sup>

### **I.1- Jane Austen**

Jane Austen (1775-1817) is one of the most recognized names in English literature. Her six major novels which are: Pride and Prejudice, Sense and Sensibility, Persuasion, Mansfield Park, Northanger Abbey and Emma. They are considered classics today, renowned for their portrayal of English middle-class life in the early 19<sup>th</sup> century.

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<sup>1</sup> Austen, Jane, Persuasion, Penguin books, London, 1994



## I.2- A Guide to Her Life, Books And Death:

Jane Austen, a parson's daughter who grew up in a quiet rural Hampshire in the 18<sup>th</sup> century, is one of England's most acclaimed novelists. She originally started writing to amuse herself and to entertain her family, who enjoyed reading aloud to each other. Although Jane's books sold steadily during her lifetime, it was recognized as a great author. By the 20<sup>th</sup> century her reputation had reached cult status and today a thriving commercial industry has grown out of her fame, a fact that would probably have astonished and amused Jane.

As known Jane Austen was born on 16 December 1775 in Steventon, Hampshire. Died on July 1817 in Winchester. Remembered for her work in *romantic fiction*. However, Jane was not revered as *an author during her lifetime*. *And all of her novels were published anonymously*.

She is the *seventh child and the second daughter of clergy man George Austen and the well-connected Cassandra Leigh Austen*. *Jane was born into a respectable, middle class family*.

Born to an Oxford educated father, Jane was Primary schooled at home and was encouraged along with her siblings to explore their father's extensive library.

Having grown up in the village of Steventon in Hampshire, Jane loved with her parents and sister, Cassandra, to Both in 1801, at the age of 25. Following the death of her father in 1805, Jane, her mother and sister moved several times before settling in Chawton, near Steventon. Despite writing a multitude of romantic novels, Jane never married.<sup>2</sup>

Jane Austen's life was saved by her cousin.

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<sup>2</sup> Carter, Ronald and MC Rae, John, *The Penguin Guide to English Literature*, Penguin, London, 1996

In 1783 Jane's parents, the Revd George Austen and his wife Leigh Cassandra, decided to send Jane's sister, also called Cassandra, to oxford with her cousin Jane Cooper, to be tutored by a Mrs. Ann Cowbey. This was probably to reduce Mrs. Austen's work hood, for as well as caring for five boys of her own, she had to look after several boys who lived at the rectory while being tutored by her husband.

Jane, then aged seven, was devoted to her sister and would not be separated from her, so she went of oxford as well. A few months later Mrs. Cowbey moved house to Southampton, taking the young girls with her. While there Cassandra and Jane became very ill with what was then called "putrid sore throat", probably diphtheria (a potentially fatal contagious bacterial infection that mainly affects the nose and throat).

Jane was so ill that she nearly died, but Mrs. Cowbey, for some inexplicable reason, made no attempt to alert her parents. The young Jane Cooper took it upon herself to write and inform her aunt that Jane's life was in danger. Without delay Mrs. Austen and her sister Mrs. Cooper set off for Southampton to rescue their daughters, taking with them an herbal remedy that would supposedly cure the infection.<sup>3</sup>

The Austen sisters recovered under their mother's care at home but tragically Mrs. Cooper caught the infection and died soon afterwards at her home in Bath.

The three girls never returned to Mrs. Cowbey.

Without her cousin's timely intervention Jane Austen would almost certainly have died and the world would have been deprived of her outstanding talent. Jane became fond of Bath.

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<sup>3</sup> Coote, Stephen, *The Penguin Short History of English Literature*, Penguin Books, London, 1993.

All her heroines fell in 'love' with and married their perfect man, but Jane Austen was not so lucky herself. She received only one known offer of marriage.

This unexpected proposal came from Harris Bigg wither, the brother of her friends Elizabeth, Catherine and Althea, who was heir to a considerable estate.

At first Jane accepted this tempting offer but soon changed her mind because she knew she would not be happy if she married a man she did not love.

Many years after Jane's death her sister, Cassandra revealed that Jane had enjoyed a brief holiday romance while staying in Devon in the summer of 1802,

The identity of the man concerned is not known, but it is believed that he was a *clergyman*. The girl's nephew Jane Edward wrote that Cassandra thought this man "worthy to possess and likely to win her sister's love".

This article of Helen Amy from History Extra which was published on June 17, 2027 at 2:02 PM.<sup>4</sup>

It is an improvement of that Jane Austen's literary works based on these previous characteristics by reading her novels; the main characteristics and features are related to what she lived in major domains.

### **I.3- Jane Austen's Novel "PERSUASION"**

Persuasion by Jane Austen is satirical romance that follows the love story of Anne Elliot and Fredrick Wentworth. After Anne is persuaded by her family and Lady Russell to reject Wentworth, Anne loses her youthful happiness. When captain Wentworth comes back into her life, Anne starts to regain her youth.

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<sup>4</sup> Evans, Ifor, *A Short History of English Literature*, Penguin, London, 1990.

The main themes of the story are many. The most important one is the idea of a second chance at love or needing to wait until it is the right time to be with someone you love. This manifests in the romance between the main characters, Anne, Elliot and Captain Wentworth.

By Page Phillips analysis, he clarifies skills which were used.

#### **I.4- Persuasion Character List :**

By the same reference which is Page Phillips analysis, he clarifies skills, which were used:<sup>5</sup>

- Anne Elliot: Anne Elliot is the protagonist of persuasion. She is the middle daughter of Sir Walter Elliot.
- Sir Walter Elliot: He is a baronet who owns Kellynch Hall. He is too extravagant, and his failure to control his spending leads the family into financial struggles. He does not care about his daughter Anne
- Elizabeth Elliot: Elizabeth is Anne's older sister. Elizabeth is vain and a snob and she do not care about Anne.
- Mary Musgrove (Elliot): Mary is Anne's younger sister and the wife of Charles Musgrove. Although she is the youngest, she was the first to marry.
- Lady Russell: Lady Russell is a good friend of the Elliot family. She is godmother to her favorite Anne, and is a mother figure to Anne. She was a friend of Anne's late mother.
- Captain Fredrick Wentworth: Captain Wentworth is the man Anne love. He was poor when he first pursued Anne and was denied. He joined the Navy where he earned his wealth and climbed the social ranks.

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<sup>5</sup> Peter, John and Luke, Pierre, Civilization Britannique, Hachette Livre Edition Actualisée, 1998.

- Charles Musgrove: Charles is Mary's husband. He first proposed to Anne, and was rejected, although he and Anne remain on good terms.
- Louisa Musgrove: Louisa is Charles Musgrove's younger sister. Captain Wentworth grew close to her, but he could not love her. She got a head injury when trying to jump into his arms on a set of concrete stairs.
- Mr. Elliot: Mr. Elliot is Sir Walter's heir and nephew. The family wanted him to marry Elizabeth, but he married another woman for her Wealth. After she died, Mr. Elliot pursued Anne.
- Mrs. Smith: She was Anne's governess. Mrs. Smith is the one who tells Anne of Mr. Elliot's cold hearted personality.
- Admiral and Mrs. Croft: This is the couple that rented Kyllynch Hall from Sir Walter.

By reading her novels. The readers feel and live the stories by her vision on opened inspiration. For that many studies, especially in 20<sup>th</sup> century, Jane Austen takes an honorable place in British Literature face the negative previous judgments and criticism for her effort to raise taxes. <sup>6</sup>

### **I.5- Personal View of Jane Austen's Persuasion:**

In 2003, I had nearly three hours of tears. I had no much knowledge of English language, neither words nor deep meanings. Not the way she tells the events, expresses ideas, spreads confessions in hidden paroles. I did not assimilate my state of time. Many questions were present and asked:

- How she has this power to express?
- Who is she? Shall she influence people even foreigners?
- What is her aim?

