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# Problematization for Objectification: Sex and Woman in Amis' Novel "The Pregnant Widow"

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**Abstract**—Objectification is a significant sign in postmodern literature. Martin Amis objectifies the identities of his characters through technical problematization of the social norms, namely, the established norms of sex and woman. However, this idea of objectification was not fully taken into account in Amis' novel *The Pregnant Widow*, and there has been little debate about it in terms of identity formation. Thus, the purpose of the present study is to investigate how this technique of problematization manifests itself as a vital tool of objectification in Amis' novel. Relying on Michel Foucault's conception of problematization, this study examines the idea of problematization of sex and woman which becomes an important idea that the protagonist Scheherazade FF manipulates to realize herself and to achieve her own identity. The paper reveals a conclusion in which the problematization of sex and woman can be instrumental in objectifying self and re-affirming subjectivity as in Scheherazade.

**Index Terms**—Amis, Foucault, Problematization, *The Pregnant Widow*.

## I. INTRODUCTION

Problematization, as a prominent genre in modern age literature, examines the violation of the common patterns of literature to disseminate new discourses by which the literary texts tend to re-shape personality. Martin Amis' modern endeavors of problematizing cultural and literary standards have not missed this domain of study. Problematization in Martin Amis' novels is not only a mere violation of the established standards of society; rather, it can be viewed as a technical procedure in which identity is mirrored. However, Amis' problematized fictions have not broadly reverberated in the domain of identity construction, and a little concern is given to their employment of problematization that brings valuable inquiries about the character studies. The present study is an attempt to bridge this gap in the field of literary analysis by investigating how problematization manifests

itself as a means of actualizing self and constructing identity. One of the fundamental objectives of the present study is conducted in this chapter by answering its question of how does problematization manifests itself as a strategic means of constructing counter-discourses in light of Foucault's viewpoint of objectification? The study plans to investigate the role played by problematization as a remarkable strategy employed to transgress the familiar social discourses in accordance with Foucault's theory and conception of transgression. Further, the approach to this study begins with a practical analysis of the selected novel under Foucault's theory of transgression and his origination of problematization to read the social transgression in the selected novels. The contribution of the Foucauldian problematization suggests raising some questions around certain traditional concepts to de-familiarize them and then enabling transgression to make its way on these concepts. In light of Foucauldian theory of transgression, the idea of identity formation can be grounded in the process of problematization to re-frame the character of the modern man as a "New Man" in Amis' selected novels. Consequently, the chapter provides a fresh understanding of Amis' novels in terms of Foucauldian theory of transgression and his conception of problematization.

## II. FOUCAULT'S CONCEPTION OF PROBLEMATIZATION

Michel Foucault affords the concept of problematization a worthy position in his work of philosophy. In his essay *On the Genealogy of Ethics: An overview of work in progress* (1984), he argues that his primary concern is not presenting a plain "history of solutions" but rather performing a thought of a "genealogy of problems" (356). Furthermore, in his introduction of *The History of Sexuality* (1990), Foucault claims that his task was "to substitute history of ethical problematizations based on practices of the self" (13). Thus, Foucault portrays problems as a major theme of his work considering that all methods of thought are exhibiting reactions to problems.

On the other hand, the act of objectification, for Foucault, can only occur by a re-evaluation of problems toward which we have to react. Objectification is an act of response to the limits (usually constituted as problems) imposed on one's self. Thus, objectification as a responsive engagement with individual's presence is articulated by problematization.

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This concept of Objectification is in coincidence with Michel Foucault's belief that one engages and seeks to resist unfair constructions when he is unsafe with and tries to get rid of. Foucault talks about "the fascism in us all, in our heads and in our everyday behavior, the fascism that causes us to love power, to desire the very thing that dominates and exploits us" (qtd in Enns, 2007, p. 83). Foucault gets into this result as a specific kind of establishment in which one looks for certainty and affirmation of the "true self." Anyway, this result emerges not only as a product of identity and truth but also as a result of the ontological conditions that make objectification a possible liberty. In this sense, Foucault's conception of problematization is taken in Gilson's study entitled *Ethics and the Ontology of Freedom: Problematization and Responsiveness in Foucault and Deleuze* (2014). The article deals with the theme of ethics as a creative activity in works of Foucault and Deleuze. Gilson argues that ethics is a practice of problematization that determines freedom. In such an act of problematization, problems are exposed as critical needs that one must respond to obtain freedom. The article concludes that "ethics is necessarily a responsive engagement with the problems of one's present" (98).

