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The Changing Position Of British Woman In Society

Scoping Agatha Christie Novels: *The Moving Finger* And *Murder On The Orient Express*

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Before the Jury

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Dedication

To all our teachers.

To all our colleagues.

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Abstract

The Twentieth Century witnessed dramatic changes in women's social, educational, economic and political positions, especially for women of the middle and upper class, due to the expansion of women's education. Therefore, getting the right to vote, going to schools was a matter of self-esteem for the majority. Education empowered women to come out of the ordinary, male patriarchy, and by that, women to become more self-sufficient and independent. Adding to that, Feminism protesting at the beginning of the 20th Century became a new weapon of rebellion against male oppression and aggression. This movement called feminism participated in getting women civil and social rights. Hence the aim of this study is to identify, investigate and depict the changing position of the British woman in society in the 20th Century and to know the sources of these dynamic changes across time. This research is mainly descriptive and analytical. Moreover, the present research demonstrates and depicts the position of British woman through Agatha Christie's characterisations scoping: *The Moving Finger* and *Murder On the Orient Express* novels.

Key words: voting rights, voting, women's property rights, ideology, right of expression, doctrine, patriarchy, oppression, aggression, woman, feminism

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General Introduction

General Introduction

Throughout the history, the concept and the state of the British woman has changed immensely in keeping with the ruling ideology of the time, and this caused a quite number of challenges to the British women; even though, they survived against all the odds. British Woman faced many obstacles, barriers and problems with huge efforts and strength, just to become an important number in the society, though woman in literature was represented as Eve in the garden and its role was to support male leaders on the religious and political tasks in community (that is, their husbands) by keeping house and rearing strong, moral children.

This ideology influenced fair and dark/virago stereotypes used by British writers ;believing that reading and writing diminished women's physical and mental capabilities, Another early form of women's writing was the captivity narrative, which showed the great ability of women who began to play more active roles in British literature during the first and second World Wars. This dissertation is a study of how the narrative position of the British woman and how women image was represented and depicted, in concord or in conflict with the dominant ideology in their contemporary society. More specifically the British woman depiction in literature throughout the 20th century; moreover, we will explore images of British women in literature during the 20th century. We will investigate how the British woman was depicted by Agatha Christie in literature; detective stories and crime fiction on purpose. (Marte Handal, 2013)

Uttering the word woman, an image is depicted out in our minds, due to the literature we received and learned. Up to-date, every one of us has and owns certain images on woman or certain perceptions of women whether they are correct or incorrect. However, the position of the British woman in the 20th century has reached a great level of her self control and independence with a great number of sacrifices in obtaining those rights. These rights need to be studied and analysed where women

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were totally marginalised and dominated by men and got their rights only lately, such as the right to vote and the right to work. From this point one will wonder to which extent did British woman in the 20th century literature obtain all her rights and how this image was changed and depicted.

The present study aims to identify, investigate and depict the changing position of British woman in the 20th century, to know the source of the changing position of British woman and to show the dynamic changes across time.

In order to conduct this study, the following question raised:

To what extent the position of British woman has been changed in society and what are the dynamic elements that made these changes in 20th century? Scoping Agatha Christie depiction to the Woman in British Society through the two detective novels: *The Moving Finger* and *Murder on the Orient Express* characterizations.

This research is mainly descriptive and analytical and has a twofold organisation. The first chapter is entitled “British woman and Feminism in 20th century. This study deals with the changing of the British woman and the new doctrine of feminism that changed to movement to safeguard British woman rights. This dissertation tackles the state of the British woman in the 20th century depicting the image of the British woman in her Society.

The second Chapter entitled Investigating Characters in Christie : *The Moving Finger* and *Murder on The Orient Express*. It deals with the British Woman through Agatha Christie Characterisation”. This Chapter explores the literary analysis of Agatha Christie crime novels and their characters. Adding to that, the success of her detectives in detecting the criminals and putting everything back to Order. This order is driven after getting all the characters under the loop of **Mr Poirot** or **Miss Marple** and after investigating all the bits and pieces and asking all the characters who were present at the scene or have any relation with the murder. The reader keeps linked to the novel minding its complications till he or she starts discovering the nuts that lead to the criminal.

Chapter One

British Woman and Feminism in the 20th Century

Introduction

By the end of the 19th century and the beginning of the 20th century British women lived in an era which was symbolised by gender inequality. British women enjoyed few of social and political rights that are now taken for granted in Britain. They could not vote, could not sue or go to court, could not testify in it. They had no control over their personal property after marriage. They were banned from institutions of higher education. Women were obliged to remain servants to their fathers and husbands. The choices of working were limited to middle and upper-class and most of the time they remained home, caring for their children and running the household. She has gone through different aspects of sober sufferings, physically, morally and socially. These sorts of marginalization and sufferings were depicted in literature, as literature is the inner and outer of human being. (Kathryn.Hughes,2014)

1.1 The Concept of Feminism and the British Woman

Throughout the 20th century, literature has significantly developed the position of British woman in society compared or with respect to man. Nevertheless, it was the suffragette movement that has started this revolution of equality between men and women. Feminism as a movement has developed significantly during this century; nevertheless, the word feminism itself may still create negative meaning to some. Women in Britain have started to fight for their rights and independence since the beginning of the 19th century; the aim was to have the same opportunity for education, occupation and life as men. (Martina Halirova, 2016)

The perception of an independent woman has changed throughout these centuries as well as the woman who was supposed to be a wife, a mother, and a keeper of a household, more precisely how Martin Luther claimed in his quote:

Women should remain at home, sit still, keep house, and bear and bring up children. A woman is, or at least should be, a friendly, courteous, and a merry companion in life, the honour and ornament of the house, and inclined to tenderness, for there unto are they chiefly created, to bear children, and to be the pleasure, joy and solace of their husbands, to a woman who does not even need a man to find her happiness and her occupation can be whatever she wants. (Martin Luther king,2002, p.05)

The word feminism comes from French word 'féminisme' and according to the Cambridge online dictionary feminism is "the belief that women should be allowed the same rights, power, and opportunities as men and be treated in the same way, or the set of activities intended to achieve this state." The term 'feminism' itself is used to describe a cultural, political or economic movement aiming for equal rights for both women and men. Nonetheless, the terms 'feminism' and 'feminist' did not gain widespread meaning use until the 1970s when they started to be used in the public parlance more frequently.

The feminist movement involves sociological and political theories concerning gender difference issues. The movement has been here for many decades, and British women have started to fight against the oppression during the mid 19th century, when the first feminists started to advocate their thoughts about inequality and when the first suffragette movement emerged, since then women have started working on accomplishing their goals to have the same rights and to get the same position in society as men have. Moreover, women show that they can do the same as men, so they deserve to be treated the same way. (John Stuart Mill, 1869)

The feminist framework also indicates how problems are defined and the kinds of questions to be asked. For example, according to definition in *Theoretical Perspectives on Gender and Development* written by Jane L. Parpart et al inequality results from:

The need to establish unequal incentives to motivate the most talented people to do the most important jobs efficiently in society, other definition from the same book also said that the inequality results from the practice of providing differential rewards to keep a less powerful working class fragmented by gender and race. (Jane L. Parpart and Patricia Connelly, 1998, p. 428)

Due to these writings, the perception of these morals and values were completely changed and grasped by masculine side. On the top of that , we notice that James Joyce and Dorothy Richrdson were pursuing some of the same experiments, Virginia Woolf and D.H. Lawrence have the same vision of certain themes, such as, Virginia Woolf felt happy of what she saw of woman's fiction.

It is courageous; it is sincere, it keeps closely to what women feel. It is not bitter. It does not insist upon its femininity. But at the same time, a woman's book is not written as a man would write it. (Virginia Woolf, 1929, p. 54)

The changing situation of the British woman in the 20th century was not stable. It was changing upon circumstances that were surrounding it. Adding to that, the appearances of certain female authors who took on their shoulders not stop writing till they obtain and win the right of British woman fairness, values of equalities with men, despite the harsh world of man. British Women were depicted as weaknesses governed by patriarchy dominance, mainly during and after the two wars. Then British women took their destiny by themselves. They were free from the patriarch subordination and this was done by women themselves.