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<sup>6</sup> Peter, John and Luke, Pierre, Civilization Britannique, Hachette Livre Edition Actualisée, 1998.

- Why she was isolated from many English critics?

Since many years, after different searches, I did not find a satisfactory answer of what I wanted to explain. Specifically questions related to her discreet letters to her sister Cassandra.

Through many destructive criticisms Jane Austen was betrayer, had no National spirit. Why? Because loved a French soldier.

Till 2011, British critics gave documents about the novelist 'Jane Austen' as appreciation to be stone of British contemporary novelist, assess that she is strong British woman despite decades she lived. Her novels express and identify her hopes and aims.

When the writer is able to pass its ideas, emotions and feelings during a long time, different generations. This writer has a humanistic message, a universal storm. Because its expressions are received by opened hearts and minds. Many critics, workers, politicians, searchers mention the name Jane Austen as Social Organizer without hurt the familiar side or what was known.

Even, she was unfortunate by her father. She did not accept to have relation and be married. She was disagreeing by her father's baronet's spirit, her father's aristocratic appearances which push him to make parties and loose a few money that he had.

*She did not oppose her father, because he is a leader, symbol of authority in family. She is conservative. She loves her sisters, brothers and friends.*

*She takes care of their advice, orientation and views. She sacrifices by her happiness for her milieu. She does not let down her family, her social principals and her origin. She is persuaded that British woman is a symbol of membership through social awareness.*

# **Chapter Two:**

# **Jane Austen**

# **Literary work**

## **II. Persuasion Publication and Reception**

### **II.1 - Summary:**

### **II.2- About Jane Austen**

### **II.3- Persuasion plot summary**

## **II. Persuasion Publication and Reception**

**We may say that the novel has great supports around the world The reader likes the way of narration; ideas and inspiration**

### **II.1- Summary:**

*Persuasion* by Jane Austen is a satirical romance that follows the love story of Anne Elliot and Fredrick Wentworth. After Anne is persuaded by her family and Lady Russell to reject Wentworth, Anne loses her youthful happiness. When Captain Fredrick comes back into her life, Anne started to regain her youth. Wentworth is resentful at first, and he turns his attentions to Louisa Musgrove, but he realizes that she is not the woman he loves. After learning that Anne does not intend to marry her cousin, Mr. Elliot, Captain Wentworth confesses his love, and Anne returns the sentiments.<sup>7</sup>

This final completed novel of Jane Austen, which was published in 1817 after her death, *explores Austen's commonly used themes of class, marriage, and love.*

It was not taken very seriously when it was first published, but it, along with the rest of Austen's novels, has become a popular classic.

### **II.2- About Jane Austen:**

Jane Austen was an English novelist best known for her novels criticizing the social institutions of her time, such as marriage and wealth. Some of her most famous novels include *Sense and Stability*, *Pride and Prejudice*, *Emma*, and the novel we shall be talking about now, *Persuasion*, was a novel written in 1816 and published after Austen's death in 1817. Let's review the plot of the novel and its most important literary devices.

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<sup>7</sup> Sanders, Andrew, *The Oxford History of English Literature*, Penguin London, 1990.



Jane Austen takes an important place of British literature specially, and universal in general.

### **II.3- Persuasion plot summary:**

The main character of the novel, Anne Elliot, is a 27 year old ‘spinster’ who is intelligent and warm. Her father, Sir Walter Elliot, is a very vain man who, though a baronet, holder of a hereditary title, finds himself in dire financial straits and in risk of losing their home, Kellynch Hall. Anne has an older sister, Elizabeth, who is silly and also unmarried.

Their anxious younger sister, Mary, is married to Charles Musgrove of Uppercross Hall, the son of a local squire, or village leader.

*Anne was once engaged to a sailor, Captain Fredrick Wentworth, but she broke off the engagement because her family and friends disapproved of the match. Because her father’s spending, the family must rent out their home to Captain Wentworth’s sister and brother in-laws, Sophia and Admiral Croft. Sir Walter and Elizabeth move to the resort town of Bath, which Anne remains at Uppercross with Mary and Musgrove, Charles’s family.*<sup>8</sup>

Captain Wentworth appears in Uppercross to visit his sister and interacts with the Musgrove, and inevitably, Anne. Anne’s feelings toward Captain Wentworth are complicated, and he is distant with her at first. Charles’s sisters, Henrietta and Louisa, flirt openly with Captain Wentworth, and everyone is sure he will marry one of them, even though Henrietta is already engaged to Charles Hayter, a local clergyman, and her cousin.

The group takes a trip to Lynne, a city by the sea, to visit one of Captain Wentworth’s old shipmates, Captain Harville. While there, Anne meets Captain James Berwick, a dark man who recently lost his fiancée.

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<sup>8</sup> Sanders, Andrew, *The Oxford History of English Literature*, Penguin London, 1990.

Anna and captain Berwick share a similar love of poetry and became friends. “From reading paragraphs of different studies. One of them is this one”.

The details appear the social structure, the women, and the conservative norms of Jane Austen’s era. The reader notices the family collision. *The Austen’s raised a large family of six boys and two girls*: The older is James (1765-1819), The second is George (1766-1838), The third is Edward (1767-1852), The fourth is Henry Thomas (1771-1850), The fifth is Cassandra Elizabeth (1773-1845), the Sixth is Francis William “Frank” (1774-1865), the Seventh is Jane (177-1817), the Eighth is Charles John (1779-1852) and he is the junior member of the family.

Through her life Jane’s sister was an artist who like Jane, did not marry. She was Jane’s closest friend and confidante through her life. James and Henry were both educated at St John’s College, Oxford, as their father had been. Together they edited a literary magazine, the *Loiterer*. An accomplished poet James was ordained as an Anglican Clergyman, succeeding his father as rector of Steventon.<sup>9</sup>

Of her brothers, *Jane felt closest to Henry. He was her first reader and critic.*

“... The relationship of Jane Austen with her own father seems, from what remains of her correspondence, to have been a good one. John Halpern characterizes him as a gentle, scholarly man, a good teacher and an excellent classical scholar.”

*Although Jane wanted marriage to be a consequence of love, not a means to material security; as her father hoped.* Jane lived at a time when women were not encouraged to write professionally or earn an income, but Jane did not have to pressure. She did not need someone else to secure her future, she would secure her own.

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<sup>9</sup> Watt, Ian, *The Rise of the Novel*, Penguin, Harmondsworth, 1957.

She sacrificed her life to improve that love existed on family, society and she gave a pure love to the human-self as symbol of ‘nobility’ noble spirit and elevated view.

Backward, a search for student is not an exact science, a close question with clear answer. Literature is spiritual studies of human. Why the interest is just for giving information of a novelist for the humanistic fields? Why the search is bases on criticism and previous views? Where is the student? What is his goal? Why we gibe just words and paper without spirit? Psychologically is not our aim, but it has a reach weight, a full value, a deep touch.

Come in back to Jane Austen’s life. She was attached to her father profoundly. She had an opened communication with her brothers. And Martha Lloyd was her closest confident friend. And Tom Lloyd is her partner, real friend.<sup>10</sup>

On her story; Jane gave a personal perspective towards herself, family, friend, society and life. She sacrificed for a shining message which was “the right of love”

The reader can feel the pressure, the break, the challenge, and the final end which was her decision felt by the reader on persuasion.