In his introduction of *Polemics, Politics, and Problematizations* (1984), Foucault determines that it is only through problematization that we can recognize the history of thought from the other types of history (of mentality, attitude, or behavior). A thought which is portrayed with problematization is special and unique objectification because it permits one to go: Back from this way of acting or reacting, to give it to oneself as an object of thought, and to interrogate it about its meaning, its conditions, and its ends. The thought is freedom about what one does, the movement by which one detaches oneself from it constitutes it as an object and reflects on it as a problem (388). In this regard, Garland's essay entitled what is a "history of the present?" On Foucault's Genealogies and their Critical Preconditions (2014) addresses the Foucauldian conception of the idea of the history of the present. Garland also discusses Foucault's use of archaeological approach of historical studies and his transformation into a genealogical one to reveal how and why "the history of the present" adopts this genealogical approach of inquiry. Foucault's conception of problematization is conducted in this article to highlight the critical observations of the beginning of the present phenomena in history. By his way of illustration, the study discusses also the Foucauldian conceptions of Panopticon, the technology of confession, and modern imprisonment.

Moreover, Foucault explains in his what is Enlightenment (1984) that problematization is not only a method for doing an authentic investigation about history but also a constituent practice for "a historical ontology of ourselves and our present" (46). In this sense, transgression as a form of thinking takes its way into existence as it frames itself as a form of ontology. Such "ontology of ourselves" would empower "us to separate, from the contingency that has made us what we are, the possibility of no longer being, doing, or thinking what we are, do, or think" (46).

However, Foucault's philosophy of problematization gives new dimensions of being as it deals with "the critical work that thought brings to bear on itself" to perform a "test by which one undergoes changes" (1990, p. 9). Foucault emphasizes that problematization is the act of creating problems as these problems are not readymade but intentionally created. Foucault's contribution of problematization suggests raising some questions around certain concepts to de-familiarize them and then enabling objectification to make its way into these concepts. Thus, it is only through defining problematization that we can get into a possible understanding of the dangers of our present time. In this regard, problematization is an objectifying practice since it can perform some activities and prevent others. By this sense of articulation, problematization empowers us to change "a group of obstacles and difficulties into problems to which the diverse solutions will attempt to produce a response" (Foucault, 1984, p. 389). The response produced is usually recognized as an objectification. Accordingly, problematization expands its role as a critique as it gives us a new dimension for what to do. In the form of criticism, problems usually need a response in the form of an objectifying activity which is consequently turned into positive meaning, implying some touches of identification to what we criticize or move against.

### III. THE PREGNANT WIDOW: PROBLEMATIZATIONS OF SEX AND WOMAN

The portrayal of sex and woman in Martin Amis' *The Pregnant Widow* (2010) can be suggested as a true embodiment of the problematization of the sexual revolution of the 1970s. Questioning the sexual revolution performs an essential part in framing a problematized posture of the British woman at that time. Woman's position between the virtual feminine and female sexual desire is recognized as a problematization in the novel to reveal the transgression of the sexual revolution. The novel can be read as a severe critical portrayal of feminism by adopting a nonprogressive vision of time. The novelistic swinging of time and the re-entering into the medieval Islamic setting of *The Arabian Nights* through the character of Scheherazade suggest a critical and a transgressive viewpoint of the 1970s sexual revolution. The current section argues that the changing of the stereotypical Islamic portrayal of Scheherazade from an exotic princess that tells stories in Baghdad into a free sexual object in Italy is a true problematization of sex and woman's position in the modern age.

