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### RESEARCH ARTICLE

#### Postmodern Feminism in Nadine Gordimer's Novel *The Pickup*

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#### Abstract

This paper will concentrate on showing how Postmodern Feminism is employed in Nadine Gordimer's novel *The Pickup*; in an attempt to clarify how this particular use of Postmodern Feminism gave the characters in the book equal representation between male and female, exposing that both are human with prior backgrounds that affect both their actions and their reactions. They aren't opposites nor are they alike, but each one compliments the other, and together they formulate and present Postmodern Feminism. The attitude of the main female depicted character (Julie) is no longer governed by society and man, she does not judge anyone and does not want to be judged; actions belong only to her stemming mainly from a human need to be free of judgments and constraints of social or mental mounds. As well the male depicted character (Abdu) is not portrayed as the dominating male, nor is he the ignorant Arab/ eastern man, he is also facing the contradictions and the hypocrisy of the society, and he has dreams and wants to catch them.

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#### Introduction:-

Over the most recent twenty years, it has been brought about the most earth-shattering examination concerning postmodern feminism. To address the various inquiries regarding various fields, this original method has been utilised (Singer, 2013). The Postmodern Feminism must be taken care of under the focal point to comprehend the topics of Gordimer's epic. As a coherent advancement of postmodern hypothesis, Postmodern Feminists have based on the thoughts of Foucault, de Beauvoir, just as Derrida and Lacan. While there is much variety in postmodern feminism, there is some shared conviction. Postmodern Feminists acknowledge the male/female parallel as primary sorting power in our general public. Following Simone de Beauvoir, they consider female to be having been thrown into the job of the other. They scrutinised the structure of society and the overwhelming request, particularly in its man-centric viewpoints. Numerous Postmodern women's activists, be that as it may, dismiss the women's activist mark, since anything that closures with an "ism" mirror an essentialist origination. Postmodern feminism is a definitive acceptor of assorted variety. Different facts, various jobs, many truths are a piece of its core interest (Sandoval, 2013).

Postmodern feminism has rejuvenated feminism by addressing numerous suspicions that were already unexamined. Then again one of the most reoccurring reactions of Postmodern Feminism, and Postmodernism, as a rule, is its illogical composition. There is distress of the fundamental nature of ladies, of single direction to be a lady." Post auxiliary feminism offers a helpful way of thinking for assorted variety in feminism because of its acknowledgement of various certainties and dismissal of essentialism." (Olson 2019). Postmodernists dismiss straight development in their composition. Taking into account that Postmodernist reject essentialist, it very well may be comprehended that

there is an undeniable absence of fundamental comprehension among conventionalists and Postmodern Feminism reflected in these reactions. Additionally, what should be remembered when perusing Postmodern Feminism, in Gordimer's epic or some other novel containing Postmodern Feminism, is that it plans to destruct any direct, syntonically ordinary and clear discourse or potentially to compose are which is ordinarily seen as a feature of the publicity of the overwhelming request, separating them the phonetic power structure is a significant piece of debilitating that control. Thus allegations of elitisms can be levelled at the Postmodern Feminism all in all. Commentators are persuaded that unmarried couple of scholastics can take an interest or appreciate on the grounds that the language is so thick, and that "genuine" women's activists address issues of political, mental and social import (Sim, 2012).

Gordimer offers the opportunity to the peruse to adapt to the characters as much as she gives her characters the chance to be reasonable in their depicted lives where there is no restraint for anybody, what the creator utilises here is inverse to some other type of Feminism than Postmodern Feminism. So truth be told, being disorganised is the Postmodern Feministic method for presenting change and in this manner offering new implications and that is the thing that Gordimer did in her novel, when she communicates the two sentiments of him and her in equivalent type of portrayal, there are unexplainable scenes of tumult and unexplainable activities, just as unanswered inquiries that from the start perusing are plenteous, yet upon further increasingly engaged understanding it turns out to be very clear that in her novel Gordimer has no goal to offer any responses (Kamayanti, 2013).