It is a hard work on that time.

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<sup>10</sup> Sherry, Norman, *Literature in Perspective (Jane Austen)*, Evans Brothers Limited, 1966.

# CHAPTER III:

## Criticisms

*III- The opposite criticisms about Jane Austen and Persuasion*

Jane Austen has a lot of criticisms towards her literary works.

At this chapter, there are different judgments about the novel “Persuasion”

### **III. The opposite criticisms about Jane Austen and Persuasion**

**Topics on women’s life; we find opened discussions, deep reasons, different fields.**

Jane Austen wrote in a time where the literary marketplace was fast expanding and changing the environment. By the novel “persuasion” Austen takes a new field of writing. She does not give strange ideas, foreign characters of persons, and super natural events through her narration. But, she opens new doors of debates, real images of social life at that time, an honest presentation of her own visions and items. She does not hide her paroles that woman is an important element of society.<sup>11</sup>

Even her earlier death; the publication of her novels were well high. Criticisms were closed, opposite to what she appeared and declared on her novel, why? Social customs and traditions are maintained. Norms are well given.

Because, she uses her own ideas, her personal views, she was excluded by many critics till the twentieth century!!!

Austen before speaks about social different classes, she takes care about her family, firstly her father even his bad habits. She talks to her brothers; especially Henry, who served as her agent and then after her death, as her biographer.

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<sup>11</sup> Gard Roger, Jane Austen Emma and Persuasion, Penguin Critical Studies, English, 1985.

She protects the family bond from the dominance of society on this basis Austen was a warrior. This position was forbidden at that time but she faces the world to make observation of what women suffered. She gives some views for demolishing the social cell.

She talks about social classes, authority of social norms, the influence of social norms, and absence of personal value.

She writes about time where the literary marketplace which is rapidly expanding and changing.

There is a conflict in Austen's image between the modest author who, according to Henry Austen in his "biographical Notice of the Author" had to be convinced to publish her work. "For she was equally rapid and correct, yet an invincible distrust of her own judgment induced her to withhold her works from the public" and the independent author who stated in her letters "I must keep to my own style and go in my own way" (Letters, 362) is mirrored that Austen's position.

Jane Austen does not use negative criticisms toward her society for many reasons, the main ones are:

- **Firstly she is from aristocratic family.**

Her parents were George and Cassandra Austen. Her father was a rector and her mother belonged to the gentry as part of the aristocratic Leigh family.

- **Secondly, Jane was more attached to her father.**

The relationship of Jane Austen with her own father seems, from what remains of her correspondence, to have been a good one.

John Halperim characterizes him as a gentle, scholarly man, a good teacher and an excellent classical scholar (June 30<sup>th</sup>, 2021).

Without forgotten that her closest brother was Henry.

- **Thirdly, her father's absence was clearly noticed on her plots.**

On "Persuasion", women play a central part in the maintenance of both family's respectability and economic stability, while they are also looked to in the moments of greatest crisis throughout the novel especially Anne and Mrs. Croft.<sup>12</sup>

- Fourthly, Jane gives the second chance at love in her novel "Persuasion" the main theme.

Anne had first been persuaded to deny Frederick Wentworth, as her family and Lady Russell throughout he was too poor and too low-class for Anne to marry. Anne always regretted her decision, and she never stopped loving Wentworth.

- Finally, persuasion is told by an omniscient, third-person narrator who can get into the heads of all the various characters.

However, partially speaking, the novel is almost entirely told from the third-person point of view of protagonist, Anne Elliot. From that point she has a strong personality.

Traditionally, persuasion involves ethos (credibility), logos (logic) and pathos (emotion).

Her message is the central one that intrigues, informs, convinces, or calls to action. Persuasive messages are often discussed in terms of reason versus emotion. Every message has elements of ethos, or credibility; pathos, or passion and enthusiasm; and logos, or logic and reason.

In order for the central route of persuasion to be effective in changing attitudes, thoughts, and behaviors, the argument must be strong and successful.

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<sup>12</sup> Gard Roger, *Jane Austen Emma and Persuasion*, Penguin Critical Studies, English, 1985.

The Central Route to Persuasion involves deeply processing the content of a message, focusing on its logic and the quality of its arguments.

But the issues of class rigidity and social mobility are the most basic themes of her thought. Marriage and the naval profession are two means by which individuals may improve their social class.

Austen is not a revolutionary; she defends the values and traditions of respect for the social structure.

Each reader has views, has feedback, and has its own reactions towards a literary work. This element gives novelist important values in the society. And improves capacities and humanistic level.

Major critics used specific terms for the novelist: “Austen’s authorial independence” and “sexual politics”.

**The first term means:**

By comparing novels and historical writings, it is clear that the nature of literature is based on imagination; Jane Austen uses characters in real social events by her hopeful spirit of kindness and happiness. The place of women in her novels is always independent, well-educated, and brave which was the opposite of reality. In other words, literature is fictional. For example, in Jane Austen’s *Persuasion* novel is focused at that time and women have to follow customs and norms. Jane tried to draw a beautiful meaning of love and pleasure.

At that level of inspiration; the novelist faced harsh critics because she used woman personal visions of social life. She opened new terms, new ideas, and position. Although she let the social outlook in respected discipline.

She mentioned men as authoritative element. Some critics opposed her views in meaning of slavery, acquisition. In reality, she interpreted the conservative side of the British society at that time.



In other hand the novelist does not use political views on her own literary works.

Throughout her life, Jane Austen remained largely silent from public discussions or political discourse. Her physical absence led many to dismiss a political presence within her works, but a closer consideration of *Persuasion* provides a greater sense of Austen's progressive political views. During the late eighteenth and early nineteenth century, dissent against the aristocracy grew among the British. Only men of noble lineage had access to prestige, wealth, and power, which ostracized most members of society. Through the positive portrayal of returned sailors following the Napoleonic Wars, Austen illustrates the value of the meritocracy, namely their openness, practicality, and greater equality for women. At that point she realizes the powerful women's personality. A system based on an individual's work ethic, determination, and social cooperation. Austen advocates for the institution of a meritocracy in *Persuasion* through repeatedly negative depiction of the aristocracy, embodied by the vain Sir Walter Elliot. Meritocracy gives more access and opportunity to all, including women, which she highlights throughout her novel. The meritocracy is a system based upon utility, whether it be that of a man, woman, and object. All these elements are social, form society, present a community. Why critics did not consider her as social critic or humanitarian thinker?

For the whole of *Persuasion*, the aristocracy, primarily represented by Sir Walter Elliot, differs significantly from the returned sailors in its relationship to others in the community. Elliot conveys a high sense of superiority due to his noble lineage, and disdains those who intend to achieve a lifestyle comparable to him through other means. Conversely, Austen portrays the returned sailors as community-centered, as their nondiscriminatory friendliness and brotherhood are two of their most defining qualities. During the representation of the aristocracy as closed off and self-centered opposed to the meritocracy as open

and accepting of all, Austen show the advantages and appeal of the latter, advocating a shift away from the determinately and rigidly stratified aristocracy.