Carter (2010) claims that what matters Amis much is "how it has gone with women." Lily, Rita, Gloria, and Scheherazade are the major female characters in *The Pregnant Widow* which are used to depict the position of the British woman through the sexual revolution of the 1970s. Most, if not all, the images about these characters are problematized to serve a transgressive embodiment of the sexual revolution. For example, the stereotypical image of Scheherazade known with her Victorian virtue is transgressed to create a new portrayal of a woman immersed in her sexual pleasures and desires. Scheherazade is depicted

to refer to woman's dispersion between the Victorian ideal virtue and the manifestation of sexual desire. The modern sexual manifestation suggests extramarital sexuality and inspires the main characters of Amis' novel Keith Nearing, Lily, and her close friend Scheherazade, students of English literature, mathematics, and Law at the University of London, to go with as their lifestyle. Breaking with their virtual and moral acts of Victorian tradition, these characters get into the strange ride of *The Pregnant Widow* by having free sexual relationships in Scheherazade's uncle castle in Italy. Amis' revised version of the princess of the Arabian Nights, Scheherazade, is portrayed as a British half-naked blonde who searches for a one-night-stand of love and sex. The novel was not only transgressing the stereotypical image of Scheherazade but even went so far beyond the identity of the British woman of the 1970s. Scheherazade's close friend Lily is portrayed to act like a boy of an androgynous identity. Amis' manipulation of portrayal transformed the Oriental princess, who consistently tells stories to spare her life and to get the Sultan as a legal husband, into a polyamorous girl involved with more than one person at the same time for free sex and not a real and legal relationship of love. This sexuality plays a role in framing and objectifying the identity of the British woman in the time of the sexual revolution of the 1970s.

Besides, using a historical character like Scheherazade with such a transgressive portrayal suggests that Western history as a forward gradual movement of time is problematized. Furthermore, the widespread contribution of the sexual policies of the 1970s did not give a lot of British women their sexual liberation and freedom. For these reasons, the concept of history appears not as a dynamic or progressive but rather as a stagnant and regressive. This non-progressive viewpoint of the modern age is expressed by the Russian philosopher, Alexander Herzen (1979), when he remarks that "the death of contemporary forms of social order ought to gladden rather than trouble the soul. Yet what is frightening is that the departing world leaves behind it, not an heir but a pregnant widow" (124). Borrowing the title of his novel *The Pregnant Widow* from Alexander Herzen, Amis reflects his non-progressive viewpoint about the age to portray the chaotic purgatory of the 20<sup>th</sup> century. Comparing the character of Scheherazade in two different historical ages, the medieval Islamic and modern 20<sup>th</sup>-century shows a lot of regression of this character. The regression comes through Scheherazade's transgression of the established norms of the Victorian virtue. The stereotypical and historical Islamic image of Scheherazade is transgressed to be sensual and sexual that prefers sex on love. This historical transgression is a metaphorical revision of history to explain its validity in the modern age. In this respect, a lot of questions are raised around the sexual revolution to show its validity in granting the liberation for the woman. The sexual revolution seems to be degrading woman's position rather than promoting it. Thus, the novel implies a critical call of revision for history as the main product of the sexual revolution. The revision of history in the Foucauldian terms is a true problematization of time.

Michel Foucault's perspective of problematizing time and history is meant to search the untold and unthinkable stories to interrogate the history of ideas through literary texts. The idea behind Foucault's study of history was to review the historical documents to show their validity and credibility in framing and shaping the intellectual and cultural consciousness of the European mind. Foucault wants to dismantle the meanings of these documents to dig beyond the virtual language of phrases, sentences, vocabulary, and its relations with intellectual and cultural formats that control the human mind. In this field of reviewing, Amis' revision of history may be seen as the digging of the untold and unthinkable stories to interrogate history. The sexual revolution of the 1970s is an important landmark in British history. Many writers and intellectuals sang for this revolution and its success in liberating modern woman. Amis, on the opposite, looks to this revolution from another angle to reveal its failure by interrogating its results on woman's position. Accordingly, *The Pregnant Widow* comes into existence to depict Amis' vision of the sexual revolution of the 1970s.