1.2 The Three Waves of Feminism in the 20th Century

Feminists and scholars have divided the movement into three separate waves and each of the waves is significant for the movement in achieving different goals. The first wave refers mainly to the women's suffrage movement in the 19th and the early 20th centuries in the United Kingdom and in the United States, focusing on women gaining the right to vote. Originally, the first wave focused on the promotion of equality and property rights for women and the opposition to chattel marriage and ownership of married women and their children by their husbands. As Margaret Waters claims in her book called *Feminism: A Very Short Introduction*.

For a married woman, her home becomes a prison-house. The house itself, as well as everything in it, belongs to the husband, and of all fixtures the most abject is his breeding machine, the wife. Married women are in fact slaves, their situation no better than that of Negroes in the West Indies. (Margaret Waters , 1998 ,p.44)

Women at that time were treated no better like servants with hardly any rights and processions. Beginning of the 20th century huge British feminist movements were established to call for woman political and social rights. British woman movements decided to go for peaceful marches, to obtain first the right to vote. The suffragettes went for peaceful riots, but they were looked as activists, so they were jailed. Among those who were jailed, Christtabel, Emeline Pankhurst, Helen Pankhurst and Krista Cowman. They were the pioneers of the Activists who did the basement of the political rights. These feminist activists attracted all the newspapers, the feminist writer to use their pens and write about these incidents. The topics of feminism covered all the aspects of life, even in literature. The feminism theories got into all the genre and subgenre of literature marking the point to the new genre which is crime fiction. Adding to that the following strong expression made up by Bronte Charlotte through her Protagonist Jane Eyre:

Brontë put a strong voice into her protagonist when she was expressing the inequality and limitations of women's roles in society, and especially the following quotation from the novel brought a great deal of criticism. "Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. (Charlotte Bronte, 1995, p. 12).

This is to show that Women wanted no limitations from their Brothers and relative men. As they feel, their sisters feel. Women are supposed to be very calm generally, but women feel the same as men. Therefore, woman could show her hate to these limitations in society and did her utmost to show that she can a great number in doing the same as man to her society.

1.2.1 First Wave Feminism (Political)

Feminism is a doctrine, which was seen as a social movement aiming at giving a voice and empowering women. Feminist believe that women must enjoy and obtain the same rights as men. The earliest feminist thought in Britain is often attributed to Mary Wollstonecraft, known as the grandmother of British feminism, who wrote *The Vindication of the Rights of Woman* in 1792. The historical development of the feminist movement in Britain can be summarised through three waves of feminism.

Throughout the 20th century, and mainly due to men' marginalisation, oppression and domesticity towards women. Efforts, riots and even movements took place in UK, and other places by suffragists to gain equal rights. Mary Wollstonecraft and Jane Austen and others were the fore mothers of the modern Women's movement. All these women advocated for equality, dignity and human female potentials as well as cultural roles and socio-political rights. (Martha Rampton, 2008)

This movement was emerging out of an environment of urban industrialism and liberal, socialist politics. The most important goal of this wave was to find opportunities for women, mainly the right to vote with focus on suffrage. Briefly to say that, The First Wave of feminism was spanning mostly in the United Kingdom. The Focus was on legal rights for British women, primarily the right to vote. In this early stage of feminist criticism, critics consider male novelists' demeaning marginalisation of female characters.

Men's treatment to women during this first wave of feminism was totally symbolised by ignorance, marginalisation and slave treatment. This demeaning treatment was mentioned, included and criticized in the following books like Marry (1968) Kate Millet's *Sexual Politics* (1969), and Germaine Greer's *The Female Eunuch* (1970). An example of first wave feminist literary analysis would be a critique of William Shakespeare's *Taming of the Shrew* for Petruchio's abuse of Katherina. (Kate O'connor ,2017, p. 02)

The first wave of the feminist movement in Britain, in the late 19th and the early 20th centuries, was mostly concerned with women's civil rights. The campaign for the right to vote was led by suffragettes and suffragists, gathered under the leadership of Millicent Fawcett, and grew particularly strong and militant at times. Women above the age of 21 got the right to vote on par with men in 1928 in Britain (Margolis, 1993).

1.2.2 Second Wave Feminism (Cultural)

The Second wave Feminism is a term used to describe a new period of feminist collective political activism and militancy which emerged in the late 1960s. The concept of Waves of Feminism was itself only applied in the late 1960s and early 1970s and therefore, its application to a previous era of female activism tells us a great deal about the dawning second wave. As Mary Evans reflects, if every generation has to re-invent the wheel or tends to believe that it has just invented the wheel – so feminism in the West in the 1960s and 1970s took some time before it recognized its history and the longevity of the struggle that it represented. Not only is the wave analogy a way of charting historical movement since feminism's first wave, which dated roughly from the mid-nineteenth century to the 1920s, it signals a shift in the key political issues for feminist thought. (Mary Evans ,2005)

The second wave of feminism in the 1960s and 1970s was characterized by the supremacy of patriarchy in constructing the cultural identity of women. The prominent motto of this period was the political trait of the person, and this was a result of the awareness of the fair difference between women's domestic and men's public sphere. Gynocriticism seeks to appropriate woman literary tradition and involves three major aspects:

- Examination of female writers, and their place in literary history.
- Treatment of female characters by male and female writers' consideration.
- Discovery and exploration, of a canon of literature written by women.

1.2.3 Third Wave Feminism (Academic)

The Third Wave Feminism emerged in the mid-1980s. It was led by the Generation who was born in the 1960s and '70s in the developed world, came of age in a media-saturated and culturally and economically diverse milieu. Although they benefitted significantly from the legal rights and protections that had been obtained by first- and second-wave feminists, they also criticized the positions and what they felt was unfinished work of Second Wave Feminism. (Margolis,1993).

The Third Wave was made possible by the greater economic and professional power and status achieved by women of the Second Wave, the massive expansion in opportunities for the dissemination of ideas created by the information revolution of the late 20th century, and the coming of age of Generation X scholars and activists. Some early adherents of the new approach were literally daughters of the second wave. Third Wave Direct Action Corporation organized in 1992 became in 1997 the Third Wave Foundation, dedicated to supporting “*groups and individuals working towards gender, racial, economic, and social justice*” (Ibid).

Both were founded by (among others) Rebecca Walker, the daughter of the novelist and second-waver Alice Walker. Jennifer Baumgardner and Amy Richards, authors of *Manifesta: Young Women, Feminism, and the Future* (2000), were both born in 1970 and raised by second wavers who had belonged to organized feminist groups, questioned the sexual division of labour in their households, and raised their daughters to be self-aware, empowered, articulate, high-achieving women. (Ibid)

These women and others like them grew up with the expectation of achievement and examples of female success as well as an awareness of the barriers presented by sexism, racism, and classism. They chose to battle such obstacles by inverting sexist, racist, and classist symbols, fighting patriarchy with irony, answering violence with stories of survival, and combating continued exclusion with grassroots activism and radical democracy. Rather than becoming part of the “machine,” third wavers began both sabotaging and rebuilding the machine itself. (Encyclopaedia Britannica, 2008)

The Third Wave was totally influenced by the postmodernist movement, so, the feminists sought to question, reclaim, and redefine the ideas, words, and media that have transmitted ideas about womanhood, gender, beauty, sexuality, femininity, and masculinity, among other things. There was a decided shift in perceptions of gender, with the notion that there are some characteristics that are strictly male and others that are strictly female giving way to the concept of a gender continuum. From this perspective each person is seen as possessing, expressing, and suppressing the full range of traits that had previously been associated with one gender or the other. For third-wave feminists, therefore, “sexual liberation,” a major goal of second-wave feminism, was expanded to mean a process of first becoming conscious of the ways one’s gender identity and sexuality have been shaped by society and then intentionally constructing (and becoming free to express) one’s authentic gender identity.

The Third Wave Feminism in the post 1980, has been actively involved academics with its interdisciplinary associations with Marxian psychoanalysis and post structuralism, dealing with issues such as language writing, sexuality, representation, and other issues also has associations with alter sexualities, post colonialism .Feminist movement into the three phases namely the female is biological, the feminist is political and the feminine is cultural. The main aspects in the phases of women’s writings are Female writers tried to adhere to male values, writing as men, and usually did not enter into debate regarding women's place in society.