Austen portrays Sir Walter Elliot as status obsessed and selfish, because his interests were just for celebrations and aristocratic appearance, she describes him:

Sir Walter Elliot, of Kellynch Hall, in Somersetshire, was a man who, for his own amusement, never took up any book but the Baronetage; there he found occupation for an idle hour, and consolation in a distressed one; there his faculties were roused into admiration and respect, by contemplating the limited remnant of the earliest patents; there any unwelcome sensation, arising from domestic affairs, changed naturally into pity and contempt ... If every other leaf were powerless, he could read his own history with an interest which never failed (Austen 5)

Austen continues to portray Elliot as a man absorbed by his social position as he disagrees with the desirability of a novel couple occupying Kellynch Hall. Despite the insistence of both Anne and Mr. Shepherd that sailors of the Navy “are as likely to make desirable tenants as any set of people one should meet with”, Elliot scorns the notion of someone beneath this status residing in his home (Austen 18).

While Elliot, representative of the aristocracy, lacks a desirable relationship with his society and community, other characters in *Persuasion* overflow with compliments for the returned sailors who connect easily and quickly with their new community.

Louisa, after a visit to the residence of Captain Harville and Benwick, adores “the character of the navy, their friendliness, their openness, their uprightness, protesting that she was convinced of sailors having more worth and

warmth than any other set of men in England; that they only knew how to live, and they only deserved to be respected and loved” (Austen 92-3)

All over the novel, embodies selfishness and prejudice. This contrast illuminates the differing values and character of the new meritocracy and the aristocracy.

Louisa’s description does not deviate greatly from the sentiments of many other characters regarding the returned sailors.

Several of Louisa’s descriptors bear particular relevance to these men’s relationship to community; many circumstances happened and appeared each character and its value by Austen’s eyes far from the common fact. She shows the loft story in new feature. She takes care of herself, of the family, society and community.

Austen portrays Anne Elliot as a strong woman, and this is most evident towards the conclusion of the novel. Following Louisa’s fall, the men, Wentworth and Musgrove, lose the ability the function and create order amongst the chaos. This roles shift to Anne, who supervises the resuscitation of Louisa and helps Wentworth in his distress. Anne’s behavior and composure greatly exceeds that of her male counterparts, and “she appears as an adult amongst helpless children” (Monaghan 107). This depiction explicitly illustrates the capabilities of women that strictly patriarchal structure sideline and omit from the public view, restricting most women domestic tasks.

Austen concludes the novel with consideration of Anne’s future as the wife of a sailor.

Throughout the novel, Wentworth’s relationship with Anne is an embodiment of the values “Faithfulness, courtesy, duty, and loyal which have emerged from a long and arduous war” (Watson 4).

Austen highlights the domestic virtues of novel officers saying:

Anne was tenderness itself, and she had the full worth of it in Captain Wentworth's affection. His profession was all that could dim her shine sunshine. She gloried in being a sailor's wife, but she most pay tax of quick alarm for belonging to that profession which is, if possible, more distinguished in its domestic virtues than in its national importance. (Austen 236).

She defies traditional stereotypes of men, particularly members of the military of the military, and argues that these men make letter husbands than fighters.

Jane declares her love of military-middle-class frankly. She faces the oppositions even her short life. Through was, desirable qualities in men are brought out, such as brotherhood, friendliness, amicability and openness, which the returned sailors embody and continue to utilize in every part of their lives returned to England.

This final depiction of the roles of men and women in marriage illustrates Austen's progressive view towards the institution of gender roles in the aristocracy, and shows how the returned sailors challenge that tradition.

Jane gives whole respect and care to English society by these chronological steps:

- Men are responsible for the finances and women are not heavily involved I matters involving money.
- The first reason does not pertain to the relationship of the admiral and Mrs. Croft.
- Mr. Shepherd at Kellynch Hall asked Mrs Croft more questions about the house, and terms, and taxes, than the Admiral himself (Austen 17)
- Mrs Croft's involvement in the procurement of the hall, particularly more than her husband, subverts the traditional and expected gender roles upheld under the aristocracy.
- While Elliot exudes the desire to maintain authority in all respects.

- Mr Croft and his wife send a wedding message to Anne for have a right meaning of bride and husband.

The analysis of persuasion as novel needs hard work and deep search. This thesis takes care more of Jane Austen inspiration, talents and energies as women.

Second Term Means:

Jane Austen gave changes which make the novel apart from its counterparts, namely the development of changes in the post\_war social order. Austen's brothers both found success in the British Navy's behalf. In the story many event were between Darsy and Sir Walter; Anne and Sir.Elliot. In this way Jane makes Anne a more suitable heir to the estate than any of the other Elliots. Anne regrets her decision and sacrifices her love. But she gives a second chance to her love. That is the jane Austen's hidden messages through her literary works; especially PERSUASION.

# **Chapter Four:**

# **Ahdaf Soueif**

**IV.1- Ahdaf Soueif And Her Novel**

**IV.2- The Map of Love Summary and Study Guide Description**

**IV.3- The map of Love Character List**

Arabic woman has an important impact of social side and historical. One of them is “Ahdaf Soueif”

#### **IV.1- Ahdaf Soueif:**

The second novelist of this search is Ahdaf Soueif who was born on 23 March 1950 (age 74) in Cairo, Egypt, where she lives, and was educated in Egypt and England. She studied for a PhD in linguistics at the University of Lancaster, completing the degree in 1979. Her sister is the human and women’s rights activist and mathematician Leila Soueif.<sup>13</sup>

The Egyptian writer She has a long motivation of cultural and politics fields.

#### **IV.2- Ahdaf Soueif And Her Novel:**

Her first novel, “In the Eye of the Sun” (1993), set in Egypt and England, recounts the maturing of Asya, a beautiful Egyptian woman who lay her own admission ‘feels more comfortable with art than with life’ Soueif’s second novel, “The Map of Love” (1999), was shortlisted for the Booker prize. The book translated into more than thirty languages, Cairo: a city Transformed, her account of the Egyptian revolution of 2011 and Mazzerterra 2004.

She is also a political and cultural commentator. Her articles for the Guardian are published in the European and American press. From 2011 to 2015 she wrote a weekly column for the Egyptian national daily, al-Shourouk. In 2007, Soueif founded the Palestine festival of Literature- PalFest, which takes place in the cities of occupied Palestine and Gaza. Out of that, she co-edited “This is not a Border”. Reportage and Reflections from the Palestine Festival of Literature 2017.

Soueif was the first recipient of the Mahmoud Darwish Award in Palestine 2010 and received the European Cultural Foundation’s 2019 Princess Margret award.

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<sup>13</sup> Polland, Arthur, The Victorians, The Penguin history of Literature, England, 1987

She was married to Ian Hamilton, with whom she had two sons: Omar Robert Hamilton and Ismail Richard Hamilton.

In December 2019, along with 42 other leading cultural figures, Soueif signed a letter endorsing the Labour Party under Jeremy Corbyn's leadership in the 2019 general elections. The letter stated that Labour's election manifesto under Jeremy Corbyn's leadership offers a transformative plan that prioritizes the needs of the people and the planet over private profit and the vested interests of a few.

In 2020, Soueif was arrested for demanding the release of political prisoners during the COVID-19 pandemic in Egypt.

The story of Ahdaf Soueif's success is a fascinating one and looking at her work and career we learn not simply about her passionate areas of concern. Egypt, British literature, sexual politics and the representation of the Arab world by the West, but about how the Booker Prize can put an arresting voice in the spotlight.

The map of Love (1999) was shortlisted for the prize and achieved thus high cultural and commercial visibility, meaning that the rest of Soueif's fiction, and her political writing, has found a wider audience than would otherwise have been the case.<sup>14</sup>

Soueif's position is both unusual and yet typical of much of modern humanity: born in Cairo, she completed her education in England and is married to an Englishman, writes in English for English publishers and newspapers and yet retains a home in Cairo and is naturally committed to Egypt. Her first husband was Egyptian journalist.