### **Radicalism:**

In contrast with Post Feminism, Radical feminism has concentrated on how profoundly dug in the male/female division is in the public arena. Focusing on how ladies have been abused and victimised in all regions and their mistreatment is essential. Their center has been to detail how the male commanded society has constrained ladies into abusive sex jobs and has utilised ladies' sexuality for male benefit. Radical women's activist recommendations for change incorporate making lady just networks. Analysis of radical feminism include that it recommends that people are two separate species with nothing in like manner and that it romanticises ladies and communications between ladies. Julia Kristeva rejects that the natural man and the organic lady are related to the "manly" and "ladylike" separately. To demand that individuals are distinctive as a result of their life structures is to drive the two people into a rigid structure. Julia Kristeva transparently acknowledges the name of women's activist, yet will not say there is a "lady's point of view" (O'Brien & Tung, 2012).

Kristeva considers the ladies as supplementary like the issues of different gatherings avoided from the prevailing: Jews, gay people, racial and ethnic minorities. Like other postmodern women's activists, the woman saw the utilisation of language is essential. According to her view, direct, intelligent "ordinary" composing was subdued, and composing that underscored musicality and sound and was syntonically irrational was unrepressed. Clearly Gordimer utilises postmodern feminism in *The Pickup* which is unequivocally overwhelmed by auxiliary parallels and mirroring, just as paired resistances which uncover the avoidance of having one regular gathering or individual and introducing no suppression for both of the heroes by the other. The story happens in two fundamentally various settings, perfectly partitioning the novel into two practically even parts, and it creates between two profoundly different individuals, every one of whom is by all accounts a kind of split character him/herself. Their relationship resembles a trial establishment in research center testing the response of two restricting components. In *The Pickup*, this procedure of proportional self-definition through distinction happens on a few unique levels which are interlaced in the literary entirety (Shildrick, 2015).

### **Julie & Abdu's dis-agreement:**

The development of the unrepressed, free female character is depicted in Julie Summers, the female hero; it is through her that Gordimer presents what a Postmodern Feminist is: Julie is the girl of rich white working-class guardians (in the meantime separated) in contemporary Johannesburg (234). She has, in any case, at an early stage, separated herself from this middle-class foundation. She lives in a once in the past dark piece of town, drives an old recycled vehicle, works for a stone & move out from the organisation and invests her relaxation energy with a multiracial and liberal friend network, the alleged "Table" (23) at the L.A. /EL AY Café, this lady is depicted to give and take precisely what she needs, she satisfies herself without damage to anybody. The story starts when her vehicle stalls and she begins a relationship with Abdu, the repairman at her carport. Julie's unexplainable fascination towards Abdu and any further advancement of sentiments between them are identified with the essential impulses of male and female coming from a sense incredible. This can be determined with Sartre who said that presence goes before substance, "pith" importance concerning belongings, isn't prearranged through Divinity, and yet a guy's ruse.

There is no extreme power before influence, which means somewhat they compensate aimed at ourselves they come, by this means, the good and bad fluctuate starting with one individual then onto the next. In the existentialist perspective on Sartre, we are sans altogether to settle on our own decisions and make our implications. Whenever we don't acknowledge our essential opportunity, we are committing fraud of our through and through freedom, and Julie was taking that opportunity when practicing her human right since she comprehended that there isn't one structure worthy type of truth however in certainty there is continuously a by and by accepted fact that one acknowledges and follows up on or inclines toward the most, yet so as to be Postmodern(as Julie is) it is an unquestionable requirement to recognised that others have different sentiments and not constrain them to value one's own decisions. Experts of Sartre's view scrutinised the spot's cultural desires in person's lives. (Susan, 2010). Do we extremely all have the total opportunity or does each activity we make must be disclosed to and made a decision by others?

Abdu, whose real name is Ibrahim, ends up being an unlawful outsider (with a degree in financial aspects) from an undefined Arab nation; he has incredible reverence for the free enterprise universe of Julie's dad, this is a noteworthy distinction among him and her, she needs to live without the entanglements of having a place with a specific raised class, while he then again aches to acknowledged by such a tip-top gathering. Whenever Abdu/Ibrahim is identified by the specialists, Julie (reluctantly) attempts to utilise her family associations yet can't turn away his removal. In unconstrained, yet substantial goals and against his underlying opposition, she chooses to go with him to his home, which is unexplainable of her since they haven't known each other for that long. Here beginnings the second piece of the novel, this piece of the novel is set in a little Arabian town presumably someplace in Northern Africa (Craib, 2014).