British Female writers often claimed that the third wave feminism arose partially as a response to the perceived failures of second-wave feminism, but even though British women have gained their identities and gender and their diversity was completely emphasized and recognised. Their portrayals were positively changed and media portrayals were emphasized on race, nation, social order and identity. Adding to that changes were done on stereotypes, media depiction and language used to describe women and sexual identities, employed male, pseudonyms during this period.(Martina Halirova, 2016)

1.3 Characters and Characterisations Basic Concepts

Characters are fictive or real persons that think or act. Characterization is the many ways that characters are constructed for the audience member. The narrator can explicitly state information about a character or can provide information that implies certain things about a character. Characters can be Round characters, which are characters that have been fully developed by an author, physically, mentally, and emotionally, and are detailed enough to seem real. And usually only main characters are round, where a flat character is distinguished by its lack of detail and depth and the great majority of characters are flat. The second classification is the protagonist with the antagonist. Characters can be any psychological presence or personality that takes action or is acted upon in a story: Animals, Robots, Aliens, Artificial intelligence, Magical beings, Spirits/ghosts, Even objects. The other classification is : the dynamic character who changes significantly during the course of the story, changes in insight or understanding ,changes in commitment ,changes in values and gaining insight and wisdom, the other is the static character which is unchangeable. (International journal of applied research, 2016)

Adding to that, characterization is a literary device that is used step-by-step in literature to highlight and explain the details about a character in a story. It is in the initial stage in which the writer introduces the character with noticeable emergence. The process by which the writer reveals the personality of the character is revealed through direct and indirect characterization. Direct Characterization tells the audience what the personality of the character is; where the Indirect characterization shows things that reveal the personality of a character. There are five different methods of indirect characterization such as: speech or what does the character says how the character speaks. Where thoughts or what is revealed through the character's private feelings.

Characterization is an essential component in writing good literature. Modern fiction, in particular, has taken great advantage of this literary device. Understanding the role of characterization in storytelling is very important for any writer. To put it briefly, it helps us make sense of the behaviour of any character in a story by helping us understand their thought processes. A good use of characterization always leads the readers or audience to relate better to the events taking place in the story. Dialogues play a very important role in developing a character, because they give us an opportunity to examine the motivations and actions of the characters more deeply. (Ibid)

The concept of crime has always been dependent on public ideas and opinions. In fact law itself reflects public opinion of the time. Obviously, every society creates certain rules to regulate the behaviour of its members, the violation of which is forbidden. Crime fiction in literature is one of the most popular forms of fiction in the world today. From its early beginnings, in the 19th century, till the late of the 20th century, the genre and sub genre were totally regarded as consisting of male writers and their male detectives. (Connie L. Mc Neely, 1995)

Most critics of the genre ignored woman writers and their woman detectives. In other words, Crime fiction is, centrally, about a crime and its investigation. It is about the transgression of a country's legal, moral and social values, about understanding how and why this transgression occurred and, with the solving of the case, it is about returning to the normal centre of the case of that society. Because crime fiction engages with the motives and means of how a crime is committed, it is deeply concerned with characterisation, psychological motivation and the details of everyday life which give the investigating detective clues to departures from what is considered normal. (Beyer, Charlotte, 2017)

Crime and criminals are indicators of what a particular culture views as legitimate and crime fiction functions as a barometer of a society's values and morals reflecting and interrogating what is inscribed as crime. The central engagement with what, who and why a particular behaviour or action is deemed deviant gives insight into structures and ideologies of power and is indicative of cultural and social anxieties at a particular time in a particular culture. (Ibid)

1.4 British Woman Image in the Crime Fiction

After the First World War, a new growing arc of development begins with Agatha Christie and the Golden Age of Detective Fiction. During that era the detective story moved in a different direction which called the Golden Age of Detective Fiction. This “golden age” began with Agatha Christie’s first detective novel, *The Mysterious Affair at Styles*, in 1920 and includes, besides Christie, the detective novels of Margery Allingham, Dorothy Sayers, and Ngaio Marsh, as well as Michael Innes, Edmund Crispin, and others in Britain. The period between 1893 and 1914 is a kind of interregnum in the development of detective fiction in Britain. Thus this period is a convenient marker of the end of the development of 19th century detective fiction in Britain. (D.M. Devereux, 2012)

In the second half of the 20th century and under the pressures of feminism and the academic interest in the role of popular literature in culture, an expansion of writing about and publishing of the 19th century British detective fiction resulted. In particular, there was a “recovery” of a number of lesser known or even unknown texts that featured the 19th century detectives, especially women detectives. Beginning in the 1960s, in universities as part of the “theoretical turn,” as it is called in literary studies, there emerged a number of theoretically governed analyses of detective fiction, including structuralism, Freudian, Marxist, and feminist readings. Some later analyses considered the role of British woman in building detective fiction, which was coming to its full flowering. At the same time as the empire became central to the nation. All these approaches to detective fiction proliferated in the 21st century, particularly the postcolonial lens. These immensely popular crime genres represented “newness” for a culture obsessed with modernity, and they employed the female criminal to embody and explain the shock of modern life. (Nicola Lacey, 2017)

The new crime genres of the end the 20th century engendered a character that is called the New Woman Criminal. Like the figurative. New Woman who emerged in 1890s cultural discourse, the New Woman Criminal represents a specifically public form of femininity for a culture that was redefining and redistricting “public” and “private” amid modern social change. The New Woman Criminals populating crime narrative have very little to do with real, historical female criminals of the period. (Ibid)

Most women convicted of crimes at this time were poor and desperate; they did not represent new choices available to women, as New Women did, but often were victims of abuse or of desolate circumstances. Far from representing women's new public influence, as fictional New Woman Criminals did, they tended to commit domestic crimes: the vast majority of Victorian murderesses, for example, killed their own children, husbands, or parents. (Elizabeth Carolyn Miller, 2011)

Conclusion

Feminism Waves have helped woman in getting her rights whether social rights or political ones within two decades; moreover, they knew from the beginning that getting their political rights will bring all the other social rights; which seemed to be impossible at the beginning .Although some of the activists and suffragists died in front of the British parliament such as Emily Wilding Davidson.

To sum up the impact of Feminism on the British Woman is fruitful and on the areas of literature too. As the earliest Feminist thought in Britain is often attributed to Mary Wollstonecraft, known as the grandmother of British Feminism specifically on 'women's issues', contemporary feminism prefers 'gender equality' to refer to the power relations between people of different genders. As contemporary feminism continues to develop, some argue that we are witnessing the fourth wave of more diverse and global feminism in the 21st century, while others have suggested that we're now 'post-feminist' phase.

Chapter Two

Investigating Characters in Agatha Christie Novels:

The Moving Finger & Murder on The Orient Express

Introduction

Reading just some of Agatha Christie detective novels and truthfully made us admiring them all. These detective stories made us addicted to them. **Miss Marple** and **Mr Poirot** become our favourite's detectives. Those two detectives are her' most popular great detectives; the secret in those two detectives is that, they come and solve everything at the end of the novel by special intelligence and intellectuality in thinking, which represents order and law. This phenomenon brings and stabilise security into our lives and leaves us with the hope of Justice, even though the main motive of her crime novels is money but themes of these stories differ upon the circumstances of the scenario. The crimes of Agatha novels are based on society, on the relationships of these people on their temperaments and on their sensible level of understanding the rules which must be respected and obeyed by the Characters and mainly their temperaments. This is almost the complete picture of the crime stories of Agatha Christie based mainly on **Miss Marple** and **Mr Poirot**. Such as *The Moving Finger*, and *Murder on The Orient Express* Agatha Christie is the bestselling author of all time.

She is the queen of the best detective stories of all the writers. Her books have sold over two billion copies in the English language and another billion in over 103 foreign languages. She is famously known as the "Queen of Crime" and is the most important innovative writer in the development of the English detective fiction. As the title of our dissertation indicates, we would like deeply focus and analyse some interesting characteristics of the English society as reflected by of Agatha Christie. Agatha Christie has published over eighty novels and stage plays, many of these featuring one of her main series characters Hercule **Poirot** or **Miss Marple**. Most of her books and short stories have been filmed, her play *The Mousetrap* holds the record for the longest run ever in London and it is still running. The following chapter is an analytical depiction of the British woman development of its image in literature through the time and more specifically throughout Agatha Christie Characters.