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<sup>14</sup> Grellet, Françoise, *Contemporary British Institutions and Culture (a Glossary)*, London, 1993



Soueif, , then, can be truly seen as a ‘world’ writer: labels such as English, Arab and Anglo-Egyptian seem too restrictive.

The Map of Love is the perfect introduction to Soueif and has been a worthy favorite with reading groups, Soueif’s voice-clear, concise and emotive when required, unashamedly and rightly personal as well as political is naturally suited to journalism.

The novelist tells how she came to be convinced, by personal experience, that the great novelist’s representation of her country was racist and untrue, her own family is ‘open to attack’ for having opened doors and smoothed paths which have only led her being made the subject of yet another wrong-headed and patronizing account by a Western passer-through.

This concern for truth, combined with an admitted love for her country of birth, has caused some to say Soueif romanticises Egypt; for the writer, a positive presentation is nonetheless vital when “for a whole year my children were taught in religion studies that Egypt was evil”. The popular media tied in the pagan splendor with cruelty and the sense of it being a place to be got out of. Now throw in a mad bearded fundamentalist and some oppressed women wearing the veil and having their clitorises chopped off and you have a fairly heavy image.

In another saying, the social environment impacts the women’s behavior and gives particle criticisms. At first step Jane was condemned as betrayer for her love to the French Captain Fredrick Wentworth as she told this event in her novel “Persuasion”. Several comments undermined her position; by the way, Ahdaf Soueif on February 25 2020 says at Hay Festival Abu Dhabi was “big, smart and committed”. Courtesy Shutterstock, and she says “she only writes about topics she cares very strong about, and looking at the list of the Egyptian novelist’s works, it quickly becomes apparent what those topics are. The Egyptian Revolution, the Palestinian cause and the representation of the Arab

world in the West are all themes that appear often in her work over a long and distinguished career; one that has earned her a Booker Prize nomination and praise from the likes of Eduard Said, the late Palestinian-American literary critic.

Born in Cairo and educated in Egypt and England, Soueif is the author of several novels, short stories and non-fiction works. But she is perhaps most famous for her second novel “In the map of love” published in 1999, which explores the consequences of British imperialism and the fierce political altercations of the Egyptian nationalists through the lens of a love story. The novel made the Man Booker Prize shortlist and has been translated into 21 languages. But she is as renowned as a cultural commentator as she is for her fiction. Her latest book, *Cairo: My Revolution* presents her insights on Egypt’s social and political fabric during the Egyptian Revolution.<sup>15</sup>

Partly memories of Cairo and partly a personnel account of the revolution, the book gives context to the events that reshaped Egypt’s political landscape.

“I first started writing about [the] popular and political movement in Egypt in 2005, the year that protesters first took on the Mubarak regime” Soueif says:” From 2005 I wrote quite a bit about the growing movement for change in Egypt. This was all in English for the Guardian and often syndicated for the non-UK western press. But I also translated myself into Arabic for the Arabic media”. From her saying Ahdaf Soueif is a warrior of love and politics. She was brave even when she was jailed.

The women from different generations, lands and disciplines find main messages which are women are not obligated to be feminists. There are deep complexity to identify the real difference of the two words “woman” and “feminist”. Its needs a philosophical discussion. Although, the literary

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<sup>15</sup> Burgess, Anthony, *English Literature*, England 1989.

determination, especially on the 20<sup>th</sup> century and later on; woman's writer has a specific identification, an opened space of speech, a protection to be known and face the world by her words views and theories.

Ahdaf has opportunities in Egypt's political landscape. "I first started writing about [the] popular and political movement in Egypt in 2005, the year that protesters first took on the Mubarak regime" Soueif says:" From 2005 I wrote quite a bit about the growing movement for change in Egypt. This was all in English for the Guardian and often syndicated for the non-UK western press. But I also translated myself into Arabic for the Arabic media".<sup>16</sup>

"For me, writing the revolution was part of living the revolution"

She says. "It was perhaps the means by which I processed what we, as a country were going through"

But Soueif's writing is not confined to issues within Egypt. She is also an ardent supporter of the Palestinian cause and says that "Palestine has a special place in her heart".

She has frequently written about the Revolution the plight of the Palestinian people for international mastheads such as The Guardian, and has translated works by Palestinian authors, such as Mourid Barghouti's " I saw Ramallah", into English.

Soueif says that her interest in Palestine started when she was young, when she became aware of the injustices taking place. As she grew older, that interest intensified.

She was living in London in 2000 when the Guardian invited her to go to Palestine to cover the INTIFADA. "That visit convinced me that if you got

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<sup>16</sup> Victorian writers and the city, Jean-Paul Hulin and Pierre Coustillas, Centre d'étudesVictoriennes, university de Lille III, 1979.

artists from the West to go and engage and interact with Palestinian society they would see the truth of the situation for themselves, and they would be impelled to spread that truth”

Soueif’s trip to Palestine inspired her to later found the Palestine Festival of Literature (Pal Fest) in 2008.

The annual literature festival takes place across a number of cities in Palestine such as Jerusalem, Haifa, and Ramallah. Patrons of the festival have included *Things Fall Apart* author Chinua Achebe, art critic John Berger, Mahmoud Darwish and Seamus Heaney. This year’s interaction will take place in March.

And now, at age 69, Soueif should be proud of a career of bringing to light pressing issues in the Middle East.

In fact, may be renowned literary critic and intellectual Edward Said said it best when he said of Soueif “she has put Arab society and culture before the English reader with great ingenuity and inventiveness” .

But she seems to no sign of slowing down. When she appears at the Hay Festival Abu Dhabi tomorrow, she’ll be sharing her own story, while also hoping to inspire the next generation.

So what advice does she have for budding writers ?

“Read and read and read” she says.

“Read so that literature becomes part of the way you think and feel. Write from the heart, as simply and truly as you can. Carry a small notebook and note down thoughts, observations, scenes as they come to you; you think you’ll remember but you won’t”

Ahdaf Soueif at on Wednesday, February 26, to discuss her writings and an anthology of works by Palfest writers called *This is not a Border*.

She has opportunities which make her voice heard and her status golden.

### **IV.3-The Map of Love Summary and Study Guide Description:**

By summary, from centuries Egypt was known by a term “Mother of the World”. This miraculous description of that land Ahdaf Soueif played a cultural-political role in stories.<sup>17</sup>

In 1901 Anne Winterbourne leaves England for Egypt. The English woman visits Egypt as a balm for the wounds of widowhood. Egypt is a land she has heard much about and whose sights she has admired in museum paintings. Anne is too adventurous to be content with the staid tourism of late 19<sup>th</sup> century, and dresses in men’s clothing to see the Pyramids and Mt Sinai. On the latter trip, allies of a political protesters recently jailed kidnap her. The wife of the protester, Layla, and Layla’s attorney brother, Sharif, befriend her, and Sharif vows to help Anna reach her original goal.

In the desert of Sinai. The loft-story began and the opposition of this relation appeared clearly. Anna assimilates to Egyptian culture, learns Arabic, and is drawn into the nationalist movement as translator, intermediary with anti-colonists in London, and finally spokesperson with foreign visitors. Sharif works hard to fight the British Occupation legally and legislatively. They have a daughter, Nur-al-Hayyah, literally the light of their lives. Sharif died and Anna keeps her promise to take Nur to England.

Contact is lost with her Egyptian in-laws. Many details are mentioned on this story. The two main files are cultural and political.

### **IV.4- The map of Love Character list:**

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<sup>17</sup> War and Peace, Volume I, Leo Tolstoy, Konemann, 1999.