Furthermore, Herzen's claims of the chaotic purgatory of the 20<sup>th</sup> century are depicted in *The Pregnant Widow* throughout the historical character of Scheherazade to produce a transgressive portrait of preferring materiality on spirituality. Sexual preference for romance and love is one of the things that have been taken as defects of the sexual revolution. Sorondo (2012) remarks that *The Pregnant Widow* is a novel about the sexual revolution yet, there is not a lot of actual sex going on in the novel. The absence of sexual practices in the novel is a clear reference of the theoretical manipulation of women's sexual liberation which is completely different from the practical one. This absence goes in harmony with Amis' vision of modern woman's sexual liberation presented through the character of Scheherazade. Scheherazade's virginity until marriage enhances Kate Millett's argument (2000) that the sexual revolution did not separate all British women from the Victorian tradition of feminine idealistic virtue. Furthermore, Scheherazade's pale face after marriage explains Amis' viewpoint of feminism as a "halfway through its second trimester" (Amis, 2007). Amis believes that the world will witness a lot of calamities and tribulations and "a long night of chaos and desolation will pass" before women are able to liberate themselves from the Victorian tradition of the domestic duties (Herzen, 1979, p. 124). In this sense, Amis reflects Herzen's words about labor and the revolution of "a churning process that goes on for a long time before the baby is born. It is not the instant replacement of one order by another" (Amis, 2009).

The careful reading of *The Pregnant Widow* suggests a true depiction of the failure of the sexual revolution of the 1970s in giving the woman sexual liberation and freedom. In this regard, the present study argues that the problematization of the position of the modern woman shows lots of the failure of the sexual revolution in liberating women. The revolution is problematized to reflect its failure in promoting woman's position. Although this problematization causes lots of embarrassment and misunderstanding about Amis'

portrayal of woman and sex, it gives too much about his perception of her position in the modern age. The severe attack launched on Amis as a misogynist and a “sexist writer” and his woman’s portrayals “are often as passive and as acted on by a male agent” (Mills, 1995, p. 207) can be preceded with this perspective of problematization. In this sense, Foucault’s conception of problematization advises a new insight into Amis’ depiction of the woman against the charges of misogyny attributed to him. Going along with Brook (2006) who explains that Amis’ portrayal of gender identity is a “fictional and unstable” (89), and Parker (2006) who rightly argues that Amis uses sexist framings to confront the stereotypical normality “of patriarchal ideology that makes sexism invisible” (60). Foucauldian problematization suggests a remarkable and a new perspective of reading Amis’ portrayal of woman in *The Pregnant Widow*. To illustrate, Keith’s appreciation of Scheherazade’s “glorious breasts” (18), for instance, does not suggest a stereotypical generalization of sexuality but rather reveals the sharp truth about women who still bitterly treated as a sexual object. This kind of treatment is a clear indication of the failure of the sexual revolution in promoting woman’s position. Women’s objectification becomes riskier and her status is ranked in a less position.

Furthermore, Amis’ implication of the story of his sister’s death in the novel supports the woman’s low position. This reference, according to Finney (2006), reveals much about woman’s sufferings during the sexual revolution. Sally, Amis’ sister, is similar to Violet, Keith’s sister in the novel, in her riding the wave of the sexual revolution. Sally could not adopt the changing of sexual morality and consequently died of alcoholism in 2000. Sally has become one of the sexual revolution’s victims when she leaves the traditional marriage life and adopts instead of free sex as her lifestyle. The sexual revolution has been blamed for Sally’s tragic end in *The Pregnant Widow*. Amis’ allusion to that incident holds a lot of responsibility to the sexual revolution of the 1970s. Amis, in his essay, titled *How the Sexual Revolution Helped Destroy my Sister Sally* remarks that:

She (Sally) was pathologically promiscuous. I think what she was doing was seeking protection from men, but it went the other way, she was often beaten up, abused and she simply used herself up. She was one of the most spectacular victims of the revolution (2009).

Further, Martin Amis early announced that his novel *The Pregnant Widow* is “blindingly autobiographical” (2009). Therefore, in his introductory of the novel, Amis says that all the characters and events are real and “everything that follows is true” and “not even the names have been changed. Why bother? To protect the innocent? There were not innocent” (5). Furthermore, in the Prospect Interview (February 1, 2010) with Tom Chatfield, Amis mentions the story of his sister Sally considering her as one of the sexual revolution’s victims. He explains that he creates the character of Violet in the novel to meet and harmonize with his late sister Sally. Therefore, Amis in this Prospect Interview alludes that “writing Experience made me think that the emotion which I had always thought was present and detectable to a good reader would be given more room” (2010).