2.1 Crime Fiction and Female Sleuths

As the crime fiction is one of the main genres of literature. The feminism theories got into crime fiction which was at its golden times. The novel *Murder on the Orient Express* of the queen of crime Agatha Christie is a perfect example, symbolising the following: the empty-headed naïve young girls or the gossipy old ladies.

The detectives have always been men, and women have been the victims, but even in stories written by women, we rarely find the main investigator is a woman. This fact has many reasons among them, men is more intelligent than woman and woman writers uses pseudonyms of men just to get their novels sold, and The main characters in this novel are: **Mr Poirot** - A retired Belgian police officer. **Poirot** is Christie's most famous detective and is known for his short stature and long, curly moustache. **Mr Poirot** is very intelligent, extremely aware and instinctual and is a brilliant detective. The novel is generally written from his perspective.

Colonel Arbuthnot - A friend of **Colonel Armstrong**, and father of **Daisy Armstrong**. Like **Mary Debenham**, **Mr Poirot** suspects him because he called Mary by he first name on the train to Istanbul. **Colonel Arbuthnot** is hard-willed, polite and very "English." (Lucy Mangan ,2010)

Princess Dragomiroff - A Russian princess. **Princess Dragomiroff** is generally despicable, ugly old lady; her yellow, toad-like face puts off **Mr Poirot**. She is the owner of the famous "H" handkerchief found in Ratchett's room and tells **Mr Poirot** many lies about the other passenger's identities. **Ratchett** - Real name **Cassetti**, kidnapped and murdered the young **Daisy Armstrong** for money. The Armstrong family murder Ratchett because he escaped punishment in the U.S. Poirot describes **Ratchett** as a wild animal. **Princess Dragomiroff** - A Russian princess. **Princess Dragomiroff** is a generally despicable, ugly old lady; her yellow, toad-like face puts off **Mr Poirot**. She is the owner of the famous "H" handkerchief found in Ratchett's room and tells **Mr Poirot** many lies about the other passenger's identities.

The themes are as follows: the Jury system has rather unusual interpretation in *Murder on The Orient Express*, at least by Western standards. A self-appointed group of twelve, the same number of people in a jury, convicts **Ratchett** to death and then murder him. The idea of a "jury" or the Justness of the jury becomes thematic material. The Jury is a symbol of Justness. The **Armstrong** family justified killing as many because they gathered twelve people together who thought that **Ratchett** should die. However, their idea of a jury is nothing like the courtroom. This symbolises the insufficiency of law.

From talks on Prohibition to murder laws in the United States, law is wholly insufficient in *Murder on The Orient Express*. Prohibition laws are discussed when **Mr Poirot** searches Hardman's suitcase for evidence. His suitcase is lined with bottles of liquor and he tells the men that Prohibition hasn't ever "worried me any." Hardman and **M.Bouc** even discusses easy (the hidden, illegal bars during prohibition). Hardman is planning on concealing his alcohol by the time he gets to Paris, "what's left over of this little lot will go into a bottle labelled hair wash." Prohibition has not curbed the drinking habits of Hardman. (Agatha Christie 1934 pp. 2-3)

2.2 Agatha: Woman as a Writer and Protagonist in Crime Fiction

Agatha enjoyed plotting her crime stories from the murder itself. First, she would plan out the mode of murder, the killer, and the purpose. Second, she would factor in the various suspects and their own intents. Third, she would concoct potential clues and diversionary tactics to pull readers in different directions. She restrained herself from including excessive misleading clues because it would stifle the plot.

Agatha split her mysteries with intricate deceptions to manipulate readers' thoughts and feelings and to make it more difficult for readers to solve the main mystery. She often used the same story-development formula for many of her crime novels: the main character—a detective or private investigator—either discovers the murder or a past friend, somehow associated with the murder, contacts the main character for help. As the story unfolds, the main character questions every suspect, investigates the location of the crime, and carefully jots down each clue, allowing readers to scrutinize the clue and try to solve the mystery on their own. Just as readers build up clues and think they know who might have committed the murder, Agatha kills off one or a few main suspects, leaving readers shocked and confused that they were wrong about the murderer's identity. Eventually the main character gathers all of

the remaining suspects at one location and reprimands the culprit, revealing numerous unconnected secrets along the way, usually lasting 20—30 pages.

It's luckily or by chance that Agatha's most famous protagonist, **Mr Poirot**, constantly referred to his approach to solving mysteries as *using* his "little gray cells," a reference to his brain. Similarly, Agatha applied her "little gray cells" to the written page. She was an exceptionally smart and gifted writer, deftly combining sharp structure with a psychological spin that still feels fresh today. She refused to write down to her readers, but instead invited all types of readers into her stories. She left a library of work that's both intelligent and timeless. A reader can pick up a book published decades ago and not feel any passage of time. Murder good writing a combination that made the "Queen of Crime" one of the best writers in history.

Moreover, One of her two most popular thinking individuals is **Mr Poirot**, a fastidious and curious Belgian with a large moustache. **Mr Poirot** is painted as a dandy, about whose appearance others often make jokes. Scoffers often find themselves rebuffed, however, because **Poirot's** sometimes semi comical fastidiousness hides a keen mind and a nature that demands that he search for the truth in all matters. In this search, **Mr Poirot** employs his "little grey cells" in order to distinguish the truth from fiction. He often accomplishes this by asking seemingly irrelevant questions. These questions, however, turn out to be relevant and often important in terms of uncovering information previously hidden.

Christie began writing during what has been called the golden age of crime fiction. This time period can be roughly defined as the years between the First World War and the Second World War. It was a time of world recovery, tinged with hardship as well as a certain amount of optimism. People were anxious to forget their daily troubles, and crime-fiction novels often provided this escape. Following the publication of *The Murder at the Vicarage*, Christie was on her way to becoming a well-established author. At about the time of World War II, her novels became quite popular, and she firmly established her place as a leader in the genre. She uses mostly her detectives to their protagonists, meaning using the third person He for **Mr Poirot** and She for **Miss Marple**.

Christie can be characterized as a traditional mystery writer, depending on imagination and intelligence, rather than technological marvels, to solve crimes. That is one of the reasons that she has remained popular. She was always careful to “play fair” and provide her reader with all the information necessary to solve the crime, plus enough red herrings to make this task challenging. By the time Christie died in 1976, many new scientific discoveries had revolutionized police departments around the world. While she did not ignore modern methods, she made it clear that all the scientific apparatus in the world would not solve a crime if there was not thinking individual to work with the machinery.

2.2.1 The Moving Finger

Agatha used her top intelligence in using her experience and knowledge in chemistry, when she volunteered to work in the hospital in Torquay, England, during the First World War. She trained as an apothecaries assistant in the Hospital dispensary, which involved learning both theoretical and practical aspects of chemistry. Agatha succeeded in bringing this old spinster **Miss Marple** as a Detective to solve her mysteries. Agatha loves her detective **Miss Marple** too much to the point that made us loves her directly, even without completing the novel. Christie first had the idea to write a detective novel when she was surrounded by bottles of poison so it is little wonder that they chose poisons for her method of murder. In *the Moving Finger novel* Agatha managed to use her won knowledge to write this novel and continue her detective novels using her lovely **Miss Marple** in detecting the murderer even after reading three quarter of the novel. Agatha has fully managed in taking the role of **Miss Marple** when it is necessary. (Kathryn Harcup 2015)

The *Moving Finger* letter has long flourished in fiction, and especially in crime fiction. Agatha Christie, naturally, has exploited this more than once and in more than one novel. In the *Moving Finger* in which the residents of the small English country town of Lymstock begin receiving nasty anonymous letters accusing them of sexual misdeeds. Jerry, the narrator, has come across such "foul" messages before. A local solicitor's wife appears to have killed herself when one such missive announces that her husband is not the father of one of her sons. It is confirmed by all critics and readers that Agatha has fully succeeded in taking talking on behalf of her Protagonist Jerry the Narrator in Describing the way of receiving those nasty letters and solving

the mystery by the end through her lovely Detective *Miss Marple* after the failure of the Scotland Yard detective. (Ibid)

2.2.2 Murder on The Orient Express

Although, Agatha started getting bored and frustrated with her detective **Mr Poirot** after using him in thirty three novels and twelve short stories as her Saviour and as the Man who returns order and makes justice back to practice. Agatha uses her cleverness and intelligence through her protagonist **Mr Poirot** where he is pretty different from contemporary detectives on Law, order and homicide. **Mr Poirot** uses his reason, logic and rationality along with whatever he can find about person's temperament and individual psychology. Agatha used her own simple attractive style in being a protagonist and a writer at the same time; Her attractive style makes the reader greedy to end up the novel so to know the end especially with detective novels.