By members of the Grade Saver community. Their contributions encourage searchers to make their searches. These notes have list of characters, The Map of Love who are:

***Edward Clifford:***

He is Anna's husband. Edward left to participate in war in Soudan, but he was a completely changed man when he returned because Anna could not understand him. Edward does not take his time to show love, which makes Anna feel like she is neglected. After the death of Anna, Edward rarely speaks of her, and this makes the narrator sad.

***Arwa:***

She is the girl who grew up with the narrator in the early sixties, and they were good friends. They grew up together in Cairo, the horn of Africa.

***Isabel Parkman:***

She is the woman who brought the leather trunk to the narrator. The leather trunk forms the first part of the narrator's story. The leather trunk has traversed London, Manhattan and Cairo.

***Anna Winterbourne:***

She is Amal's grandmother. Anna is an Englishwoman who was the first owner of the leather trunk, which was later purchased by Amal. Anna develops her story from the diaries and memories of Anna.

***Sharif Basha al-Baroudi:***

Sharif is the narrator's great uncle. He has a tall, broad-shouldered figure. The uncle is fond of using a walking stick. Sharif is significant in the story because the narrator uses him to reflect on her past life.

***Sir Charles:***

He is a friend to Anne's father. After Anna's mother's death, Sir Charles could often visit his father, and they primarily talked about India, Ireland and the Queen, among other current issues. Surprisingly, Anna never heard them talk of her late mother.

***John Evelyn:***

He is the only son of Sir Charles who openly declared his interests in sending his son to be self-reliant and disregard the Imbibe Jingle principals.

***George Wyndham:***

He is a friend to Ann and Edward Clifford. Anna and her husband often dines with him together with other friends.

***Rajiv Seth Omar:***

Rajiv is the narrator's brother. He is a boyfriend to Isabel. Isabel explains to the narrator how she met her brother and how they are relating so far.

***Deborah:***

Deborah is the narrator's friend and partner to Louis. She is interested in Rajiv, but she does not know how to express herself. She tells the narrator that she guesses that she is interested in her brother.

Ahdaf Soueif narrates the story from her own experience, her cultural and political views. She represents woman as she lives in the Eastern world, Arabic society, the Islamic environment.

Ahdaf has brave messages to show the world that women are social element, basic device to construct powerful, successful society, to educate generation correctly, to give the positive push to the country.

This strong memorandum give women well-fortified positions towards whom misbelieve that woman is only for home, children and help.

Both societies opposed the woman writers, specifically the two novelists who are presented in this thesis. Why only these two names? Why Jane and Ahdaf are accused?

Because they have the same goal by the clear seeing that woman is human not female. She is a woman not feminist. She has duties then she has rights. Their declarations are real from different societies and centuries. But these variations do not make each novelist in her own circle. They have many similarities more than divergence. Because they try to build powerful society, good persons, strong culture and education for many generations.



# ***Chapter Five:*** **CRITICISMS**

**V.1- Critics about Ahdaf Soueif's "The Map of Love"**

**V.2- The opposite criticisms about Ahdaf Soueif and The Map of Love**

**V.3- Ahdaf Soueif's Reconsideration of Arab Women Identities in Postcolonial Intersections**

As it is known, every literary work must be criticized. Ahdaf Soueif has a literary analysis.

### **V.1- Critics about Ahdaf Soueif’s “The Map of Love”**

Ahdaf Soueif writes her novel “The Map of love” to describe the liberation of the post-colonial subject as a palimpsest of competing claims, histories and painful dismemberments that cannot be separated from painful memories. She waves post-colonial perspectives on history, memory and hybridity and writes a revisionist and contrapuntal history of Egypt. By writing this post-colonial novel, Soueif relates to cross-cultural love stories, which are set in different centuries, and structures them as doubles. The story of Anna Winterbourne and Sharif el-Baroudi passes in England and colonial Egypt after the Omdurman War (1898) and continues till 1913.

The story of Isabel Parkman and Omar Ghamraoui takes place in contemporary Egypt and U.S.A in 1997. Amal, sister of Omar, integrates the stories and acts as the author-character. In this novel, the story moves between colonial past and post-colonial present to emphasis overlapping histories, national insecurities and new forms of colonialism.<sup>18</sup>

Because she is a woman from Eastern-land, Edward Said looks at her as orientalist event it is 19<sup>th</sup> century<sup>19</sup>.

The idea of Said’s celebrated Orientalism is carried to Culture and Imperialism.

Soueif has more opportunities and capacities of writing and expresses her political views and cultural.

Many elements make her on the heart of events, till she was jailed.

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<sup>18</sup> History, Vision and narrative in Ahdaf Soueif’s The Map of Love, January 2019 – 1(2):135-154

<sup>19</sup> History, Vision and narrative in Ahdaf Soueif’s The Map of Love, January 2019 – 1(2):135-154

Many critics consider the novelist as an Egyptian short story writer, novelist and political and cultural commentator.

She was educated in Egypt and England, studied for a PhD in Linguistics at the University of Lancaster.

As mentioned before “The Map of Love” is full of connections between the present and the past. The novel is set in two eras of Egyptian history, the British occupation of the early 20<sup>th</sup> century and the late 1990s “the period when the novel was being written). The connection between these two eras is a trunk full of letters and diary entries that are brought to the main character Amal al-Ghamraoui by

an American woman named Isabel Parkman who has recently begun a relationship with Amal’s brother Omar.

As Amal begins to go through the trunk, she learns that she and Isabel Parkman are distantly related. Isabel’s great-grandmother Anna Winterbourne had married Amal’s great-uncle Sharif al-Baroudi. Anna and Sharif’s story thus runs in parallel with the modern story of Amal and Isabel.

Her discussion as a novelist was open to topics in general. It was her knowledge of history, cultures and politics which gave her the bravery to talk about different cultures, societies and political changes and its impact on the cultural landscape. Her imprisonment inspired many theories in her literary works.

The novel is a 1999 work of literary fiction as it was mentioned before. Critically acclaimed, the novel was a finalist for the 1999 Booker Prize.

It is driven by a series of fabulous coincidences. In 1997, Isabel, a young American woman, contacts Amal, a middle-aged Egyptian who is mourning the dissolution of her marriage and the alienation of her faraway children, Isabel has

in her possession a chest of heirlooms from her great mother, Anna, a Victorian Englishwoman who started life in colonial Egypt after her first husband's death.

It clear that Isabel found Amal through a connection with Amal's brother Omar, a conductor who has lived for a long time in America. Isabel is Omar and Amal's distant cousin; their grandmother was Anna's sister-in-law. Isabel fallen in love with Omar and is using a research project on differing world reactions to the impending millennium to explore Omar's history and family.

Isabel brings Amal the chest of heirlooms, and Amal begins her own obsessive research project, reconstructing Anna's history through the artifacts and diaries she finds in the trunk. Several parallel stories develop. Amal, who has been isolated and lonely, finds herself caught up in fighting government oppression on her family's ancient land in the Egyptian countryside the same way that Anna and her beloved Sherif (Amal's uncle) resisted colonial and internecine warfare at the turn of the century.