Ibrahim promptly starts to reapply for migration into any of the western states - Australia, New Zealand, and America - while Julie, incredibly and the perusers, rapidly discovers her place in the new surroundings which are the whole inverse to what she has been utilised to in her life, this appears to be to some degree unreasonable on the grounds that she is out of her a player on the planet but appears to locate her home where she is seen as the outsider, while in her very own dad's house she used to feel strange when she gets incorporated into Ibrahim's family and finds a practically mysterious partiality to the desert.; maybe the crudeness of his country acknowledges her should be necessarily required more than her dad's socialised world that needed her just to be kept and checked to need clarification for her activities. This is additionally valid for a further part of the social contrasts inside the novel, which is inexactly associated with the monetary domain: the job of the family (Cosgrove, 2003).

### **Julie's Perspective:**

In Julie's eyes, the family is a relic from times past, a component of middle-class philosophy that she wishes to desert and whose reality, portrayed by separation and infidelity, uncovered it as a trick. In her condition "The Table" for her, with the liberal and dynamic system of companions at the L.A/EL-AY Café, enhanced by intermittent sexual connections, adequately fulfils her longing for the network. To Julie, the 'outsider' Abdu, without family and companions in a remote nation, some way or another mirrors her very own optimal of freedom, while Abdu himself, who purposely remains at the edge of "The Table", respects this 'autonomy' as lack and can't comprehend why Julie avoids contact with her folks. Back in the place where he grew up, he apathetically acknowledges a considerable lot of the general obligations in his family, without, in any case, ultimately relating to it. Julie, then again, in the wake of having been acknowledged into the ladies' group of friends, impeccably satisfies the job of social harmoniser that may have been anticipated from a neighborhood lady, yet joins her joint coordination with a solid feeling of self-assurance and activity simultaneously she progressively estranges herself from Ibrahim, Gordimer builds up the possibility of an autonomous presence and the type of definite separation for Julie where she picks what suites her best originating from Julie's comprehension of opportunity and a particular choice; she has a place and be a piece of this general public, she settles on decisions, and she lives as per her needs and needs. Subsequently, when Abdu at long last gets a grant to move into the United States, Julie, in another last-minute clear choice, won't tag along and that demonstrates the peruser that she comprehends when to be driven and when to lead herself. Hence, concerning the family connection, the novel again pursues the clamorous basic model as every hero appears to incline toward the other's family structures to his/her own. In any case, Gordimer effectively ceases from exhibiting a straightforward oppositional switch. Instead of having two opposing ideas basically change position, she settles on hybridity in which the two heroes unpretentiously improve their particular others' (ideal) family models with components of their (essentially reprimanded) possess. Julie adds to the customary female solidarity in the Arabic male-centric family her western feeling of self-assurance. Abdu then again, who is eager to postpone family benefits and intending to leave his family, in any case, holds the vision of bringing his mom when he will have 'made it' in

the 'brilliant West'. In this manner, unmistakably the intercultural romantic tale of Julie and Abdu/Ibrahim plainly works as a site of distinction and paired resistances, a place at which each position and character picks up lucidity and shape through its/his/her showdown with huge Others which serves to explain the utilisation of Postmodern Feminism similarly displaying the two primary characters with no sex separations, drawing them into an image, both confronting each other ultimately, as though each is facing a mirror, possibly to locate that regardless of whether both are fundamentally similar they are by the by various (Morley & MacFarlane, 2012).

Aside from race and class, the talk of sex likewise moves toward becoming destabilised throughout the story. The novel's earliest reference point delineates a circumstance of sexual separation that likely could be run of the mill for a significant number of the alleged socialised nations: a lady causing a car influx when her vehicle stalls. Her circumstance and motion of vulnerability are replied by misanthrope swearing and horn-blowing from the encompassing men. "Grouped predators cycle a slaughter", those are the primary expressions of the novel (Levine-Rasky, 2011). Whenever Julie, the person in question, is, at last, get her vehicle off the street, it is by several dark men. However, Gordimer quickly checks any propensity of cultural romanticising now, because they are appeared towards enabling Julie to be ready for absolutely financial explanations: "for a hand-out!"