Poirot's character is a testament to powers of observations that Christie created and uses his third person to talk and ask questions on his behalf when the whodunit got complicated. One of the reasons that we love **Mr Poirot** is his brain in getting right question to lead to right answers about the logic things and he is careless about his clothes. It is noticeable that Agatha loves and respects her detective, but she does not ask us to worship him, but in fact to love Christie intelligence inside **Mr Poirot** personality. The famous Belgian detective is here to crack the case once again, to show Justice is the Protagonist and it is the driving force for the plot; showing the cleverness of Agatha as a writer and as a protagonist as well. (shmoop.com)

2.3 Christie: Exploring The Characters On: *The Moving Finger* & *Murder on The Orient Express*.

2.3.1 *The Moving Finger* Novel

The placid village of Lymstock seems the perfect place for **Jerry Burton** to recuperate from his accident under the care of his sister, **Joanna**. But soon a series of vicious poison-pen letters destroys the village's quiet charm, eventually causing one recipient to commit suicide. The vicar, the doctor, the servants—all are on the verge of accusing one another when help arrives from an unexpected quarter. The vicar's houseguest happens to be none other than **Jane Marple**. With all the adaptations going around, it's sometimes hard to remember if you've actually read the book or not. This is a **Miss Marple** story, though she does turn up late and is hardly in the story at all.

This is a story of **Burton** (and his sister) taking a house in the country after his flying accident. Soon they have received a letter accusing them of not being brother and sister, and not long after this people start dying. **Burton** has most of it worked out, even if he doesn't realise it, before **Miss Marple** arrives and ties everything up into a neat bow. Once again, a short neat little story and a quick read to while away an afternoon or two. The numerous TV adaptations have, perhaps, taken a little shine off the story but not much; adding to that, the novel was based on certain critical issues. such as: Abusive Parents where we Megan's mother is an abusive mother and the Step father usually ignores her and Megan is beautiful all long since she Megan replies peacefully to Jerry's frustration. Moreover, the Driving Questions conducted by **Miss Marple** leads to know the criminal at the end of the novel. (James Zemboy 2008 p: 200)

2.3.2 *Murder on The Orient Express*

On a cold morning in Syria. Detective **Mr Poirot** is boarding the Taurus Express on his way to Stamboul (Istanbul) for a few days of vacation. As he took the train Lieutenant **Dubosc** thanks **Mr Poirot** for his help, "*You have saved us mon cher...you have saved the honor of the French Army.*" To which **Mr Poirot** replies, "*But indeed, do I not remember that you once saved my life?*" After exchanging more pleasantries with the General, **Mr Poirot** boards the train. On the train he is accompanied by **Mary Debenham** and **Colonel Arbuthnot** whom **Mr Poirot** first encounters at breakfast that same morning.

While sipping coffee, **Mr Poirot** observes every detail of **Arbuthnot** and **Debenham**. **Arbuthnot** approaches **Debenham**, already eating breakfast, and asks if he might join her. The two, "true to their English nationality," were "not chatty." At two-thirty the train comes to a halt because of a fire under the dining car. **Mary Debenham** is extremely anxious and tells that she must not miss her connection to the Simpleton Orient Express **Mr Poirot** observes the Mary and the Colonel become increasingly friendly over the course of their voyage to Istanbul and overhears conversations between them that peak his detective's curiosity. While looking out at the scenery, Mary remarks to **Arbuthnot** that she wishes she could enjoy the countryside. And, at the Konya stop, when **Mr Poirot** and the couple get out to stretch their legs, **Mr Poirot** hears Arbuthnot and Mary speaking together; Mary says to Debenham "*When it's all over. When it's behind us then.*"

Mr Poirot arrives in Stamboul and checks in at the Tokatlian Hotel. There are three letters and a telegram waiting for him. The telegram informs him that there is a development in the Kasner case and he must return to London. **Mr Poirot** arranges a room on the Simpleton Orient Express, which will leave at nine that evening. In the Hotel restaurant **Mr Poirot** meets up with an old friend **M. Bouc**, director of the Compagnie Internationale des Wagons Lits, who will accompany him on the train.

While eating in the restaurant, **Mr Poirot** takes interest in two men, **Ratchett** and **Hector McQueen**, at a nearby table. **Mr Poirot** is immediately distrustful of **Ratchett**. After **Mr Poirot** finishes his meal he meets **M. Bouc** in the lounge. The concierge enters and tells **Mr Poirot** there are no first class apartments available. Surprised at the full train, he remarks to **Mr Poirot** "All the world elects to travel tonight!" **M. Bouc** arranges for **Mr Poirot** to take the carriage of **Mr. Harris**, a man who has not yet shown up for the train. **Mr Poirot** shares the carriage with **Hector McQueen**-the same young man he saw with **Ratchett** in the restaurant.

The next day **M. Bouc** lunches with **Mr Poirot** While the two men sit and eat, **Mr Poirot** looks around at the other thirteen passengers: a "big, swarthy Italian;" a neat Englishman; a big American, one of the "ugliest old ladies he had ever seen **Princess Dragomiroff**; **Mary Debenham** sitting with two other women; Colonel **Arbuthnot** by himself; a middle-aged Scandinavian woman; an English- looking couple and, lastly, **Hector McQueen** and **Ratchett**. The dining car empties and **Ratchett** comes and sits opposite **Mr Poirot** **Ratchett** tells **Mr Poirot** that he has enemies and that his life is threatened. He offers **Mr Poirot** "big money" to protect him. **Mr Poirot** tells **Ratchett** that he only takes cases that "interest him." **Ratchett** asks **Mr Poirot** why he won't take the case. **Mr Poirot** replies, "I do not like your face."

The character of **Mr Poirot** is set up and detailed in the first three chapters. The personality traits and ticks he displays in these chapters not only color him and make him an incredibly interesting character, but help set up his motivations and detective technique for the rest of the novel. **Mr Poirot** is introduced as the "Belgian stranger" that has some connection with a suicide, a General and the French Army. All very suspicious and left purposefully ambiguous. From the point of view of **Lieutenant Dubosc**, **Mr Poirot** is described as a mysterious, small man "muffled up to the ears of whom nothing was visible but a pink tipped nose and an upward curled moustache." It is only in the first few chapters that **Mr Poirot** is scrutinized from another character's perspective; from then on the reader mainly concentrates on the murder suspects. **Poirot's** moustache is another particularly wonderful detail, especially in Chapter two As he makes pains to keep it out of his soup. The reader immediately knows that **Mr Poirot** is obviously a trained and successful detective; he is short, worrisome and self-conscious. **Mr Poirot** probably does not have a family, as they are never mentioned

and are not on vacation with him, but is a single bachelor that has little interest in women. **Mr Poirot** is not an infallible character, but has insecurities and issues like the rest of the passengers. (James Zemboy , 2008, p.86)

2.4 The Depiction of the British Society through The Novels:

The Moving Finger and Murder on The Orient Express

Reading just some of Agatha Christie detective stories and truthfully made us admiring them all. These detective stories made us addicted to them. **Miss Marple** and **Mr Poirot** become our favourites detectives. Those two detectives are her' most popular great detectives; the secret in those two detectives is that, they come and solve everything at the end of the novel by special intelligence and intellectuality in thinking, which represents order and law. This phenomenon brings and stabilise security into our lives and leaves us with the hope of Justice, even though the main motive of her crime novels is money but themes of these stories differ upon the circumstances of the scenario.