Anna's story develops through her letters and journals, through the account of her sister-in-law Layla, and through Amal's imaginative reconstruction of her life. At first a timid and oppressed woman of her times, Anna finds herself to Egypt. Disguised as a man, she rides out into the country without permission and is kidnapped by political dissidents. Layla and her brother Sharif are part of this group, and when they discover that Anna is a woman, they offer to escort her back home to avoid political catastrophe. Layla and Anna strike up an immediate friendship, and on their shared journey, Sharif and Anna fall deeply in love.<sup>20</sup>

They agree to marry against all cultural norms, have a child, and become involved in the political turmoil of their times, advocating for a free and

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<sup>20</sup> Literature in Critical Perspectives: An Anthology, Walter K. Gordon, Englewood Cliffs, New Jersey, 1968

independent Egypt and standing up against both colonial rule and sectarian violence within the country. This resistance is at last their downfall, an unknown enemy assassinates Sharif. Meanwhile, Isabel discovered that her beloved Omar, who is many years her senior, was once in love with her own mother, Jasmine, who dies of Alzheimer's.

Omar is concerned that considering the timing, he might even be Isabel's father. This does not put a damper on Isabel's love; she associates herself with Anna, imagines Omar as Sharif, and begins to have mystical experiences that suggest a deep linkage between these people of the past and future.

Omar is more hesitant, and Amal does not believe in Isabel's visions; nevertheless, Isabel falls pregnant and has a son, whom she names Sharif. Amal finds herself pulled back into the life of her family and her country, though she resists an aggressive courtship from an old friend, Tareq. By the end of the book, she is deeply touched by her reconstruction of her family's history and finds herself both involved in local politics in the village of Tawasi and in taking care of little Sharif.<sup>21</sup>

There's some sense that Omar, who has been travelling in dangerous parts of the Middle East, may, like the elder Sharif before him, not come home. Amal finds peace in the sense that, regardless of what happens, she and her whole family are caught up in the inescapable and often beautiful web of history.

The titular "Map of Love" suggests many of the questions that the book investigates, including how love crosses and delineates boundaries.

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<sup>21</sup> Literature in Critical Perspectives: An Anthology, Walter K. Gordon, Englewood Cliffs, New Jersey, 1968

## **V.2-The opposite criticisms about Ahdaf Soueif and The Map of Love**

May be, Ahdaf Soueif had contradictory views; that is to say: I am eastern and I have Western abilities to live in my origin land.

The Map of Love by Ahdaf Soueif is a captivating novel that weaves to gather the stories of two women. It explores themes of love, politics, and cultural identity, offering a rich and insightful portrayal of the complexities of cross-cultural relationships.

The book is a historical fiction novel written by Ahdaf Soueif. The novel was first published in 1999. Her books are known to reflect historical events. The novel tells the story of an American woman who is Anna; comes to Egypt and falls in love with Sharif who is an Egyptian nationalist.

The novel tells much about the ongoing revolutions and colonization that happened at the time of Anna and Sharif.

Interestingly, the story is not narrated at that time; rather, it is narrated by Isabel, a descendant of Anna a century later. She goes to Egypt to translate the letters of her great-grandmother Anna and to uncover the mystery of Anna's life. The novel continues to tell the romantic story of Anna and Sharif, and how the language barrier was one of the most important things that showed their genuine love for each other.

This novel received many positive reviews from many people and critics. It was also shortlisted for the Booker's Prize and was translated into more than 20 languages. We may say that Ahdaf Soueif interpreted multiculturalism character in Egyptian society. For that people had no latter towards the foreign relationships between different nations.

We may say also, that Egypt at that period 1990's knew new political, cultural and historical events, especially, when she was jailed of her political

awareness and her participation against the Egyptian president Hosny Mubarak to step down from power.

The big issue wrote on the novel. “Ahdaf Soueif has written a masterpiece, set in the past and present, it has the weight of a Victorian novel without trading in nostalgia. Filled with subtlety, grace and beauty, it will make the reader cry”

John Mullan, a writer of the Guardian, wrote on the book: “The Map of Love certainly has these lexical exotica, the unfamiliar terms for unfamiliar clothes or food cultural rituals. Yet it takes the emphasis on the business of translation further than this. It makes the crossing between languages the very substance of the narrative. “Some readers will enjoy reading the English book written in an Arabic way. In other words, Egyptian idioms are literally translated in English, making most of them very insightful and enjoyable.

### **V.3-Ahdaf Soueif makes a Map for Love:**

#### **A reality or a Fantasy Through the meeting of civilization and Times?**

A dialectic vision in the Novel the Map of Love by the Egyptian Novelist Ahdaf Soueif:

By Dr. Hanane Bisharia

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Soueif tells the story from Arabic land, of Arabs to Arabic reader. This works if sending these messages; is hard, and shall have many dangerous consequences.

She had to be brave. Soueif's *The Map of Love* can be seen as example of what Max Saunders calls "autobiography, and historical reporting to critic Western Orientalist representations of Eastern "Others" and to suggest the need for new approach to human relations across the East / West divide. Ironically, however at time the author herself uses Orientalist category, although she searches for common grounds between East and West.

Soueif uses miraculous narration. She misses between two different eras. Talks about different characters of the same family and two societies.

*The Map of Love* (1999) can be seen as a version of autobiografication as defined by Max Saunders and considered as different forms of life writing. Saunders defines autobiografication as a synthesis "of auto/biography and fiction", and his description of what he calls "framed pseudo-autobiographical works" (2019) seems to fit Soueif's novel. He describes such works as "incorporating fictional first person material (diary entries, journals, letters, travelogues etc. ...) within another narrative" (Saunders 219), which is exactly what Soueif's novel does. Moreover, Saunders argues that "autobiografication plays a major role throughout colonial and postcolonial literature", and that "its transformations of history and fact can make it a potent form in identity politics and resistance to oppression" (12). This, again, describes *The Map of Love* very effectively

In this work, Soueif uses a mixture of the genres of autobiography, fiction and historical reportage to critique Orientalist visions of Eastern "Others" often based on negative binary Eurocentric oppositions and to suggest the need to envisage alternative ways of constructing relations across the East / West divide!



Ironically, however, at time Ahdaf Soueif was Orientalist category to represent some Egyptians. In Soueif's *The Map of Love* the autobiographical or pseudo-autobiographical elements (in the form of Anna's and Layla's journals, newspaper articles, and email) are presented as fiction; they are framed by the fictional conventions of the division into Part and Chapters, as well as by the use of epigraphs<sup>22</sup>

Despite, different eras of the two women novelists, Ahdaf Soueif and Jane Austen have similar narrative events of social norms, costumes and traditions, historical dilemma and the cultural openness.

Jane Austen was not a Victorian writer, Jane Austen wrote during the Regency Era.

Ahdaf Soeuf is a contemporary Egyptian-British novelist and cultural theorist.

#### **V.4- Ahdaf Soueif's Reconsideration of Arab Women Identities in Postcolonial Intersections**

**By Hasna Kersani and Wassila Hamza Reguig Mouro**

**University of Tlemcen (Algeria)**

Notwithstanding the thesis search bases of Soueif's novel "In the Eye of the Sun", but the personnel novelist's features are similar.

Why? Because her literary items was powerful more than the political one or cultural.

The word, the idea, message through narration has deep hidden influence during long time, nearly centuries ...

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<sup>22</sup> King (2010), 146, Malak (200), 157, Nash (2010), 82, and Wynne (2006), 65 draw attention to the revision of Orientalist perspective in Soueif's novel, but they do not explore the relationship between this and the mixture of fiction and life writing in the work.

As conclusion of this thesis, some sentences summarize the social role of women: “Anglophone narratives written by Arab women construct a postcolonial space that seeks to explore a variety of discourse on Arab women which attempt to reconsider identities in the middle of colonial legacies, religion.

We may say that postcolonial, colonial domination, after independence, society searches new perspectives, one of them how women can participate in social construction, in national institution? And how they will be force towards new effects?

