



Endorsement of the Structure of the Hidden Esoteric Ideological Attitude in Nawāl al– Sa‘dāwī's Literature: A Comparative Study between her Novels: *Imra’ah ‘Inda Nuqṭat al- Šifr, Šuqūṭ al-Imām, Jannat wa Iblīs, and Zena*

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Abstract— Any perception of literature, no matter how far it is kept away from ideology, or it declared its denial or opposition to its concepts, includes, whether it wanted or not, a clear ideological dimension, as literature is a discourse that develops on this planet, includes it, and practices its activities on it. It is a discourse that is soaked with ideology, and values and relationships come to it after they have been publicized by the powers of the social, moral and political relationships. The role of criticism is to reveal these implied dimensions and to be acquainted with the ideology of the texts that it deals with, which is a function that is not connected with revealing the ideology of the texts only, but with getting acquainted with the transformations that occurred to its fundamental concepts along the history of modern literature.

Ideology in the novel is usually connected with the conflict of heroes while the novel as an ideology remains an expression of the writer's perceptions through those ideologies. Fictional writing for Nawāl al– Sa‘dāwī is not a game of pleasure, whose role ends when it ends. Writing for Nawāl al– Sa‘dāwī is a message and an attitude, which characterized her writings by a comprehensive vision, and also enabled her to recognize the dialectic relationships that connect the individual, his thoughts and emotions with life and the conflicts of society, far away from directness and rhetoric, which turn the fictional text into a flat discourse, in which the positive hero tends to change reality into a better one due to his being a the typical hero.

Keywords— ideological, attitude, imaginative, fictional, textual, conflict, conformity, opposition, hesitation. esoteric.

I. INTRODUCTION

No treatment of the tragedy of the woman can disconnect itself from the captivity of reality and ideology. The literary work mostly agrees to be a special stream to the river of ideology, and it can influence, if it can, for a long period because it does not pass its thoughts that are connected to the daily discourse except through the structure of its symbolic discourse, and in its attempt to achieve that, it tries to create an deliberate texture of the textual components in an aim to affect its thought along

with the need to bet on a reader who is free of the features of ability to decode the hidden esoteric codes of the writer. Therefore, the ideological echo in literary writing develops in different forms according to the difference of the literary genres that are considered ideological forms.

Ideology enters the imaginary world of the novel as a component that serves the writer as a tool through which

he/ she can express his specific ideology¹. 'Abd al-Malik Murtaḍ maintains that the aesthetic of content is achieved only through the aesthetic of form. He says that writing is not a pure form, but meanings and thoughts that are loaded with feelings and emotions, and embody a stylistic texture that is established on a linguistic system². Moḥammad Kamel al-Khatīb says that the vision on which the creative work is established includes in its structural components the ideological dimension that constitutes one of its constructional dimensions. Ideology as he defines it is a set of thoughts, customs, morals, concepts, rules and arts that are formulated in a defined historical period, or on the basis of a type of production or a type of a specific lifestyle³.

Hamid Lehmedani says that the relationship of fictional writing with ideology is defined from two angles: the *angle of ideology in the novel*, and the *angle of the novel as an ideology*. As for the first angle, ideology in the novel is considered one of the components of the novel textual structure, as the text includes contradictory components as it is a collection of multiple possibilities due to the contradiction of its elements. Due to its structural texture, the fictional text is charged with contradictions: it has the ideology and its opposite, and it has the attitude of the writer who agrees with one of them, contradicts it or is neutral to it⁴. Bakhtin confirms the presence of ideology in the art of fiction, considering it an artistic and aesthetic component. He sees that the linguistic clue is loaded with an ideological charge, which does not only reflect the prevailing social conflict but embodies and enters its context. Bakhtin argues that the human being in the novel is the one who speaks, and his speech is a subject of a verbal and literary embodiment, and the speaker's discourse in the novel is not a copied discourse of a reproduced one; he is specifically characterized in an artistic way. He, unlike in the drama, is characterized by the discourse itself, the writer's discourse.

Hence, ideology enters the world of the novel as an aesthetic component because it turns in the hands of the writer into a tool that formulates his private world. Ideology, considered to one of the artistic and aesthetic components of the novel, might or might not express the

writer's voice because novelists often introduce these ideologies and confrontations between them in order to say something else which can be different from all the ideologies themselves.

Bakhtin integrates the indicative social elements in the components of the text without distinguishing between the ideological and the linguistic components. Besides, he does not distinguish between literature, cultural fields, and ideology.

With regard to the second angle, which sees the novel as an ideology, the novel, considered an ideology, means, first, the writer's attitude specifically, rather than the attitude of the heroes separately. Ideologies within the novel do not play anything except a diagnostic role of an aesthetic nature in order to generate a totally comprehensive perception, which is the writer's perception. The novel as an ideology is generated through the conflict that takes place between different ideologies that exist within the novelistic work. The novel does not turn into an ideology except through the conflict between ideologies, and through contradictions that exist in each ideology separately, and this conflict constitutes its total general structure⁵.

Conflict is considered one of the main factors that affect the narrative structure of the man's character in the stories of the Egyptian women writers. Its significance lies in its ability to define the narrative character, its behavior in reality, and its internal world⁶, because the character's conflict in its reality and in the complicated circumstances that surround it means, in its most prominent aspects, the completion of the features of the character, and enabling the receiver to recognize it in its intellectual and class dimension, and consequently, practicing its life and judging it artistically⁷.

The nature of the conflict that exists in the artistic structure submits to the narrative character of the man to the degree of the conflict that the woman writer suffers from in reality with the man in her society, which can be summarized in three axes: *the axis of conformity* which means or 'keeping in line with'; *the axis of opposition*, and *the axis of hesitation*. These axes are likely to limit the

¹Lehmedani, Hamid (1990). *al-Naqd al-Riwai wa al-Ideyologia: Min Sociologia al-Riwaya Ila Sociologia al-Nas al-Riwa'i*. Beirut: al-Markaz al-Riwa'i al-'Arab, p. 40.

² Murtaḍ, 'Abd al-Malik (2002). *Fi Nazariyat al-Naqd*. 1st Ed. Algeria: Dar Homa, p. 133.

³Khatīb, Moḥammad Kamel (1981). *al-Riwaya wa al-Waqi'*. Beirut: Dar al-Ma'rafa, p. 105

⁴ Lehmedani, H., 1990, pp. 26, 33, 35, 39.

⁵ Bakhtin, Mikael (1987). *al-Khitab al-Riwa'i*. Translated by Mohammad Barradeh. Cairo: Dar al-Fikr, p. 96.

⁶ Naji, Sawsan (1995). *Surat al-Rajul fi al-Qasas al-Nisa'i*. 2nd. Ed. Cairo: Wakalat al-Ahram li al-Nashr wa al-Tawzi', p. 277.

⁷al-Waeli, Karim (1968). *al-Mawaqef al-Naqdiyya Bayna al-Dat wa al-Mawdu'*. "Dirasa li Naqd al-Qiṣa al-Qaṣira fi al-Iraq". Cairo: Dar al-'Arabi li al-Nashr, p. 177.

form of the relationship with the man into three forms: *relationship of submission*; *relationship of dominance*; and *relationship of reconciliation*. The kind of conflict, which the man – as a narrative character – suffers from, is subject to the type of vision about the man in general. That vision remains a captive to the status of the woman writer in her society in particular, which is likely to reflect the entity and status of the man in the woman's world in general⁸.