The crimes of Agatha stories are based on the society, on the relationships of these people on their temperaments and on their sensible level of understanding the rules which must be respected and obeyed by the Characters and mainly their temperaments. This is almost the complete picture of the crime stories of Agatha Christie directed by **Miss Marple** and **Mr Poirot**. Agatha Christie is the bestselling author of all time. She is the queen of the best detective stories of all the writers. Her books have sold over two billion copies in the English language and another billion in over 103 foreign languages.

She is famously known as the “Queen of Crime” and is the most important innovative writer in the development of the English detective fiction. As the title of our dissertation indicates, we would like deeply focus and analyse some interesting characteristics of the English society as reflected by of Agatha Christie. Agatha Christie has published over eighty novels and stage plays, many of these featuring one of her main series characters – **Mr Poirot** or **Miss Marple**. Most of her books and short stories have been filmed, her play *The Mousetrap* holds the record for the longest run ever in London and it is still running, in 2006 after more than 20,000 performances.

In 1971 she was granted the title of Dame Commander of the British Empire. It considered one of the most successful women in the world. Her private life was not that happy. Her father died when she was only a child, her first marriage was an unhappy one and was divorced in 1928. However, they had a daughter Rosalind, named after one of Shakespeare's heroines. During The first World War Agatha Christie worked in a hospital and then a pharmacy. This job influenced her, and her detective stories. (Eva Blazkova ,2006 ,p.03)

In 1926 , Agatha Christie was disappeared for eleven days, then she was found in a hotel in Harrogate, she herself later claimed to have suffered amnesia due to a nervous breakdown following the death of her mother and her husband's infidelity. A fictionalised version of the disappearance was recreated in a film Agatha (1971) starring Vanessa Redgrave as Christie and Dustin Hoffman as a journalist who finds her. In 1930 she remarried to Sir Max Mallowan, a British archaeologist, who was fourteen years younger. This marriage was very happy, although even nowadays the relationship between an older woman and a younger man is seen as something very suspicious and unconventional. (Ibid)

In this incident of Marriage, I see her big courage as well as independent spirit and logic thinking. They visited together the Middle East and several of her novels took place there. She died in 1976 at the age of eighty-five and is buried at St. Mary's Churchyard in Cholsey, Oxon. Examining the social aspects of the British society, between the as described in her novels, especially the role and nature of the family ,the role of women and the depiction of the social classes and to compare the social background depicted in Agatha Christie's novels in comparison with her own life incidents, and the history facts and the features of the English society between the First World and The Second World War. In the classical detective story of the "Golden Age" of detective fiction, the typical setting – the English countryside and society which is described it the novels, mainly upper class and upper middle class and also the two main detective characters **Miss Marple** and **Mr. Poirot**. Agatha Christie knew these classes and she depicted very precisely the main features of them – strong sense of possessiveness, deep prejudices and hypocrisy. The role of a woman in the society, and the changing attitude towards women in the first half of the twentieth century. Some women characters depicted in Christie's novels and The picture of a family in Agatha Christie's books. The family is considered a foundation

stone of the society, and the change from the Victorian model of the family to a modern one as of today family and finally the working class: teachers, maids and governesses, their role in Christie's novel and changes in the society relevant to them. (Eva Blazkova ,2006 ,p.03)

Before going through certain detective novels of Agatha, There is one question which links all the detective novels if not the majority of them. The Question is who has done it. This question constitutes the main frame of all Agatha Christie mysteries, where the puzzle itself is the main important element and where the reader gets puzzled even by giving him or her many cues from which the criminal can be traced and identified before the tricky solution is revealed at the end of the novel. Another essential element which is the character of the great detective and the mystery which he or she is solving is the central motive of the detective story.

It is a special technique or method of whodunit, where the crime is committed under impossible and strange conditions a where the victim was found in a room which was at the time of the crime impossible to get in and get out without being notices and seen by the others. Adding to that, Agatha Christie did not follow some distinct rules, where the following topics are not used such as the unemployment, the General Strike of 1926, the Great Depression of the 1930, the rise of European dictatorships and sexual relationships between the characters of the story.

The British countryside is an expression which brings in the mind places away from the stress of large cities. A typical village with a church, full of local people interested in gossips, a typical English gentleman in tweed, large green fields, lakes and woods. Surely our concept of living in the country is also influenced by reading the books of queen of crime, whose stories are very often closely connected with the countryside. What does this typical village of English country look like? We can assume from the description in *The Moving Finger*.

Lymstock had been a place of importance at the time of the Norman Conquest In the twentieth century it was a place of no importance whatsoever. It was three miles from a main road – a little provincial market town with a sweep of moorland rising above it. Little Furze was situated on the road leading up to the moors. It was a prim, low, white house with a sloping Victorian veranda painted a faded green. (*The Moving finger* ,1998, p. 04)

The society living there is also a typical one for Christie's novels, and its description perfectly fits into our image of upper middle class society and living in the country, which is totally different from living in the city. The comparison of habits of people from the city and the ones from the country is often funny, but probably very true. In the *Moving Finger*, the narrator of the story moves from London to a tiny town Lymstock to recover after the accident - a bad flying crash and comes to live there with his sister Joanna, who represents a young modern woman from the city, determined to assimilate, but her trying is influenced by her ideals about living in the Country.

The manners of people from Lymstock are totally unexpected for her. Not only the behaviour what is expected is strange to Joanna, also her looks does not fit here. She is trying hard to assimilate, but because she has always lived in a city, her trying is influenced by fashionable magazines. Her brother makes fun of her and this shows the description of the village life may seem funny, but it holds deep truth inside, the country is less spoiled than a city. In Christie's stories its peace is disturbed by a crime, which is then revealed by a detective who is basically restoring the natural and lawful order of country innocence. It means, that when in *The Moving Finger* the town is taken by surprise by the anonymous letters and later on with the death of one of the ladies from upper middle class, a detective amateur **Miss Marple** appears and solves the mystery.

One thing is noticed In Christie's novels; the nuclear families do not appear very often. However, very frequent are extended families and families without children. The extended families the members act as a close-knit community and can include parents, children, grandparents, cousins, aunts and uncles. The best example of such family can be the Leonides family in *Crooked House*, which is living together in one big house the old **Mr Leonides** with his young wife, his sister **Miss de Haviland** and his two sons from the first marriage with their families:

Miss Marple was the second detective created by Agatha Christie; she appeared for the first time in the novel *The Murder at the Vicarage* in 1930 and then proved her intelligence and knowledge of human characters in another eleven novels and twenty one short stories. She is described as a tall, thin elder lady with pink and wrinkled

face, blue eyes and white hair, always knitting. Her looks is puzzling, and it often misleads people who do not know her, because she is using her spinster stereotype to her advantage. She is living in a small village of St. Mary Mead, and the life there brings her the opportunity to observe every evil trait in human nature. Agatha Christie once said that when creating her, she used some characters of her grandmother's friends and also the grandmother's character itself. She said about her: "She expected the worst of everyone and everything and was with almost frightening accuracy, usually proved right." So **Miss Marple**, drawing parallels between the lifetime stories she witnessed through her life and the crime which she, usually by accident, investigates, and at the end she finds out the truth. Her appearance at the place of the crime is usually explained by one sentence, she is often visiting some of her numerous acquaintances or family friends.

The female detectives were not at all common, in fact Christie's first detective was a well known **Mr. Poirot**, it means a male. He was introduced in her very first detective novel, *The Mysterious Affair at Styles*, which was published in 1920, while **Miss Marple** was created ten years later. The reason may be following the stereotype of a male detective or awareness of not a big success of detective stories with a female one. It is remarkable, that Christie got really tired of **Mr. Poirot** and wanted to get rid of him, but the readers liked him and so she kept on writing about him. Adding to the above, that no similar remarks have been found about **Miss Marple**. In any case, **Mr Poirot** is not an ordinary man: Firstly, he is not English, but Belgian, he is not a hero type of detective, but small, elderly little man; he does not use his muscles, but his "little grey cells". Before his escape to England during the First World War, **Mr Poirot**, a retired Belgian police officer, was a celebrated private detective in Europe. During these years he became acquainted with Arthur Hastings, an Englishman, who would later become his trusted friend and the occasional narrator of his investigations and plays the role of **Dr. Watson**, **Poirot's** appearance is really remarkable; the description of him is given by Hastings himself in *The Mysterious Affair at Styles*;

The Moving Finger writes; and, having writ,

Moves on: nor all thy Piety nor Wit,

Shall lure it back to cancel half a Lin

Nor all thy Tears wash out a Word of it.