**General**

**Conclusion**

## ***General Conclusion***

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### **General Conclusion:**

By the end of the search, I may give conclusion which appears that women over the world Western or Eastern, Foreign countries or Arabic lands, have a similar vision. Women took decision to be, to improve their correct truth.

They are considered as powerful social constructors of a country. To be correct and well- being woman; the society shall be welfare, developed and secured.

Jane Austen tried to live in society by her way of thinking.

Nevertheless, Ahdaf Soueif tried to pass clear messages of central role of woman in society.

## ***General Conclusion***

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### **Appendix**

“She had been wrong to think it wouldn't matter that much to him, yes, he took her for granted, of course he did , but he took her for granted - not like an old coat in the corner of a dark cupboard, as she'd put it to herself , but like the very air that he breathed.”

#### **Ahdaf Soueif, in the Eye of the Sun.**

“Ya Ummi (my mother), I cannot live my life with a woman who has no key to my mind and does not share my concerns. She cannot - will not - read anything. She shrugs off the grave problems of the day and asks if I think her new tablecloth is pretty. We are living in difficult times and it is not enough for a person to be interested in his home and his job - in his own personal life. I need my partner to be someone to whom I can turn, confident of her sympathy, believing her when she tells me I'm in the wrong, strengthened when she tells me I'm in the right. I want to love, and be loved back - but what I see is not love or companionship but a sort of transaction of convenience sanctioned by religion and society and I do not want it.”

#### **Ahdaf Soueif, the Map of Love**

“So. Tell me. What do you think? Which is better? To take action and perhaps make a fatal mistake - or to take no action and die slowly anyway?”

#### **Ahdaf Soueif, The Map of Love**

“And Egypt? What is Egypt strength? Her resilience? Her ability to absorb people and events into the pores of her being? is that true or is it just a consolation ? a shifting of responsibility? And if it is true, how much can she absorb and still remain Egypt?”

#### **Ahdaf Soueif, the Map of Love**

## ***General Conclusion***

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“Tell me, if you thought a man had a tender for you, but he wasn't doing anything about it. And you wanted to hurry him up a little so you made a move, an unmistakable move; one that nobody could pretend had been a misunderstanding. And he - he ignored it - ignored you. What would you feel?”

### **Ahdaf Soueif, Sandpiper**

“Egypt. Mother of civilization, dreaming herself through the centuries. Dreaming us all, her children: those who stay and work for her and complain of her, and those who leave and yearn for her and blame her with bitterness for driving them away.”

### **Ahdaf Soueif, the Map of Love**

“It is that happy stretch of time when the lovers set to chronicling their passion. When no glance, no tone of voice is so fleeting but it shines with significance. When each moment, each perception is brought out with care, unfolded like a precious gem from its layers of the softest tissue paper and laid in front of the beloved — turned this way and that, examined, considered.”

### **Ahdaf Soueif, The Map of Love**

“If people can write to each other across space, why can they not write across time too?”

### **Ahdaf Soueif, The Map of Love**

“Sometimes, because we use the same words, we assume we mean the same thing.”

### **Ahdaf Soueif, The Map of Love**

“But things move on and by the time you've plotted your position the world around you has changed and you are running -panting- to catch up.”

## ***General Conclusion***

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### **Ahdaf Soueif, *The Map of Love***

“How quick come the reasons for approving what we like.”

### **Jane Austen, *Persuasion***

“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives.”

### **Jane Austen, *Persuasion***

“You pierce my soul. I am half agony, half hope; I have loved none but you”

### **Jane Austen, *Persuasion***

“I can listen no longer in silence. I must speak to you by such means as are within my reach. You pierce my soul. I am half agony, half hope. Tell me not that I am too late, that such precious feelings are gone forever. I offer myself to you again with a heart even more your own than when you almost broke it, eight years and a half ago. Dare not say that man forgets sooner than woman, that his love has an earlier death. I have loved none but you. Unjust I may have been, weak and resentful I have been, but never inconstant. You alone have brought me to Bath. For you alone, I think and plan. Have you not seen this? Can you fail to have understood my wishes? I had not waited even these ten days, could I have read your feelings, as I think you must have penetrated mine. I can hardly write. I am every instant hearing something which overpowers me. You sink your voice, but I can distinguish the tones of that voice when they would be lost on others. Too good, too excellent creature! You do us justice, indeed. You do believe that there is true attachment and constancy among men. Believe it to be most fervent, most undeviating, in F. W.

## ***General Conclusion***

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I must go, uncertain of my fate; but I shall return hither, or follow your party, as soon as possible. A word, a look, will be enough to decide whether I enter your father's house this evening or never.”

### **Jane Austen, Persuasion**

“My idea of good company is the company of clever, well-informed people, who have a great deal of conversation; that is what I call good company.”

"You are mistaken," said he gently, "that is not good company; that is the best.”

### **Jane Austen, Persuasion**

“There could have never been two hearts so open, no tastes so similar, no feelings so in unison”

### **Jane Austen, Persuasion**

“I do not think I ever opened a book in my life which had not something to say upon woman's inconstancy. Songs and proverbs, all talk of woman's fickleness. But perhaps you will say, these were all written by men.”

"Perhaps I shall. Yes, yes, if you please, no reference to examples in books. Men have had every advantage of us in telling their own story. Education has been theirs in so much higher a degree; the pen has been in their hands. I will not allow books to prove anything.”

### **Jane Austen, Persuasion**

“... When pain is over, the remembrance of it often becomes a pleasure.”

### **Jane Austen, Persuasion**

“How quick come the reasons for approving what we like”



## ***General Conclusion***

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### **Jane Austen, Persuasion**

“All the privilege I claim for my own sex, is that of loving longest, when existence or when hope is gone.”

### **Jane Austen, Persuasion**

“Let us never underestimate the power of a well-written letter.”

### **Jane Austen, Persuasion**

“One man’s ways may be as good as another’s, but we all like our own best”

### **Jane Austen, Persuasion**

“a man does not recover from such devotion of the heart to such a woman! He ought not; he does not.”

### **Jane Austen, Persuasion**

“She hoped to be wise and reasonable in time; but alas! Alas! She must confess to herself that she was not wise yet.”

### **Jane Austen, Persuasion**

“Time will explain.”

### **Jane Austen, Persuasion**

“Now they were as strangers, worse than strangers, for they could never become acquainted”

### **Jane Austen, Persuasion**

“Jane went to Paradise:

That was only fair.

## *General Conclusion*

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Good Sir Walter followed her,  
And armed her up the stair.  
Henry and Tobias,  
And Miguel of Spain,  
Stood with Shakespeare at the top  
To welcome Jane—  
Then the Three Archangels  
Offered out of hand  
Anything in Heaven's gift  
That she might command.  
Azrael's eyes upon her,  
Raphael's wings above,  
Michael's sword against her heart,  
Jane said: "Love."  
Instantly the under-  
Standing Seraphim  
Laid their fingers on their lips  
And went to look for him.  
Stole across the Zodiac,  
Harnessed Charles's Wain,  
And whispered round the Nebulae

## *General Conclusion*

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"Who loved Jane?"

In a private limbo

Where none had thought to look,

Sat a Hampshire gentleman

Reading of a book.

It was called Persuasion

And it told the plain

Story of the love between

Him and Jane.

He heard the question,

Circle Heaven through—

Closed the book and answered:

"I did—and do!"

Quietly but speedily

(As Captain Wentworth moved)

Entered into Paradise

The man Jane loved!"

**Ruyard Kipling (Jane's Marriage)**

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