Generally speaking, the aspects of conflict are four: conflict with the self, conflict with more powerful external powers such as fate; conflict with the environment that is represented in individuals or groups, and finally, conflict with the other (the individual). What concerns us in this study is the conflict from which the writing Self suffers in its relationship with the other (the man), and the extent of the connection of this conflict and its effect on the writer's vision about herself and the world.

What also concerns us is not dealing with 'conflict' in itself, but recognizing the essence the influence of conflict on the writer's formulation of the image of the man artistically in order to show the degree of her success in her artistic formulation of the image of the man in conveying the writer's vision and her ideological attitude towards the man.

Nawāl al-Sa'dāwī's relationship with the man is characterized by absence of reconciliation with him. We see his image grow to be limited to one of its refused dimensions in her novels. For her, he combines all contradictions, or is an individual module who loves himself more than anything else. Sometimes, he is dominant, and on other times he is backward. al-Sa'dāwī's heroines declare their rebellion against the traditional model of the man, but their actions remain extremely traditional, as the heroine remains a captive to an illusion that her freedom is dependent on the man. This is the role that al-Sa'dāwī's heroines play in her novels – Fardous, Jannat, Bintallah, Bdour or Zena.

Projection of ideology on the woman's literature resulted in a particular critical view about the phenomenon of the woman's literature. The consequence of this biased taxonomic view of the ideological nature was that the opportunities of the critical interest in the woman's writings became very slight on the grounds that the woman's literature does not reflect anything except the problems that are specific to the woman.

The characters in the work of fiction are the tools that formulate the story. They become a symbol of other meanings that are outside their individual existence.

⁸ Naji, Sawsan, 1995, p. 277-278.

Hence, the image of the woman in Nawāl al-Sa'dāwī's novels expresses the crisis of the individual in his relationships with his society, especially his view about the woman, which sees her a center of contempt; she is the worker, the peasant, the baby-sitter and the mother. Above all, she is seen just as a tool for pleasure and work, and therefore, the woman lives in anxiety and instability because of the pressures that the man exerts on her, whether he is a father, a brother or a husband.

This image shows the dark social condition of the man and the woman and how difficult it is to bridge it over, as long as people's awareness has not taken its way towards development. Instead, the feeling of the woman's inferiority and distrust continues, especially that the fictional works usually devote the practices that society is used to, and the traditional thoughts that confirm in some contexts the woman's inferiority when compared to the man. Besides, we find that in other contexts, they confirm her cleverness, subtlety and her cunningness⁹. Though the woman is described by these traits, she employs them in keeping the entity of the family and its defense. Consequently, the man confiscates her status so that she will remain governed by the norms and traditions of society. Besides, the sexual outlook of the man towards the woman cancels his acknowledgement of her ability and deserved position¹⁰.

Nawāl al-Sa'dāwī reflects in her stories and novels the hard work, the troubles, the hardships, the pains and the worries that the woman suffers from. When we are in contact with reality, we see the Arab woman as if she were provided with an extra effort to her original effort, besides her patience and steadfastness. The novel society of the novel corresponds to what society lives.

Nawāl al-Sa'dāwī's interest in the female Self (I) became a source of action or movement and a window for the personal female character of the woman writer, which positively affected her achievement of a degree of the artistic truth that accompanied the movement and action of the heroine and lent them the dimension of causality/realism.

Besides, the field of the event turned from its being a follower to the movement of the man into a follower to the management the heroine/ woman, and Nawāl al-Sa'dāwī adopted it as a focus in her narrative

⁹ al-Ka'biy, Dhiya 'Abd alla (1999). "Şurat al-Mar'ah fi al-Sard al-'Arabiyy al-Qadim. Dirasa fi Kitab al-Jahiz wa al-Aghani wa al-Siyar al-Sha'biyya al-'Arabiyya". M.A. Thesis in Arabic Language and Literature. Amman: The Jordanian University, p. 74.

¹⁰ Reich, Theodore (2001). *al-Dafi' al-Jinsiy*. Translated by: Tha'er Adib. 2nd. Ed. Latakia: Dar al- Hiwar, p. 52.

versus her marginalization, and her marginalization of the man by keeping him away from the forefront in the text.

However, the negative effect that resulted from her interest in the "I" is her declining interest in the other/the man, who has become a minor character, who does not occupy the forefront in the text, but a character whose movement and action disappeared gradually and we started seeing it through the central character/ the woman in Nawāl al-Sa'dāwī's novels.

Though the man occupies a dominant role in the reality of this central character/woman and in her consciousness as a "master" and an "owner" of her movement and issues, this position retreats on the level of participation in the event/ action in the text, by the low-profile of his movement, and the retreat of his action gradually versus the emergence of her movement and action through the text as she is excited and affected by it.

II. THE STUDY OF THE NOVELS: IMRA'AH 'INDA NUQTAT AL- ŞİFR, ŞUQUṬ AL-IMĀM, JANNAT WA IBLĪS, AND ZENA

In my opinion, the structure of the ideological attitude in Nawāl al-Sa'dāwī's novels is based on the idea that is connected to the crushing of the beautiful values, which are represented in loyalty to the most important components of the soul as they are embodied in the novels in the institutes of society and family. The reader notices from the beginning the tendency of the novel to deny the reasonable values, which fade away in the buried distances by the narrative, and are replaced by values of infidelity (infidelity to the wife, the beloved one, and one's conscience, which the narrator insists on embodying in clear urgency, showing them in the behavior of the main character in the four novels: *Imra'ah 'Inda Nuqtat al- Şifr*, *Şuquṭ al-Imām*, *Jannat wa Iblīs*, and *Zena*, where the main character is described from the beginning as rebellious against society, its masculinity and virility.

If in our confrontation of Nawāl al-Sa'dāwī's novels we face an imaginative world, we face in our confrontation of the character, which is made of the language of the novels, a world of ideology. The ideological load in the imagined texts is the incentive that directs the character's behavior, and we discover that in the text through our analysis of the linguistic behavior that is represented in the written symbols.

Nawāl al-Sa'dāwī's novels are the novels of the ideological attitude par excellence. In these novels, the ideological vision and the intellectual position constitutes the focus of the action and reaction in the social behavior of the central character, where we notice the presence of a

huge amount of thoughts that establish the ideological content¹¹, which is specific to the central character, who speaks in the first person singular in the novels of this study.

The central character/ the woman in Nawāl al-Sa'dāwī's novels represents the meeting point of the contrasted and conflicting elements. Each heroine is a character that is built up on the stark contrast in all her life manifestations and existence. al-Sa'dāwī probably intended to embody the woman's character and the class paradox on which the novels are based in thought, vision, reality and art.