In the event that the power relations among people are unmistakably man-centric in this occasion, in the relationship between Julie & Abdu, which is the all the more astounding as this, negates the stereotyped desires for an intercultural association with an Arabic-Islamic man. It is Julie who 'gets' Abdu, welcomes him for an espresso in the EL-AY Café and starts their first sexual contact. Obviously, this has to do with their diverse monetary and social positions (as has Julie's next endeavour to pick up help for her darling from her persuasive companions); however current sexual orientation jobs are plainly addressed in this relationship (Reilly, 2011).

This deconstruction of a man-centric chain of command, be that as it may, does not bring about a fundamental reversal of customary power-structures (similar to the case in the gravely coordinated subplot of the gynecologist Archie Summer's allegation of lewd behaviour). Julie is as aware of her favored status as she is mindful so as not to seem belittling towards her accomplice, and Abdu shuns vain machismo, but on the other hand, is reluctant to hazard surrendering his masculine confidence. Each adjusts to, yet neither rules the other. The inspirations for this collective resistance might be clarified as an amusing touch of Gordimer's the place Julie (in any event) mostly utilises Abdu for the delight of her exoticism and the self-affirmation of her enemy of middle-class progressivism, while Abdu obviously wants to exploit her social contacts and cash (Singer, 2013).

### **Islamic Influence:**

The more the couple goes under the impact of the Arabic-Islamic world, the more they adjust to a man-centric world view. Ibrahim nom de plume Abdu, obviously, is by all accounts substantially more eager to acknowledge these new (or rather: old) sexual orientation relations; however Julie - keeping in mind the outside culture - is additionally shockingly arranged to conform to his and his family's desires in this regard: she agrees to marriage (107) and adjusts her dress to eastern models (115). In any case, again, control relations are not turned around, and Abdu, for instance, opposes his family's desire that Julie should wear a scarf (123). (It is telling that Abdu is unflinching in this point, while Julie deliberately covers her face to secure herself against the rich (163) or during her adventure into the desert (207). Along these lines, while the changing social system unmistakably makes for a progressive move in sex relations among Julie and Abdu/Ibrahim, control structures are a long way from being transparent in either setting where there isn't one dominator and another ruled. Additionally it is striking that in spite of the fact that the delineation of Arabic-Islamic culture in this regard is undoubted as a male-centric culture, it is evident that in Ibrahim's family it is less the dad than the all-swarming "nearness" (121) of the mother that lives over the representative request of the family, and she is the chief (an indicate Feminism). The very isolation of people in this culture makes a space of female solidarity and office, that in Gordimer's Arabian nation is by all accounts less restricted than is typically expected for Islamic societies all in all (Wise et al., 2002).

One of the focal subjects of Gordimer's *The Pickup* is personality. The two heroes' characters are tricky, either suspicious or questioned, either independent from anyone else or by others. The issue presents itself most clearly on account of Abdu, or Ibrahim ibn Musa. Which of two is his 'genuine' name? Obviously, 'Abdu' is just the assumed name as he takes on as an illicit worker in South Africa, a pretended character before facade to deceive the State [25, 34]. Julie additionally characterises herself contrary to the way of life of her past. She discovers her very own personality through radical distinction from the middle-class universe of her folks, making herself a 'home' instead in the informal organisation of liberal companions at the EL-AY Café. Or on the other hand, so as she thinks about

it. The images of her dad's Rover and the costly bag both show that her break with the advantage of her past may really be just another kind of extravagance she can bear (Susan, 2010).

Notwithstanding when she 'grabs' Abdu, one nearly presumes her to do as such (at any rate to a limited extent) to demonstrate (in any event to herself) how far she is away from her folks' everyday life. Abdu is the huge other of the world she originates from and disdains. Thus she utilises his distinction to characterise herself. "[I]t is she who is searching for herself reflected in those eyes" (129). Abdu/Ibrahim's very own frame of mind towards the subject of character is an alternate one inside and out. Like love, style for him is a kind of extravagance just the favored can manage. Reluctant to acknowledge the job that his family and custom credit to him, he makes himself no one worth mentioning in his very own way of life and he stays so in those western expresses that incomprehensibly concur with him in the dismissal of his oriental I. Be that as it may, in the event that they are not willing to take and esteem him for what he is, nor are they willing to allow him the likelihood to progress toward becoming what he might want to be when he has neither history nor a spot wherein he can stay his personality (Crowder, 2016).