Keith often wished that his girlfriend looks like his beautiful sister Violet who understood the sexual revolution mistakenly and saw in her transition from a man to another an expression of healthy natural youth. Her second brother Nicholas complained of having her from under the building worker, a driver, or a thief, and it seemed to him that she is from that “kind of girl who dates football teams” (299). Simultaneously, Keith thought that she moved from the proletariat to the underworld in selecting her transient partners. Although he was her brother by adoption, he loved her too much and he was ready to rescue her when scolded. Amis quotes Violet’s story from his younger sister Sally that fallen when she was young. Sally has affected Amis’ mind and thinking and lets him review his opinions about the sexual revolution. Sally was confused with the wave of sexual liberation and married in her early 20s – an old man twice as her age, and she died in her 44. Sally was seen later speaking as children because she was not mature. Her limited language exposed her as a child in a poor need for man’s protection. When someone neglected her she moved to another in search for caring, and thus, she was fallen as a captive of a vicious circle that is not over but with her death. Accordingly, Amis attributes this emotional confusion to the sexual revolution.

Amis is obsessed with the fear of change that people cannot resist. The power, age, class differences, lack of self-confidence, sexuality, and women’s objectification and position are prominent remarks highlighted in Amis’ novel. *The Pregnant Widow* is full of victims of the sexual revolution, where the novel raises a lot of questions about the beneficiary of this revolution. In 1970, Lily and her boyfriend Keith Nearing spend their summer in an Italian castle, near Milan. Lily is widely affected by the idea of woman emancipation in the late 60s and cut ties with her feminine desire as a woman to conduct like a young boy. Her remark of looking for sex without love is a clear reference to the big change of woman’s mind and thinking at that period (the 1970s). Despite the continuation of the physical relationship with her, her boyfriend Keith feels her as steady as a sister. All Keith’s concern and desire go toward Scheherazade Lily’s close friend. Keith wants Scheherazade which amounts to 20 like them but has the stark beauty that they do not have. Keith’s desire for Scheherazade is widely elevated with Lily’s perception of her. In front of her boyfriend Keith, Lily expresses Scheherazade’s desire to get rid of the top of a bathing suit and her burns to have love in the absence of her boyfriend Timmy (27). Scheherazade, who worked with children and then suddenly changed to have a lot of women’s features, got upset about the old female taboos. Lily’s perception of her friend raises a lot of desire and feelings of wanting in Keith’s heart. According to Lily, Keith sees a work of art in all of Scheherazade’s existence, and at the moment she gets down into the water, “she dives into her own reflection. When she swims, she kisses her own reflection” (100). When she revealed her chest through a swim he asked, “where were the police? Where were they?” (207). He knew that he loved her and his emotions are highly moved when she asked him if Adriano, who courted her is bothering him. However, these abstract rituals were part of

his history and felt that he could now manage them. After a long and unproductive spinning of the Italian Count, Keith relaxes to the idea that Adriano another social project for Scheherazade that numb them with compassion.

Moreover, Scheherazade becomes a sexual object not only for Keith but also for his homosexual friend, Whittaker, who declares that “Scheherazade [...] is absolutely glorious. However, let’s face it. It’s her breasts” (18). Whittaker’s search for Scheherazade’s feminine aspects is repeated in the novel to let him busy with her to “understand about Scheherazade’s breasts” (18). Scheherazade’s objectification within such sexual framing goes on in Whittaker sayings to declare that “I like to think so. I paint after all. And it is not the size, is it. It is almost despite the size. On that wandlike frame” (18). Further, Whittaker’s objectification of Scheherazade’s identity within such an ideology of sexual framing is supported by Keith’s portrayals about her. According to his friend Whittaker, Keith looks to Scheherazade with wet eyes and oppressed look. Keith himself supports this idea of objectification when he, for example, explains that his mind and body were not present when he slept with Lily and felt as if that he roams within and outside himself. This feeling plays an important role in objectifying Scheherazade as an object of sex no more.