The relationship of the woman with the man has been captivated by the traditions of her time. The man wanted the woman to be conformal and loyal. She has to lock her expectations and aspirations inside her. She is not wanted in any way to go beyond the eternal imprisonment of the female, as the male culture sees her connected to the home, in which she is closed behind windows and doors, which makes her feel she is a marginalized thing in the house, where her aspirations are suffocated and her human essence is cancelled. This explains Nawāl al-Sa'dāwī's refusal to that image, which is expressed in her turn with the female character to the enlightenment tide. She created a positive female character that opposes the character of the destroyed and shaken woman, whose will is robbed, marginalized, weakened and made unable to defend her dignity and life. Nawāl al-Sa'dāwī provided the new character with a clear voice, character that refuses the

¹¹ In his confrontation with the origin of the missions of post-modernism, Terry Eagleton emphasizes the idea that this criticism, being a human criticism, has to intensify the interest in the language and consciousness in the literary texts in order to reveal the role that they play in the ideological formulation of the individual. Among those who associated the narrative form and image of the character with the referential impasse and the ideological perception of the writer towards his world and age, we find Ṭaha Wadi, who maintains that the novel describes a human experience that reflects its writer's attitude towards a certain event that reveals the degree of his understanding of the aesthetics of the narrative form. The novel tells this and more through a distinguished artistic tool (the character). This is what made critics define the novel by saying that it is the 'art of the character'. The character is a living creature that indicates the writer's thought, and constitutes one of the technical components of the novel. The novel is also an intentionality, a structure, and an organized imaginative procedure. See: Wadi, Ṭaha (1980). *Şurat al-Mar'ah fi al-Riwaya al-'Arabiyya al-Mu'aşera*. 2nd. Ed, Cairo: Dar al-Ma'aref bi Misr, p. 3. See also: 'Azzam, Moḥammad (2003). *Tahlil al-Khitab ala Dhaw' al-Manahij al-Naqdiyya al-Hadathiyya: Dirasa fi Naqd al-Naqd*. Damascus: Manshurat Ittiḥad al-Kuttāb al-'Arab, p. 87.

shackles that society put on her in order to separate between the male and female. The new character rebels against the criteria of masculinity and gets up from a painful reality that was imposed on the woman. In her novels, the new character is represented in Fardous, the daughter versus the mother in *Imra'ah 'Inda Nuqtat al-Şifr*; Bintallah versus Nematallah in *Şuqut al-Imām*; Jannat versus her Grandma in *Jannat wa Iblīs*, Zena versus *Majida al-Khartiti*, and Safā' versus Bdour in *Zena*.

The image of the man in Nawāl al-Sa'dāwī's novels is the best example that reveals the essence of adopting the writer's view about the man and the woman and how this character turns into a trumpet that repeats the writer's views that appear in those novels. For example, the image of the traditional father in al-Sa'dāwī novels is drawn in black and white being an unbiased image of the oriental man, who is the son of his time, and his view about his daughter ranges between negligence and repression. His fatherhood is absent, cancelled and cruel that, and he dries under the pressure of the criteria of society that establishes differences and barriers between masculinity and femininity and deliberately humiliates and marginalizes her. For Fardous in *Imra'ah 'Inda Nuqtat al-Şifr*, he is a sadistic father, who knows nothing but cruelty and exaggerated selfish treatment. Consequently, his daughter Fardous hates him and refuses him. Her refusal is extreme and therefore, we see her in the novel refuse the shape of her rounded nose because it reminds her of him: "I did not like the shape of this nose, neither the shape of this mouth, and I thought that my father died but he is still alive in his big rounded nose"¹².

For Bintallah in *Şuqut al-Imam*, the father is unknown as he denied his daughter. For Jannat in *Jannat wa Iblīs*, he is marginalized and he appears only through his absence: "In the morning, her father goes out before she asks him"¹³. If he appears, his fatherhood appears broken, cut and amputated; "... she did not know the meaning of "Eve's lust". She asked her father and he threw a glance at her, which made her hair stand on her scalp"¹⁴.

In the novel *Zena*, Nassim, Zena's father dies when he was murdered in prison, but Zena, his daughter, does not mention his name. Zacchariya al-Khartiti, Majida's father, is hated by his daughter: "She hated her father from the bottom of her heart; she hears people gossip about his life. Her colleagues whisper among themselves about his corruption, and his adventures with girls and prostitutes.

She hides the secret in her bosom"¹⁵; he admits that the biggest sin she did and committed was that "she obeyed her father Zaccariyya al-Khartiti and joined the Journalism department"¹⁶.

The value of our knowledge about the refusal that the woman stores to the man in Nawāl al-Sa'dāwī's writings lies actually in our realization of her refusal to her femininity, which necessarily entails refusal of masculinity; the woman cannot be a woman except by being with the man, and the woman denies the man as if she denied the woman in herself¹⁷.

Nawāl al-Sa'dāwī's heroines express their rebellion against the Self not by their refusal of their femininity only, but by their hatred to belong to the female race. Fardous says in *Imra'ah 'Inda Nuqtat al-Şifr*: "but I felt that I was not like other women and not like girls either; girls around me were all talking about 'love', and I do not talk about love. All the girls talk about the 'man', and I do not talk about the man. What occupies the girls' mind does not occupy my mind, and what concerns the girls does not concern me"¹⁸.

Zena was not owned by anyone: "Noman has owned her, and she cannot be owned by anyone"¹⁹. The border of hatred does not stop at the Self or the border of women; it expands to the race of men or, in other words, the hatred of their masculinity. The writer/ narrator says her opinion about Fardous and men in *Imra'ah 'Inda Nuqtat al-Şifr*: "I realized that all of them are men, and their souls are voracious and violated. Their desire for money and authority and lust for sex are endless. There is no observation or limit to them and they corrupt the Earth and rob people and have strong throats... and history does not reveal their truth till they die, and history repeats itself foolishly, and with strong insistence"²⁰.

In *Şuqut al-Imam*, the narrator describes them as helpless creatures, who know nothing except betrayal: "They move in creeping steps like aunts, except that their line is winding. They stampede by hands and legs, and the elbow of each of them digs a hole in the belly of the other"²¹.

¹⁵ al-Sa'dāwī, Nawāl (2009). *Zena*. Beirut: Dar al-Saqi. P. 268

¹⁶ Ibid., p. 196.

¹⁷ Tarabishi, George (1995). *Untha Did al-Unutha*. 2nd. Ed. Beirut: Dar al-Ṭali'ah, p. 201.

¹⁸ al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al-Şifr*. p. 30

¹⁹ al-Sa'dāwī, Nawāl. *Zena*. p. 149.

²⁰ al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al-Şifr*. p. 32.

²¹ al-Sa'dāwī, Nawāl (1987). *Şuqut al-Imam*. Cairo: Dar al-Mustaqbal al-'Arabi, p. 74.

¹² al-Sa'dāwī, Nawāl (1979). *Imra'ah 'Inda Nuqtat al-Şifr*. Beirut: Dar al-Adab. p. 25.

¹³ al-Sa'dāwī, Nawāl (1992). *Jannat wa Iblīs*. Beirut. Dar al-Adab. P. 14

¹⁴ Ibid., p. 26.