However, once Julie has gotten the other, it can't be contained in its contrastive capacity. As Abdu ends up sympathising with a considerable lot of the estimations of her folks, Julie is progressively compelled to surrender her perfect (deceptive) qualification between 'Us' ("The Table") and 'Them' (the guardians). The more she loses her feeling of apparent contrasts, the more she is prepared to turn out to be indeed "open to experiences" (10), as the liberal motto at "The Table" goes. What's more, with her final choice to go with Abdu to the place where he grew up, again she faces the other to get some answers concerning herself and in doing that she is conceding that she can gain from the other how she can pick and acknowledge what is reasonable for her. At the point when under the eyes of local people at the air terminal regardless she sees herself "as odd to herself as she was to them: she was what they saw" (117). In any case, through her contacts with the oriental ladies, she positions herself increasingly more inside their way of life. Simultaneously (as the inexorably contrastive movements of account point of view in the other 50% of the novel show), she estranges herself from Abdu/Ibrahim, who attempts to characterise himself unequivocally through his separation to that culture. Be that as it may, even this isn't the last advance in her improvement. (Still, her extravagance bag figures unmistakably as a changeless update that her new experience may undoubtedly stay only a scene (Orme, 2003).

Julie's last advance towards her 'actual' personality, in any case, can't be depicted as far as either the imaginary or the symbolic alone. It is activated by her experiences with the desert, a definitive heavenly, the part of the bargain space, and perhaps demise. She step by step makes there what could be called 'a room of her own' at the fringe of the cultivated world, reminiscent of Virginia Woolf's *A Room of One's Own* (1929) which created and upgrade solid female reasonableness and analysis. *A Room of One's Own* turned into a significant base of women's activist artistic interpretation. Virginia Woolf contends that the male ruled thoughts of the man-centric culture kept ladies from understanding their imagination and genuine potential, which is the thing that Julie caught in the game. In any case, to have her very own room, not to mention a calm place or a sound-confirmation room, was impossible, except if her folks were uncommonly rich or honourable, even up to the start of the nineteenth century. Such material troubles were impressive; yet much more awful was the irrelevant. The apathy of the world which Keats and Flaubert and other men of virtuoso have found so difficult to manage was for her situation, not lack of interest but rather an antagonistic vibe. (52) In moving toward this thought of individual recognition, that is similar to Lacan's register of the Real, Julie, at last, appears to discover importance in her life (Tseris, 2015).

This significance has its root in the oblivious (for Lacan "the talk of the other"), and it suitably shows itself in a fantasy - a fantasy in green (cf. 173). Even though Julie at first does not comprehend this vision (and Abdu confuses it totally), it all of a sudden increases meaning when she, at last, gets an opportunity to bring a crash into the desert. Interested by seeing a rice estate in the desert, she deciphers her fantasy as needs are and choose to develop the land. Utilising another amusing spot of Post modernistic different substances the peruser understands that Julie's imagination of a rice estate in the desert depends on a disguise venture for an arms-sneaking business, and then again there are Abdu's prospects in the States which appear anything besides encouraging and it is in through this realistic(happens, all things considered) incongruity - which is repetitive in the novel - that the equivalent portrayal expected in Postmodern Feminism is explained the most when the peruser comprehends that they are equal people attempting to experience life as well as can be expected (Sharp, 2015).

**Conclusion:-**

At last, and coming from the comprehension of Postmodern Feminism in *The Pickup* by Nadine Gordimer it is a legitimate whole up to state that the two heroes are mirroring one another, and additionally various appearances of a similar coin; and what they were introducing isn't two unique philosophies, the two of them exhibited disordered presences, inside them just as outside of themselves, so it is somewhat that they were looking for a superior acknowledgement of themselves and an excellent comprehension of others. Gordimer presented Postmodern Feminism as an essential acknowledgement of having contrasts that don't depend just on sexual orientation issues, only as depicting how there is no dominator's job, and there is nobody ruled. With respect to whether any of them genuinely discovers their 'actual' personality remains eventually open - not to say flawed, on the grounds that again Gordimer is attempting to present reality through their characters, and in Postmodernism the truth is not final nor ever unmistakable.

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