Keith’s objectification about women goes even further to position her identity at that time of sexual revolution. At a moment of having sexual intercourse to Lily, Keith realized Lily’s lack of self-appreciation and taste. He thought that the liberated girls did not like themselves despite they are saying the opposite. He ironically evaluates his sexual experience with Lily in stylish terms to say that “satirically antique, like a round of Morris dancing” (317). Performing his sexual role with Lily, Keith gets a quick reply from her as “Why are not you normal anymore?” (268) Keith’s justification of his abnormality gives more appreciation of his objectification for Lily as a sexual object. He shows that there is a “normal’s changing, Lily. Soon all that will be normal. In the future, sex will be play, Lily, A play of surfaces and sensations” (268). A lot of objectification of the woman’s position is perceived through her sexual role.

On the other hand, Foucault (1982) defines three manners of objectification which transform an individual into a subject. He calls the first one as the mode of “status and sciences,” the second is called as “dividing practices,” and the third one is “the domain of sexuality” (208). The feminine characters of *The Pregnant Widow*, Lily, and Scheherazade, are enclosed within the third mode of Foucault’s objectification to turn themselves into subjects. Their sexual features are taken to be a remarkable distinction of their own identities. Foucault (1982) argues that the mode of framing sets itself in one’s daily behavior and usually “marks him by his own individuality, attaches him to his own identity” (212). Thus, Lily’s and Scheherazade’s sexual behaviors mark their identities to be objectified within such a frame of sexuality. A set of sexual experiences that they receive throughout the details of daily life frames and controls their minds and thinking to be reflected throughout their daily actions with others.

Keith’s high desire of having Scheherazade conjures his disappointment to let the reader, till the page 265 of the novel, wondering whether the fire of Keith’s desire will be met with the same confused fate. Scheherazade’s agreement dispels his confusion when she tells him with no introduction that she will sleep with him once stating one condition: “I don’t want love. I just want a fuck” (257). As a literary critic, Keith discovered that waiting is not negative because young people usually develop themselves and look for the future. He gets ready for his dreamy night with Scheherazade and puts a drug at Lily’s cup to be busy with his desiring dream Scheherazade. His dream is destroyed by his going on in a discussion about metaphysics. He mocks a priest that smuggled books of the Gospel to communist states and imprisoned in the harshest prisons in Moscow. His mocking discussion makes the Catholic Gloria upset and leaves Scheherazade pale. Keith discovers that Scheherazade is a real believer, and her boyfriend Timmy does a similar act of smuggling in Jerusalem. He tries to recollect her making his protest to reveal that she does not look like a religious woman. Lilly got angry when she knew that he drugged her, and for that reason, she insulted his manhood. After losing his dreaming night, Keith goes in a deep sleep and wakes up to feel himself like a huge insect with human eyes. He tries to substitute his desire of Scheherazade when he slept with Gloria, but he soon discovered the difference of his desire. Gloria came and went, but he did not feel the real desire he would like to get with Scheherazade. His feelings about Gloria are that of the same subject-matter that only meets his primitive needs of sex.

The sexual momentum of the novel is also problematized through Keith’s personality which is extended to the other men of the novel positively and negatively. This extension confuses Keith who shows his human desire toward Whitaker’s boyfriend and felt the pressure passing on his chest whenever he saw him. He is disturbed when his sexuality is still subject to change, and he felt he was ready to be gay for him. Another example in which Keith’s feelings and mind are problematized and confused is exposed through his reading and perception of literature. Keith, the student of English literature, reads old novels looking for special signs of sexuality in them. He summarizes the English novel in the first 3 centuries with the question of whether the heroine will fall in sex or not. These high interests of sexuality reveal much about his personality.

In the article entitled *A Preface to Transgression* (1977), Foucault explains that the sexual revolution is an extension of the sexuality of the established absolute limits rather than perceived emancipation or liberation. Foucault translates Freud’s utilization of sex and sexuality as a limitation of our consciousness. He also claims in his article *Aesthetic, Method, and Epistemology* (1998) that the limit of sex is the “sole substance of universal taboos” (70). Further, Foucault perceives the sexual liberation of the 1960s as a cultural limitation and restrictions of communication although he hoped it to “emerge in the clear light of language” (69). In this way, Foucault turns his readers’ minds away from the reassessment of sexuality as a natural process to believe that

it is an inevitable process of extension. The Foucauldian discourse of natural liberation usually asserts that the natural processes are emancipated through the sexual revolution. In addition, Foucault (1984) asserts the capability of human existence in a true liberation stating that “no matter how terrifying a given system may be, there always remain the possibilities of resistance, disobedience, and oppositional groupings.” He believes “that there is anything that is functionally by its nature-absolutely liberating” (245).