In *Jannat wa Iblīs*, we read: "they gaze in the vacuum with half-opened eyes, filled with full realization of death... their faces are covered with withered hair..."²²

In *Zena*, Bdour says about them: "their faces appear through sheets of paper; Bdour does not distinguish her husband's face from her father's face. There is no difference between her grandfather, her uncle and her cousin. The men's faces melt in a face of one man, who has two faces; a devil and a god"²³.

If those pictures of the man are engraved according to an internal self-measurement of the hero/ woman, it is natural that it becomes part of her; it has no independence or vision or an individual conflict that is far from that character. Therefore, the features of the other/ the ideal man or the beloved one to the soul of the heroine becomes an identical photo of the original one of the features of the fictional character, where it is emptied of its individual content and its freedom is foreclosed as a narrative character due to the writer's accommodation.

The seed of rebellion lies in Nawāl al-Sa'dāwī's novels due to the several attempts that her writings include and deny the constants/ parameters or remaining values, and the social and political traditions such as getting rid of romanticism and reaching a version that is concerned with sharing the reader in the attempts of revising the text through means through which the writer intends to reveal the psychological dimensions of the character. Besides, the heroine's/ narrator's control of the narrating pronoun has a major role in Nawāl al-Sa'dāwī's novels as it did not only deny the features of the hero/man, but also denied the landmarks of the conflict within this denied entity.

Thus, the image of the man in Nawāl al-Sa'dāwī's novels is negatively affected by the division, from which the writing Self suffers indirectly, and despite the existence of a rebellious consciousness, which we see through her expressive means which largely expressed a high degree of rebellion and refusal to the prevailing things²⁴. Besides, the features of the character of the man

are not defined only through conflict, but the event also has a role in formulating those features²⁵.

The movement/ action of the woman/ heroine/ main character in Nawāl al-Sa'dāwī's novels reflect a type of dominance of the man of the course of things in the lived reality, which confirms to us her implied and hidden rebellion against the man. Rebellion here does not take the form of open denial to the man's dominance in reality, but takes a hidden esoteric form that appears only through its symbolic implications that are reflected by the heroine's dominance rather than the heroes of the total narrative movement in the text.

Despite the daring subjects that Nawāl al-Sa'dāwī introduces in the observation of her thought, her ideology and her concealed vision of the dialectic relationship between the woman and the man, the artistic technique through which the writer expressed these vision is traditional, and her rebellion against the man is not reflected on her artistic structure of the event, and we see that it preserves its sequential progression. We mean by the term 'sequential progression' that it is a form that is established on a clear logical inevitability where the introductions in it lead to the results, and the reader feels with that progression the ability to foresee or prophesy the coming developments"²⁶. In all cases, causality appears to be a fundamental factor on which the heroine/narrator leans in order to justify her movement and action.

In my opinion, the vision of protest and refusal in Nawāl al-Sa'dāwī's novels is reflected in her diversion from the traditional literary subjects and, sometimes, through the destruction of the hierarchical sequence of the events, and that is attributed to the change in the concept

Sharabi, Hisham (1987). *al-Bunya al-Batrachiyya: Bahth fi al-Mujata' al-'Arabi al-Mu'aşer*. Beirut: Dar al-Ṭali'ah, p. 34.

²² The 'event' is not a separate entity from the character or the other elements of the story, on the one hand, or the narrator's point of view and his treatment of his social reality in particular, on the other. Consequently, the conflict from which the woman suffers, positively affects the formation of the event, which is connected to the movement of the character because the event is the character in the case of the movement and the action, whether on the level of its internal world, or its reality, in which she is living. . Separation of the character from the Self, returns us to a traditional thought and deprivation of the character from its life and freedom. See: al-Waeli, Karim (1968). *al-Mawaqef al-Naqdiyya Bayna al-Dat wa al-Mawdu'*. "Dirasa li Naqd al-Qiṣa al-Qaṣira fi al-Iraq. Cairo: Dar al-'Arabi li al-Nashr, p. 184-185; 715.

²⁶ al-Waeli, Karim. *al-Mawaqef al-Naqdiyya Bayna al-Dat wa al-Mawdu'*. "Dirasa li Naqd al-Qiṣa al-Qaṣira fi al-Iraq. p. 30.

²² al-Sa'dāwī, Nawāl. *Jannat wa Iblīs*. p. 5-6.

²³ al-Sa'dāwī, Nawāl. *Zena*. p. 263.

²⁴ Modernization in itself was achieved within a climate of a traditional frame, which is likely not able to help to raise and develop modernism within the self itself, and the opposite takes place. As soon as the process of modernity takes place within the woman/ writer, the internal independent development becomes a violated development that assumes the form of attraction between growth and underdevelopment, rather than implied development in the process of modernization as a result of an internal failure only, but as a result of self-assertion within the frame of subordination and submission. See:

of the traditional plot in her novels, which is based on a linear track that follows the chronological sequence from the past into the present and then the future into a different track, in which times and places intersect and correlate. Besides, the logical sequence and inevitable connection of events disappears (as we see in *Jannat wa Iblīs*)

If Nawāl al-Sa'dāwī's denial of the man expresses an internal desire that aims to achieve dominance of the movement and the events of the text parallels with the dominance with which the man confronts her in reality, it also confirms the dichotomy (duality) that this writer/Self suffers from in her relationship with the her Self and the other. The heroine says about that in the novel *Imra'ah 'Inda Nuqtat al- Şifr*: "I won over life and death because I no more desire to live, and no more fear death. I do not desire anything and have no hope for anything; I own my freedom; nothing enslaves us in life except our desires, aspirations and fears"²⁷. The heroine of *Suqut al-Imam* says: "Your heaven is my hell. Your honesty is my dishonor. My mind is your madness. My Madness is your mind. If my body dies, my heart will not die. The last thing that dies in me is my mind... and no one of you won my mind. No one"²⁸.

The heroine of *Jannat wa Iblīs* says: "... I do not fear; I am not a dot or two in your book." The narrator says²⁹ about the heroine Zena in *Zena*: "She knew in her childhood things that adults do not know... She saw nude men when she was a child... she graduated from the Street-School; she knew the bottom of sadness and the top of pleasure; she is no more afraid of the bottom nor of the top. No man has owned her, and she cannot be owned by anyone"³⁰.

The Narrator also says about Bdour: "Bdour al-Danhirī is no more afraid of separation or divorce or death. She can carry her bag and continue her endless unknown way alone."³¹

In my opinion, Nawāl al-Sa'dāwī's tendency to draw the features of her heroines by dark colors that are adorned by sadness, blackness and a tragic end exposes the social consciousness that lacks femininity, and exposes the ignorance and selfishness and magnification of the "I" (ego) of the man. Therefore, the approach of the narrative vision towards the feminine Self, which lives the experience of life and interacts with it, was to the closed

deaf world, which fell back on itself in a closed movement around the centralization of the man with a deep feeling of tearing the female identity. Therefore, the funeral tone prevailed and the feminine text was adorned with characteristics of the Romantic school, which dominated the world of the Arab novel in the decades of the fifties and the sixties, by which Nawāl al-Sa'dāwī tried to condemn the backward social reality that is governed by masculinity, and lacks a balanced style in the human treatment of the woman.