(The Moving Finger, 1998, p.7)

Agatha Christie usually sources the titles of her novels from famous quotes of Shakespeare and from the Bible. But this time, she has been inspired differently, for the title of this **Miss Marple** novel. There is no doubt that wickedness exists the most in the human world. One such wicked trait is the desire to make others suffer using fake and anonymous persona. Of course, we know this very well, thanks to the various fake IDs that exist on this site to harass members.

The Moving Finger is one such ugly tactic used, wherein anonymous letters are written to harass people and drive them to desperate measures. This is the theme of this Christie novel. Agatha Christie is one author who needs no introduction. The Queen of Crime is undoubtedly the greatest mystery writer of all times. She is famous for her varied, innovative plots that are difficult to solve. All her crime novels have a deep element of suspense which is retained till the end. We usually get to know the identity of the criminal only in the last few pages of the novel. Christie's most famous characters are the inimitable **Mr Poirot** and **Miss Marple**. (Christie's fan,2017, p.16)

Jerry Burton is an air force pilot injured in a plane crash and to recuperate, he visits the seemingly quiet village of Lymstock to rest. Accompanying him is his sister Joanna, recovering from yet heartbreak. But little do they know that in the village is a *Moving Finger* writer who sends malicious letters to the denizens of Lymstock. As the brother and sister get to know the people of the village better, they realize that most of the village folk have received such ugly letters making cruel allegations. Things take a turn for the worse when Mrs.Symmington commits suicide after receiving one such letter. (Ibid)

A Scotland Yard inspector arrives at the scene and Jerry Burton decides to play detective to find out who the *Moving Finger* writer is. In the course of the detection, Jerry becomes close to Mrs. Symmington's young and clumsy daughter Megan and realizes that he is in love with her, but she refuses to accept him. And in a similar situation is Joanna who falls for the local doctor. (Ibid)

The police fail to make headway and one more death occurs. That's when the vicar's wife decides to call in an expert – not from the police, but from a village St. Mary's Mead. The expert is none other than the sweet old lady **Miss Jane Marple**. The rest of the story is about how **Miss Marple** along with Jerry unravels the case of

the *Moving Finger* and brings the culprit to the novel. As the novel progresses, we realize that the suspect is not one, but could be any one. The novel moves towards a gripping climax before we uncover the *Moving Finger* writer. (Christie's fan, 2017, p.20)

As usual, Christie's fills her characters with life and you think with them and feel for them as the story proceeds. Particularly, the characters of Megan, Emily, Aimee Griffith and the Vicar's wife are particularly striking. Hence, the suspense element is well maintained through the novel. At every stage, Christie throws clues around and makes us not only guess, but also change our guesses. Christie has a very subtle and underplayed sense of humour, which is evident in many of her novels. This is one of the best novels, where her sense of humour comes to play. Her sense of humour is not in actions, but in words and descriptions, especially when we reach the ending phase, Christie throws a bomb shell and makes the reader wondering what is going to happen. (Asmita Bajaj, 2015)

Usually, in all **Marple** novels, she is the main character, but this novel is unique, because Jerry Burton is the lead character and **Miss Marple** comes very late into the novel and plays a supporting role, where it shows clearly the woman and man are complementary Characters and where each character is always in need to the other. And no one is needless to the other. In this novel the narrator speaks in the third person, focusing on the thoughts and actions of **Mr Poirot**. The narrator is fairly objective in her observations, but the text is peppered with juicy, subjective details of each character. All observations seem to be consistent with **Mr Poirot**, what the narrator thinks is the same as **Mr Poirot**. There is one instance that first person is used. In Chapter 3, Part three, there is a brief moment where the reader is privy to the comical thoughts of **M.Bouc** and **Dr.Constantine**. (Ibid)

The novel presents a strict class structure in most Christie's novels and especially in *Murder on The Orient Express*. Class not only represents one's financial well being, but emotional. The servants are much weaker characters than then the non working-class passengers. **Hildegarde Schmidt**, **Greta Ohlsson**, Antonio **Foscanelli** and, eventually **Mary Debenham** all break into tears by the novel's end. None of the other characters get so upset about the situation, perhaps because they do not have to. If they loose their jobs, it is not such a big deal, as they are independently wealthy and most are not required to work. **Mary Debenham** even tells **Mr Poirot** she does not

tell people she was associated with the **Armstrongs** because she is worried about securing other jobs. Although the cabin is made up of "many different classes and nationalities," it is strictly divided into working class and aristocratic passengers.

One of the greatest motifs in *Murder On the Orient Express* is that of identity. In the first two sections of the book, the passenger's identities are assumed to be correct, but in the third section the real identities of the passengers are revealed. The motif adds to the surprise of the book. As **Mr Poirot** admits, there are no standard ways of investigating this case, so he and the reader are forced to first accept the evidence as the passengers as truth. There is no way to see if they are lying or not. Most of the passengers tell the truth about their names, but not their professions or association with the **Armstrong** family. Countess **Andrenyi** attempts to smudge and change her name, **Heleana** to **Eleana**, and Linda Arden makes up an entirely fictitious character to play while on board the train.

Ratchett becomes the symbol of pure evil in the novel. From the minute **Mr Poirot** sees **Ratchett** in the hotel restaurant, he knows that he is a bad man. **Mr Poirot** describes **Ratchett** as a "wild animal" and tells **M. Bouc** that when **Ratchett** passed "he could not rid himself of the evil that had passed me by very close." To the **Armstrongs**, **Ratchett** is evil as well. In the evidence gathering stage, when Poirot tells each of them about the crime and **Ratchett's** involvement, all of the passengers are outraged.

The name **Ratchett** becomes synonymous with evil and terror. The close association of **Ratchett** and evil is purposeful, and Christie wants the reader to have no sympathy for this man. Whereas, **Daisy Armstrong** is symbolic of goodness and innocence. The three-year-old child, kidnapped and brutally murdered by an evil man for money, is the picture of purity. When each of the passengers speaks of the **Armstrong** case or specifically of **Daisy**, they can hardly contain their grief and anger that such a young, perfect life was taken. It is the duty of the **Armstrong** family to defend the good and murder evil, and it is their duty to defend Daisy and other young children like her by killing **Ratchett**. (Asmita Bajaj, 2015)

Food is a symbol of society, sophistication and calm. **M. Bouc**, **Dr. Constantine** and Poirot always sit down at meals after every part of the investigation. Even after

just having viewed **Ratchett's** dead, bloodied body, Constantine and **Poirot** go to the dining car and eat a full meal with **M. Bouc**. While eating his lunch, **Poirot** considers the case. When he is finished, he tells **M. Bouc** and Constantine that he knows **Ratchett's** true identity. (Ibid)

Christie is careful never to leave out a meal, where and when **MrPoirot** is eating. In a time of great disorder and panic, food and the process of eating is ordered and sophisticated.**Mr Hercule Poirot** is a brilliant Detective and presents Justice and Order.**M. Bouc** : Ex helper to Mr Poirot and presents the comic side of the novel and presents the Comic side of life too.**Dr. Constantine** is a Doctor and presents the truth since he confirms the murder time and Heath in general. **Mary Debenham** is an organised lady and makes **Mr Poirot** suspicious of her since she leads to many conversations.**Mrs. Hubbard** presents the first class since she is an actress and does life pauses in the train. (Sparknotes.com)

In this Novel the narrator speaks in the third person, stressing on the thoughts and actions of **Mr Poirot**. The narrator is fairly objective in her observations, but the text is peppered with juicy, subjective details of each character. All observations seem to be consistent with **Mr Poirot**, what the narrator thinks is the same as **Mr Poirot**. There is one instance that first person is used. In Chapter 3, Part three, there is a brief moment where the reader is privy to the comical thoughts of **M.Bouc** and **Dr.Constantine**.