After that summer in Italy, Keith failed to establish successful relations with others. One of those women who rejected him said that he exudes a strange combination of electricity and snow. He frequently goes to older women, but he is now entering the bedrooms scared as he is afraid of his ability. His relationships were emotionless and empty of love. He inadvertently goes to prostitutes, and he searches for special face and shape, but he suffered the inability of their participation in bed. He thought of the price he paid for the summer of 1970 and met Gloria again after 10 years. She took the initiative again to sleep with him before her marriage date to the rich and addicted Hugh. The wedding day and marriage are all eliminated because of Hugh’s illness. Gloria was so concerned about the 30<sup>th</sup> reached and insisted on Keith to marry her and be able to reproduce. Keith does marry her for the purpose of sex only, and then he is married to Lily looking for love. In the end, he concludes his adventures of love with Kuntitia which was also in the palace of the summer of 1970. He was told by Lily that she had been taken by an unknown rapist and went to Amsterdam to abort. In his 50s, Keith sees something strange of a veiled woman in an English pub. This was a turning point in objectifying his mind as he was shocked when the veiled woman revealed her face. Gloria reveals the real identity of the veiled woman. She was born as a Muslim in Egypt, and grow up until 13 years, but the bunch that summer thought her in her 20s, and appalled at age difference with her boyfriend Jorq the owner of the palace.

Amis diligently draws the female characters in his novel, and through which he portrays their position in society. His classifications of women per their ages turn him into a class portrayal. He says that the systems of classes, racism, and sexualism were replaced by a new system that depended on the age of the people. He divides that system into super-elite between 28 and 35, the proletariat, between 60 and 70, and slaves of people over that age. Following John Updike in a series of “Rabbit” which summarizes the political events through titles, including the Iraq war and the claims of the Palestinian Liberation Organization to have responsibility for the killing of seven Jews in a shelter deficit in Munich, Amis’ portrayal of Arabs and Muslims is mixed and confused. He claims that violet was not to die young if she was Muslim, and Muslims are the nicest people. The visions of the Italian summer and personalities with abound comments are inserted to express such confusion. Rita swims completely naked while wearing hijab of black veil that people will see the machine of torture that absorbs the heat and shows the woman as a widow. Amis describes Rita in this black veil as she looks like a serious and strange just participated in a relay race in a Kibbutz in the Golan Heights, or a saved child

from the shallow water in a decadent capital of the Middle East like Beirut or Bahrain.

She looked strangely serious as well as exotic as if she had just swum a relay race in a kibbutz on the Golan heights, or rescued a child from the shallows in some decadent Middle Eastern capital—Beirut, Bahrain (263).

Throughout the pages of *The Pregnant Widow*, Amis back to his field of the satirist writer who derives his strength from his real life. He goes in search of the effects of the sexual revolution that goes throughout the seventies of the 20<sup>th</sup> century in the West. The effects of this revolution on men and women and the nature of relations between sexes have been portrayed in his novel. Particularly, these effects are reflected in a specific group of young men who spend their summer vacation together in an Italian fort in 1970. At a time ago, girls lost their positions to behave as if they were not feminine creatures.

#### IV. CONCLUSION

Creating a new reading of Martin Amis’ novels, this study explored woman’s objectification throughout Foucault’s perspective of problematization. Some problematized discourses circulated in *The Pregnant Widow* were revealed as a real transgression that Amis used to manifest his means of objectifying self and constructing identity. The study examined the role played by problematization as a technique employed to transgress the common social discourses render the Foucauldian theory of transgression. Raising some questions around certain traditional and social concepts to de-familiarize them is found to be an active technique of transgression which can be successfully investigated for better understanding of Amis’ selected novels. In light of Foucauldian theory of transgression, the idea of identity formation is found to be grounded in the process of problematization to re-realize the character of the modern man as a “New Man” in Amis’ selected novel *The Pregnant Widow*.

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