Nawāl al-Sa'dāwī's texts reveal indications of female absence in the social life, culture and history, and that embodies the human condition that dwelled the heroines of novels individually. Nawāl al-Sa'dāwī made each of her heroines see her exit from her misery in a different way. For example, engagement in prostitution for Fardous; escape from the police for Bintallah; waiting for the husband's return for Jannat, and awakening and search for the baby, who was thrown on the street for Bdour; and dream and its achievement, despite the difficulties and displacement, for Zena. Each of them is a non-working body, and we see her running breathlessly, looking for her lost humanity, and trying to create for herself an imaginary world through which she goes beyond what is visible into what is invisible and imaginary.

Though Nawāl al-Sa'dāwī's novels seek to pass a hidden ideology that appears in the form of a deep iconic clue that is represented in the embodiment of an image of a general defect that we seek nothing of it except its manifestations, which are represented in persecution and its result, they diligently try to make these manifestations built up logically in such a way that affects the essence of the defect dynamically, and at the same time points out directly the justifications of its existence and the impasses of its results.

We become sure of that through tracing the routes of the main or casual characters, where we discover that we are in front of ends of processes whose performers lost hope in completing them, and they no more have anything except opportunities of compensation by humiliating the Self and values.

We discover that, not through the content of the event, but through the form itself. If the narrative texts usually introduce three joint tests, which are: the *qualification test*, which describes the future projects of the main Self and its cognitive and physical qualifications; the *main test*, which includes all the narrative units that are connected to the conflict in its various types; and the *final test*, which is a glorifying one, if the Self manages to possess its subject. However, if it just manages to achieve some evaluation if it, if it fails, the evaluation includes introspection of the

²⁷ al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al- Şifr*. p. 111.

²⁸ al-Sa'dāwī, Nawāl. *Suqut al-Imam*. p. 157-158.

²⁹ al-Sa'dāwī, Nawāl. *Jannat wa Iblīs*. p. 153.

³⁰ al-Sa'dāwī, Nawāl. *Zena*. P. 148-149.

³¹ *Ibid.*, p. 294.

Self and the form of its awareness, and its relationship with its sender, whether he is an individual or a body or an ideological thought, as the novel is satisfied with the last test, which is related to 'evaluation' where all the Selves are present after they tried themselves and failed.

The novels of the study cruelly describe the bankruptcy of the Self of the heroines under the shadow of an incomprehensible reality, and in that shadow, the writer intends to diagnose actions of characters that have no horizon nor a project. Thus, we conclude that the esoteric clue lies in the ability of masculinity to circumvent the projects of the female-entity, which are opposite to masculinity, and turn them into rubble, debris and disappointment, which makes her withdraw into itself, which are not more than a combination of compensatory formulas for past losses that focused on absence of knowledge and capability.

There is another esoteric clue that competes with the first one, and is represented in baring the ideology of the educated male, who appears through the novel *Zena* wrapped with betrayal and corruption of social beliefs and values. This can be illustrated by the character of Zaccariyya; the character of Jannat's Grandfather in *Jannat wa Iblīs*; the character of Zaccariyya al-Khartiti in *Zena*, as the novel *Zena* insists on embodying the image of the exhausted intellectual, who lost confidence in his job and in what he writes and says. This can be illustrated by Bdour's character when she says to her psychiatrist: "Writing is a curse not a grace, doctor; writing is a suffering, a pain, tears and blood"³², as Bdour started having suspicions with regard to the futility of speaking and writing, which indicates a conflict with the Self, which was tamed by the history of her conflict with the challenging reality because her writings have become a product of a clash between intersecting goals, between the ideology of free responsible writing and the ideology of the observing authoritarian male patriarchal society.

According to the prescribed manner, the structure of the main/central/woman character in the novels of this study indicates a creative vision, which stems from an intellectual attitude that focuses on the feminist ideology. The ideology that Nawāl al-Sa'dāwī's novels adopt are basically the writer's ideology, which introduces several issues including: "Respect of the "female" or "feminist" self".

In my view, Nawāl al-Sa'dāwī's novels, through their subjects and themes and structural forms, succeeded in drawing a tragic world and two ideologies that clash and

conflict all the time: *ideology of the males* and *ideology of the females*, but they drown in a world of blindness. Through that, the novels endeavored to grow alienation and distance between the two ideologies in actions and results. In this way, they managed to decode these two ideologies artistically. Therefore, we can say that Nawāl al-Sa'dāwī's novels exceeded the problem of the relationship between the novel and ideology or the relationship between the outside of the text with its inside, or the relationship of the text with its owner and creator, and consequently, we see that the ideological vision is nothing but one of the components of the textual structure of the creative work. Therefore, these novels are strict in representing this ideological vision.

III. PRESENTATION AND ENDORSEMENT OF THE HIDDEN ESOTERIC IDEOLOGICAL ATTITUDE OF SOME SCENES IN THE NOVELS OF THE STUDY

The following part of the study presents and endorses some scenes in the novels of this study successively, through an order that is based on gathering these scenes that deal with several issues in the novels: *Imra'ah Inda Nuqtat al-Sifr*, *Suqut al-Imam*, *Jannat wa Iblīs*, and *Zena*. The issues are integrated in selected quotations from the four novels:

3.1 *Imra'ah Inda Nuqtat al-Sifr*

- "After my hand grew bigger a little bit, my father put the pitcher in my hands and taught me how to wash his legs, and I started doing my mother's role"³³.

- "When one of their daughters dies, my father has dinner and my mother washes his legs and he sleeps like any other night, and when a boy does, my father beats my mother, and then he sleeps after he has dinner"³⁴

- The woman's life in all conditions is bad, but the life of the prostitute is less worse"³⁵.

- They wait till one of us stumbles, and they prey on her"³⁶.

- "There is no woman on Earth, who protects herself"³⁷.

- "What did the dog do to you? "Which dog of them; all of them are dogs under different names... I know all of them;

³²Ibid., p. 180.

³³ al-Sa'dāwī, Nawāl. *Imra'ah 'Inda Nuqtat al- Sifr*. p. 22.

³⁴ Ibid., p.22-23.

³⁵ Ibid., p. 101.

³⁶ Ibid., p. 107.

³⁷ Ibid., p. 102.

who is the one who started: your father, your brother, your uncle?"³⁸

- "Fardous! The man does not know the value of the woman, but the woman is the one who decides her own value. The higher your price is, the man realizes your value and pays you what he has..."³⁹

- Be more cruel than life... life is cruel, and one lives unless he is more cruel than it"⁴⁰

- "I did not know how to get rid of my fear till I raised my hand for the first time. The movement of my hand in its rise and then lowering it down tore my fear"⁴¹.

- "I did not know about men anything yet, but I used to hear them say: "In the of God the Merciful, and "There is no power and no strength except with Allah", and I see them blow their noses in a loud rough sound, and rub under their armpits or between their thighs, and look around them carefully, peeping suspiciously, and lurking with hostile eyes in semi-humiliation"⁴².