In this novel, Christie is featuring **Miss Jane Marple**. Through an inferior detective mystery, the strength of the novel doesn't rest on the quality of the riddle, but rather the way in which Christie serves to challenge patriarchal prescriptions of gender normatively through the narrative. Christie uses the narrative to expose the prejudices and stereotypes linked with patriarchal custom, and though the narrative may leave the reader unsatisfied as far as the 'mystery' aspect goes, the construction of the characters and plot allow for a progressive feminist reading, which more than compensates for any perceived shortcomings. The novel presents; Class, Wealth, Poverty, Crime and back to Order. (Ibid)

2.5 The Whodonnit Method in *The Moving Finger* and *Murder On The Orient Express*

The whodunit or whodunit is from the English dictionary; who has done it? Or who did it? Has become synonymous with the classic enigma novel of the early twentieth century, also called novel problem or novel game. This novel of detection is a complex form of the detective novel in which the structure of the enigma and its resolution are the predominant factors. During the narrative, clues are provided to the reader who is asked to infer the identity of the criminal before the solution is revealed in the last pages. The investigation is frequently conducted by a more or less eccentric amateur detective, by a semi-professional detective, or even by an official police inspector. The novel *Murder on the Orient Express* is a particular form of **whodunit** and refers to an enigma in which the victim was killed or assaulted in an apparently impenetrable premise where the guilty person escaped irrationally. In principle, the reader must have the same clues as the investigator and therefore the same chances as him to solve the enigma, the main interest of this kind of novels being able to achieve before the hero of the story. Whereas in the *Moving Finger* the Whodonnit is a bit different since **Miss Marple** starts investigating on who is sending those killing poisonous letters which goes on the same way; **Whodonnit** till **Miss Marple** discovers him before the end of the Novel.

Conclusion

Talking about Agatha Christie is talking of a legendary in detective crimes. She was one of the World most famous writers. Her crime and detective stories were famous due to her clever plots. Agatha Christie obtained a great place to be called the queen of crime. Agatha Christie was born in Devon, England in 1890 as the daughter of a British army captain. During the First World War she worked in a hospital as a nurse. Later on she got a job in a pharmacy. This influenced many of her crime stories because some of her victims were poisoned. Her second marriage helped her to write the novel "*Death on the Nile*" in the Middle East and "*Murder on the Orient express*" in Turkey. She died in 1976, leaving more than 60 novels and 150 short stories and 16 plays and many of her books turned to be successful movies. All in all, Agatha Christie was simply a legendary who really succeeded in depicting the English woman successfully.

General Conclusion

General Conclusion

To sum up, it is evident to many critics that the changes in the English society in selected novels of Agatha Christie in comparison with historical information. Agatha Christie was a brilliant and well known crime fiction author and a remarkable woman and as her books are amongst our most favourite ones. We would like to pay our great respect to her work. In the introduction we shortly presented the life of the “queen of the crime” and discussed some characteristic features of selected Christies’ novels setting, famous detectives and typical classes which she was writing about. We also examined the changing position of women in the society, the picture of the family and also the role of servants in her novels.

To pay great respect to Agatha Christie was also one aim of our dissertation, we admire her as an accomplished woman and we wanted to show that although her works are considered a light genre literature, they can hide many unwritten connection between them and reality. The popularity of her books derives from human longing for better world, rightful, fair and unspoiled. And so are her stories: the crime is always solved by the end, the clever detective always finds the truth and there is always a punishment for the culprit. The world returns afterwards into just and innocent order, as it was before the crime. And this is the world, where everyone would love to live. After our expended study, as entitled above, we suggest the following to be as areas of research:

- 1-**The impact of woman writing in the variety of English literature genre after the
Second World War
- 2-**The role of woman writing in evolution of political studies and woman rights.
- 3-**The influence of literary challenge of British woman thinking after
the First World War.
- 4-**The impact of Feminism on the British Aristocratic class in 20 century.

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Abstract

The Twentieth Century witnessed dramatic changes in women's social, educational, economic and political positions, especially for women of the middle and upper class, due to the expansion of women's education. Therefore, getting the right to vote, going to schools was a matter of self-esteem for the majority. Education empowered women to come out of the ordinary, male patriarchy, and by that, women to become more self-sufficient and independent. Adding to that, Feminism protesting at the beginning of the 20th Century became a new weapon of rebellion against male oppression and aggression. This movement called feminism participated in getting women civil and social rights. Hence the aim of this study is to identify, investigate and depict the changing position of the British woman in society in the 20th Century and to know the sources of these dynamic changes across time. This research is mainly descriptive and analytical. Moreover, the present research demonstrates and depicts the position of British woman through Agatha Christie's characterisations scoping: *The Moving Finger* and *Murder On the Orient Express* novels.

Key words: voting rights, voting, women's property rights, ideology, right of expression, doctrine, patriarchy, oppression, aggression, woman, feminism

Résumé

Le vingtième siècle a connu des changements dramatiques dans les positions sociales, éducatives, économiques et politiques des femmes, en particulier pour les femmes de la classe moyenne et supérieure, en raison de l'expansion de l'éducation des femmes. Par conséquent, obtenir le droit de vote, aller à l'école était une question d'estime de soi pour la majorité. L'éducation a permis aux femmes de sortir de l'ordinaire, le patriarcat masculin, et par là, les femmes à devenir plus autonomes et autonomes. Ajoutant à cela, le féminisme protestant au début du 20^{ème} siècle est devenu une nouvelle arme de rébellion contre l'oppression et l'agression des hommes. Ce mouvement a appelé le féminisme participant à l'obtention des droits civils et sociaux des femmes. Voici le but de cette étude est d'identifier, d'enquêter et de dépeindre l'évolution de la position de la femme Britannique dans la société au 20^{ème} siècle et de connaître les sources de ces changements dynamiques à travers le temps. Cette recherche est principalement descriptive et analytique. De plus, la présente recherche démontre et illustre la position de la femme britannique à travers les caractérisations de la portée Agatha Christie: *Le Moving Finger* et le *crime de l'Orient Express* romans

Les mots clés : le droit de vote, le vote, Droits de propriété des femmes, l'idéologie, Le droit d'expression, doctrine, patriarcat, oppression, agression, femme, féminisme

ملخص

على مدار التاريخ تغيرت النظرة للمرأة بشكل هائل تماشياً مع الأيديولوجية السائدة من حين لآخر ، حيث نتج هذا عن التحديات التي تواجه المرأة في كل مرة رغم أنها وفقت إلى حد كبير في تخطي الكثير من الصعاب من خلال استفادتها من تجربة الحريين العالميتين الأولى والثانية . إذ واجهت المرأة العديد من العقبات والحواجز والمشاكل بأذلة من أجل ذلك جهوداً وقوى لا يستهان بها لتصبح عنصراً لا يمكن الاستغناء عنه في المجتمع فتمثلت هذه الصورة الحقيقية لا يتم إلا من خلال تعبير المرأة عن ذاتها و التعبير عن واقعها عن طريق الكتابة عن الظروف التي عاشتها المرأة بصفة عامة و المرأة البريطانية بصفة خاصة وأكثر تحديداً في القرن العشرين. ومثلت المرأة كيانات مختلفة من خلال الكتابات الأدبية أين كان دورها هو دعم الرجال في المهام الدينية والسياسية في المجتمع ومن ثم تحولت إلى لعب أدوار أكثر نشاطاً في الأدب البريطاني خلال الحرب العالمية الأولى والثانية . فبحلول نهاية القرن التاسع عشر وبداية القرن العشرين، مرت المرأة بجوانب مختلفة من المعاناة جسدياً ومعنوياً واجتماعياً. وقد تم تصوير هذه المعاناة من خلال الأعمال الأدبية في ذلك الوقت أين صور الأدب أشكال التهميش والمعاناة، ففي البداية كانت الحق في التصويت و الانتخاب إعطاء حقوق الملكية للمرأة ومن ثم تطورت هذه المطالب إلى الحق في التصويت و الانتخاب

الكلمات المفتاحية : الحق في التصويت، الانتخاب، حقوق الملكية للمرأة، الأيديولوجية، التعبير عن الذات
الأبوية ، الظلم ، العدوان ، المرأة ، النسوية العقيدة،