- "I realized that all of them are men and their souls are voracious and violated; their lusts for money and sex and authority are unlimited... they spread corruption on Earth and rob people; they have strong throats; their voice is persuading and their speech is honeyed; their arrows are poisoned, and history does not reveal their truth until they die; I witness that their governor peeps with his eyes during the prayer peeps in a humiliated broken look to deceive God as he deceives people; around him, there are men of his entourage shaking their heads in admiration and acceptance of every word, saying: "In the name of God the Merciful, and "There is no God but God and there is no power but his power and rub their hands, and look around them with careful suspicious, peeping, lurking, and hostile eyes in semi-humiliation"⁴³.

- "the man does not bear it that a woman can refuse him because he is refused from within, and no one can bear two refusals together. This is the reason why I used to say "No", the man insists... he does not bear that a woman can refuse him"⁴⁴.

- "I realized that one's honor needs a lot of money, and getting large amounts of money requires that the person should lose his honor, and getting honor requires money"⁴⁵.

³⁸ Ibid., p. 60

³⁹ Ibid., p.62.

⁴⁰ Ibid., p. 61.

⁴¹ Ibid., p. 112.

⁴² Ibid., p. 17.

⁴³ Ibid., p. 32.

⁴⁴ Ibid., p. 99.

⁴⁵ Ibid., p. 101.

3.2 *Suqut al-Imam*

- "If any man of us puts his foot on the first row, he will not leave it... there are many feet, and as soon as one of us moves his foot, another foot will occupy his place. Each foot pushes the foot ahead of it by its heel, and each elbow is planted in the belly behind it like a nail"⁴⁶.

- "He said: a buffalo or a woman is the same. It breast-feeds and has breasts"⁴⁷. Are you a buffalo or a woman? I said: The price of a buffalo is higher than the price of a woman. The man owns one buffalo and four wives; I had no mother to feed me; the buffalo at the children's house fed me"⁴⁸."

- "The son does not ask the father why God's obedience and the father's obedience or the husband's obedience are from God's obedience"⁴⁹.

- "The man is an innocent child even if he raises the flag of rebellion, and the woman is the snake and Satan even if she is wrapped with a veil (hijab)".⁵⁰

- "and he says to me that the woman is a body and nothing is interesting after that"⁵¹.

- "and if betrayal started from the female, it exceeds blasphemy (kufr) and homeland treason to the degree of adultery and loss of honor.. nothing is more precious than having our women's bodies... and the girl's crime is double the crime of the boy, and in other rights the right of the daughter is half the right of the son"⁵²

3.3 *Jannat wa Iblīs*

- Women had a special place called "Rukn al-Harīm/ Women's corner". They sit cross-legged on the floor. Their heads are wrapped with a white scarves like returnees from Hijaz. Their arms are crossed on their chests. Their hands are below their cheeks and their lips are pressed on each other"⁵³

- "Laughter was allowed to men."⁵⁴

- "She would not give in till her mind is in coma"⁵⁵

- Men would throw blocks on her, as if they were stoning the devil. She would walk with her head raised towards

⁴⁶ al-Sa'dāwī, Nawāl. *Suqut al-Imam*. p. 114.

⁴⁷ Ibid., p. 123.

⁴⁸ Ibid., p. 124.

⁴⁹ Ibid., p. 28.

⁵⁰ Ibid., p. 41.

⁵¹ Ibid., p. 83.

⁵² Ibid., p. 121

⁵³ al-Sa'dāwī, Nawāl. *Jannat wa Iblīs*. p. 6.

⁵⁴ Ibid., p. 8.

⁵⁵ Ibid., p. 22.

heaven... she walks and does not stop. Her head is raised and does not fall."⁵⁶

- "She whispers to herself voicelessly: I am a human being like you"⁵⁷

- "She heard Shaikh Basyuni say "saqata (= fell)" is a past verb; and the feminine is: "saqatat" (she fell), and thus, she is a "saqita/ a fallen girl" like her mother Eve"⁵⁸

- "In the grammar book (at school), "saqata" is a past tense verb, and the feminine is "saqita" (fallen), and the feminine plural is "saqitat/ fallen girls". There is no plural for the masculine, and there is no such a thing in history or holy books. Adam was not "saqit/ fallen". The man does not "fall" except in elections, or a battle or at school when he is a pupil"⁵⁹.

- "The man does not *fall* except in the elections, my lady! And her grandfather nods his head agreeing"⁶⁰

- "'fallen" like her mother and grandmother. All women are "fallen" ... this is what his father said. Allies of Satan... this is what his grandfather said..."⁶¹

- The wedding costume is white like the color of the coffin... the bed is made of beech-wood, so broad that it will have room for death"⁶².

- "the whip is raised high and then it falls... he does not feel the pain... and he spits on his face, You, son of a woman. My mother was equal to twenty men!"⁶³

- "The world was moving in reverse: the responsible (head) is acquitted. The subordinate (official) is tried. The leader receives a medal. The soldier dies"⁶⁴

- "Honor... shrinks inside their black smocks (jilbab). Each of them presses her knees and thighs... blood only washes the shame (disgrace)... honor is the honor of the males, and the female is nothing but the evidence"⁶⁵.

- "I don't hide my face; I am not ashamed of myself, either. I do not color my eyes with eyeliner (kuhl), nor do I hold a name of another one"⁶⁶.

3.4 Zena

- "Zena, daughter of Zenat, created her life-circumstances by her own will. The difficult circumstances do not beat her; she makes her circumstances; not the opposite. She says about herself: My mother Zenat breast-fed me my pride, and self-confidence..."⁶⁷.

- Death is easier than humiliation; raise your head my son, and do not feel ashamed of poverty; don't be defeated in front of the difficulty of life..."⁶⁸

- "You, who trust men, are like the someone who trusts keeping water in the sieve (ghirbal)"⁶⁹.

- "Most men are sick; they suffer from Schizophrenia, especially men from the educated high class. The man marries his educated colleague from the same class, a social marriage, just to accompany him to parties, to take photos with him on occasions; at night, he infiltrates from her bed to the bed of the maid-servant in the kitchen, or to the secretary in the office"⁷⁰

- "I respect prostitutes more than wives and husbands who lie to each other; lying is the only disgrace in my opinion; my wife knows everything about me, and I know everything about her".⁷¹

- "Zaccariya al-Khartiti did not realize except one kind of femininity; femininity that has been brought up on submission, and if she resisted or hesitated, it is just part of the game. If she deserted him, or hit him with his leather strap till he moaned, it would be just part of the game, like games of children at homes"⁷².

- " I don't love the woman who hurts me, who deserts me; I love her after I lose her, and therefore, prostitutes and traitors overcome us, we men..."⁷³

- "Any woman who has a mind cannot find the man who deserves her; all men are pieces of paper; all of them are patients, liars, double-standard hypocrites, and I am one of them... the man goes and comes back..."⁷⁴

- "Having a rebellious penis does not shame the man... swimming with a swimming suit in the sea does not disgrace males, but women's faces are defect 'awara'..."⁷⁵

- "Women are the worst creatures. Women are allies of Satan as we hear from his father and grandfather;

⁵⁶Ibid., p. 56.

⁵⁷ Ibid., p. 82.

⁵⁸ Ibid., p. 25.

⁵⁹ Ibid., p. 43.

⁶⁰ Ibid., p. 70.

⁶¹ Ibid., p. 118.

⁶² Ibid., p. 17.

⁶³ Ibid., p. 103.

⁶⁴ Ibid., p. 168.

⁶⁵ Ibid., p. 33.

⁶⁶ Ibid., p. 154.

⁶⁷al-Sa'dāwī, Nawāl. *Zena*. p. 271.

⁶⁸ Ibid., p. 273.

⁶⁹ Ibid., p. 172.

⁷⁰ Ibid., p. 100.

⁷¹ Ibid., p. 280.

⁷² Ibid., p. 78.

⁷³ Ibid., p. 130-131.

⁷⁴ Ibid., p. 157.

⁷⁵ Ibid., p. 222-223

cleanliness is from faith, and dirtiness is from women..."⁷⁶.

- Since childhood, his father trained him to be violent in order to grow up into a man with full manliness; his mother, however, is like his father...she looks at him with vanity; she thanks God who made her give birth to a male..."⁷⁷

- "He no more cries since his father slapped him on his face. Are you crying like women, boy? He screwed his teeth and swallowed the pain"⁷⁸.

- "The mother's name is more honorable than the father's name, because the father gives up his children just for a sexual whim, but the mother does not give up her children at all, except when she is psychologically sick or she lost her mind"⁷⁹.

- "Zena, daughter of Zenat, did not get a high certificate; she does not wear a high heel shoe; she does not wear on her head the veil of chastity, nor does she wear makeup or pornographic powders; there are no bracelets on her hands or anklets (khalakhil) on her feet and she does not wear lipstick on her lips or lashes with red or green or blue."⁸⁰.

IV. CONCLUSIONS

After this exposition of scenes from the novels, we can draw a conclusion that confirms that Nawāl al-Sa'dāwī transfers her thoughts and ideology that are related to the status of the woman in the oriental Arab society, and reflects through her declared thoughts the woman's suffering in the masculine virile society. Her images are borrowed from the lived reality to introduce her ideology that refuses society's view about the woman in general. She writes about society's treatment of the woman and discusses beliefs that hurt the woman and insult her humanity. For society, the woman and the buffalo belong to the mammal species.

Nawāl al-Sa'dāwī says that through her description of the treatment of the patriarchal society with the female in order to point out a tragic condition in which the life of a prostitute is considered the best way of life. She says that society's look at the woman is a lurking one. As soon as a woman stumbles, her society attacks her. In her own words, there is no woman on Earth who protects herself, and in my opinion, this is one of the severest statements that Nawāl al-Sa'dāwī said.

We read Nawāl al-Sa'dāwī's hidden esoteric ideology, which implies the traditional role that society decides for the woman, which is based on the principle that the woman lives to serve the man. Therefore, Nawāl al-Sa'dāwī attacks statements that position the woman in a status of slaves and constitute danger to her entity. Nawāl al-Sa'dāwī shows her strong sympathy with the woman in her worst conditions, and pours her anger on the man, who does not appreciate the woman. Therefore, she requests the woman to determine her own value by herself and to give her entity and life their weight by herself. Nawāl al-Sadawi refuses to bring up the female in humiliation and submission, and thus, her description reflects and reveals her ideology. Through her thought, Nawāl al-Sa'dāwī seeks to find a new strong generation of women. Besides, she reflects her anger towards society's inferiority attitude towards the woman, as society looks at the woman as a devil and a symbol of impurity in all cases.

Nawāl al-Sa'dāwī's ideology deals with the definition of the typical ideal woman from the point of view of the oriental society, who considers her a body without a head, and her place is only in bed. She is merely a pot for the man to fulfill his desires and bring children. Besides, Nawāl al-Sa'dāwī's ideology maintains that the oriental man loves the woman who hurts him and betrays him. Nawāl al-Sa'dāwī repeats Shahrayar's story to confirm through it her ideology which describes the oriental man who believes that it is his right to win a virgin girl who has not been touched by a man before. Therefore, the woman, according to Nawāl al-Sa'dāwī's ideology, reaches a feeling of alienation with her body, and consequently, she looks at her body, through the perspective of the man. Ultimately, she reaches a state of denial that she lives with her body. Nawāl al-Sa'dāwī refuses the woman's suffering from alienation, and attributes the reason for that to the masculinity of society that puts the woman under constant observation.

Through her ideology, Nawāl al-Sa'dāwī deals with the issue of the man's primacy over the woman in a patriarchal society. Nawāl al-Sa'dāwī screams in the face of masculinity that does not acknowledge the role of the woman in society, and expresses her refusal to putting the woman in the shadow in all circumstances, where she has no right to express herself. Therefore, she aspires through her ideology and criticism to masculinity to emphasize the need to treat the woman as a human being, where masculinity does not downsize or conceal his mind.

Nawāl al-Sa'dāwī describes the man as someone who complicates or embarrasses the life of the female and confuses her thoughts because he sees the woman as a slave. al-Sadawi's ideology maintains that the woman is

⁷⁶ Ibid., p. 223.

⁷⁷ Ibid., p. 253.

⁷⁸ Ibid., p. 95

⁷⁹ Ibid., p. 241.

⁸⁰ Ibid., p. 193.

suppressed in a masculine society, even if she thinks that she is living in freedom.

Nawāl al-Sa'dāwī discusses other specific phenomena in society such as notoriety and bad reputation, which are mostly the woman's luck as the man is not disgraced by anything, except his empty pocket, even if he sleeps with prostitutes.

Nawāl al-Sa'dāwī refuses bringing up males upon mistaken standards that make out of the man a violated creature, who grows on suppressing his feelings only in order to declare and fulfill his masculinity. She deals with the issue of the penis complex (virility), which moves the whole world and destroys the life of lots of women.

Nawāl al-Sa'dāwī's ideology emerges in the folds of the fictional images that we read in the novels of the study, when she talks about society's view that the woman is 'fallen' by nature while the man never falls. Nawāl al-Sa'dāwī's ideology says that the man destroys the woman whom he does not possess, and he grows up upon violence with the woman. Nawāl al-Sa'dāwī refuses discrimination between the male and female.

Nawāl al-Sa'dāwī introduces the issue of double-standards in the Arab man's treatment of the Arab woman and the European woman. The European woman's word is heard and she can sit among men to tame them, while the Arab one is marginalized and veiled and sits behind the man.

Nawāl al-Sa'dāwī also reflects her ideology in her attitude about the marriage institution. She criticizes the man's role within this institution severely. She describes the humiliating treatment of the woman within this institution, and introduces the marital system as a grave for the woman's life. Marriage is an institution that will inevitably fail because the woman is weak and lives in this system in a traditional life and is forced to accept its restrictions and constraints.

She accepts the man with his shortcomings and his betrayals. The man in this institution has the right to deal with the life of the woman as he likes, while the woman does not possess her own life or soul. Nawāl al-Sa'dāwī refuses that the woman become a victim for the man's betrayal within this institution, and al-Sa'dāwī does not expect of her to stay in it after her betrayal and accept the compulsions of life. We read a flagrant hint by Nawāl al-Sa'dāwī to the woman who is afraid of dissolution of marriage for fear of loneliness, and as a result, she is obliged to submit to the compulsions of life and accept the man despite his drawbacks.

Nawāl al-Sa'dāwī also describes the position of the woman who misses the train of marriage and why others

see her a danger to society. She also draws the man inside this institution as a creature who is disloyal to the woman. He does not accept the woman who debates or argues with him. He wants a silent woman in his home. He is weak in everything except in bed and she is weak in front of him during the day. He wants her to behave like a prostitute in bed, and only then does he love her passionately. Al-Sadawi refuses the negativity of the woman and her weakness and the man's double standards inside this institution. Through her ideology, Nawāl al-Sa'dāwī discusses the issue of polygamy and declares her categorical refusal to it.

Nawāl al-Sa'dāwī introduces her esoteric ideology about the men of the authority and its representatives. She depicts them positioned in places that enable them to move and control those around them. She introduces them as lustful people who seek to achieve their goals in women and lack values. Nawāl al-Sa'dāwī sticks the trait of 'betrayal' to them as a trait that accompanies them; they perform their acts and hide, and they live a good life at the expense of their hungry peoples.

Nawāl al-Sa'dāwī's ideology says that men are like a herd and they are equally bad. They do the same deeds and behave in the same way. For her, they are similar and there is no difference between them. All of them are liars and hypocrites. The woman who has a mind has no place among them. In Nawāl al-Sa'dāwī's opinion and ideology, the man seeks to exploit the woman in all cases.

Nawāl al-Sa'dāwī also maintains that the man is the cause of the woman's sin and falling down to the bottom. He is responsible for her tragedies and is always his victim. Nawāl al-Sa'dāwī's ideology also reflects her opinion with regard to the issue of 'honor', and she makes fun of mistaken interpretations that the members of her society live and practice, both men and women, under the heading of 'honor'.

Nawāl al-Sa'dāwī also expresses an open political and ideological attitude towards religious men. She reflects her refusing hidden esoteric ideology to deal with religion from the perspective of sticking to formalities and manifestation that are far from true belief.

Nawāl al-Sa'dāwī emphasizes her ideology through her conflict with these life images in her writings, and fights through her ideology a system that is established in the Arab and oriental society, which says that the woman brings dirt to the man, and the punishment of the woman's betrayal to her husband is double that of the man. Actually, it is larger than blasphemy (kufr) and worse than homeland treason. The woman's punishment is double the man's punishment, and the rights of the woman are half the rights of the man.

Nawāl al-Sa'dāwī criticizes the weak woman who lives in fear. She draws in her novels an image for the strong woman and gives her roles that the real life does not give her. She describes her as a free woman, who is independent and moves without fear. She does not fear the authority and its representatives. She describes her at the position of control and decision within the fictional reality, and makes her behave roughly and cruelly. She also distinguishes her by giving her an economic position that is higher than the position of the man. She gives her the roles and jobs of the man; she describes her as a lustful female who performs the role of a man in reality, and describes her as the one who gives orders and declares preventions in order to reflect by that her ideology that refuses double standards in dealing with the woman and the man.

Nawāl al-Sa'dāwī says that masculinity refuses women like her; she describes the man's fear of her because she threatens his existence. Through her hidden esoteric ideology, she acknowledges of the female only if she has a legacy and is distinguished by a high economic status.

Nawāl al-Sa'dāwī reflects her ideology through her description of a woman of another type that is different from the rest of the herd. She describes a condition in which the woman moves elegantly and lightly, neither helplessly nor negatively. She stands daringly against anyone who tries to fill her heart with fear. She describes her as an open-eyed woman to suggest her desire in creating a woman of a different type; of a new kind; an aware open woman on life and the world. She has her presence and entity. She does not make her give in even if she lives in coma, or fall even if her blood flows down, but describes her as a woman who dies standing.

Nawāl al-Sa'dāwī refuses to make the woman live threatened and afraid inside her home. By this, Nawāl al-Sa'dāwī declares through her thoughts her categorical refusal that the woman live in constant fear all her life, which paralyzes her movement and thinking. Therefore, we read her while she is protesting through her ideology against the issue of the accumulated fear in the woman over generations, and directs her criticism to society and attributes the causes to it.

Nawāl al-Sa'dāwī screams in the face of masculinity that questions the ethics of the woman and calls for suppression of the woman, veiling her, and hiding her from the world so that she will not fall in a sin.

We conclude that Nawāl al-Sa'dāwī allows the woman in the fictional reality what is not allowed to her in the lived reality, and through that, she reflects her ideology and thought.

Nawāl al-Sa'dāwī works on building strong fictional women characters, who stand on the lookout for the man, and describes him as a 'fallen' creature.

Nawāl al-Sa'dāwī expresses her insistent desire in creating a woman of a strong type. Therefore, she gives her in the novels roles and jobs that are not available in real life. Consequently, the motif of the 'strong woman' is repeated in all her novels, where she draws her as she likes her to be in the real life. She makes her a strong woman who faces injustice and oppression, a woman who does not forgive, if she is abused. She describes her proud of herself with a raised head despite her pain, and makes her leave impression on the souls of others even after her death, and by doing so, Nawāl al-Sa'dāwī builds up a new image for the woman.

Nawāl al-Sa'dāwī refuses to frame the woman and put her within the herd, where the woman becomes a creature without features or an identity. She refuses her as a helpless, negative, and marginalized woman, who cannot perform her role as a mother.

Finally, Nawāl al-Sa'dāwī does not want the woman to live through false appearances, and refuses her decision to live waiting for a man.

V. SUMMARY

Nawāl al-Sa'dāwī is among the writers who are classified under the writers of vision or ideological attitude. The reader of her writings recognizes a general approach that distinguishes her as she takes a special track of writing that is specific to her – the ideological attitude that appears clearly and probably violently in all that she writes.

The subject that attracts Nawāl al-Sa'dāwī strongly is the subject of the 'woman'. al-Sadawi does not deal with it in a flat and crude way; she deals with it creatively and through the dialectic relationship between art and reality, and from the perspective of a comprehensive vision that starts from the current and the previous social reality, examining it and its paradoxes and focusing on its contradictions.

The virility of the male in Nawal al-Sadawi's novels is the virility of the Arab culture and society that are represented in the power of paternity, which the novels condemn. Besides, they support the meanings of the absent femininity.

If we reflect on the relationship between Nawāl al-Sa'dāwī's novels and reality, and the ideological attitude through the structure of the main character/ heroine/ woman, we find that the novels observe a historical and

social period from the real life in Egypt specifically, and the Arab countries, in general.

Nawāl al-Sa'dāwī projected all her charges of anger on the male patriarchal society through the quoted fictional scenes, which are wrapped with her hidden esoteric ideology. She positioned the man in the place that she cannot find in real life, and she gives the woman roles and jobs that her real society cannot give, and thus, she makes her take control over herself. She is the one who offers or forbids; the one who leads and is not led; the one who decides everything that she does or he does. She makes the woman occupy the highest position and decide the man's destiny. She can kill him or let him live. She is the one who grants him the salary that she likes and keeps the biggest lot for herself. It seems that Nawāl al-Sa'dāwī desires to create a kind of balance or compensation for the woman, at least in her fictional reality.

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