

The Female Body And Women's Issues

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ABSTRACT

The woman adopted the act of writing afterwards as a way to understand the world around the woman, and she took various methods to prove the woman epistemological uniqueness and privacy, and the most famous of those written means is in writing with the body, which is a cognitive act that the woman uses to understand the woman past and the woman new world, in order to express the woman actual reality that revolves around the theme of the body, Writing cannot go beyond it because it is a realistic being that all things are centered around. This throws the woman into the dilemma of writing in light of a conservative social reality that made the body among the taboos that cannot be penetrated, and if that happens, writing is subject to moral questioning and harsh criticism, especially from the male community.

Keywords:

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The perception of the body varied between sanctification to the point of deification, and profanation to the extent of distortion. Throughout her long history, women have been nothing but victims of male culture and a hostage to authoritarian priestly perceptions. A mere body is the collective or individual property of a man, and by transforming myth into an ideology directed at a male direction, then the alienation of this body ... and talking about the female body ... and sexuality has become one of the biggest taboos in modern societies."

As for the concept of the body in modern Arab culture, it has remained "confined to the legal and controversial jurisprudential text, and it did not find a place for some freedom of thought and imagination except in the imaginary text, whether poetry, narration or theater, and between the frankness of the jurisprudential text and the possible freedom of the literary text, it is difficult to talk in our culture about a perception. Actually, the body as an entity that has its own autonomy. Indeed, the works dedicated to it are rare and do not exceed the fingers of the hand. As for those who

touch him to this extent or that ... they limit it to its biological or behavioral functions, its relationship to the soul or the sexual function ... The body has been living on the borders of thought and thinking, interfering in this sometimes by factors of a purely ideological character that are related to this or that point in spiritual terms, or with a liberating impulse, imbued with simultaneity and abstraction".

With a holistic view, everything is going well as long as there is a body that is desirable, as long as there is a female who meets the desire of the man physically, but this is one of the aspects of the body and there is a commendable return to the body. Because it reminds us of life in the sense of producing and continuing life and writing is a drawing on the surface of the body as a metaphor, contrary to the stereotypical fundamentalist conception that used and still sees the body as a vessel for impure. After that, the issue of the body, whether feminine or masculine, "with all its anthropological and cultural implications, both real and imagined, became: the issue of the self with all its psychological, philosophical and social loads. Therefore, the Arab researcher's approach to ways

of issues of the body and the image has become today ... It takes in addition to the strategic character of the character. As it touches on difficult issues such as social aspects such as the veil and intimate appearances such as gender and borders between races, seductive practices and discourses about the body, and on the other hand it has found a sure place for it in contemporary artistic practices, in which the artists in particular have become expressing their critical efforts towards apostasy. Value that Arab societies have known in recent decades.

The aim of feminist criticism in its focus on the body was to emphasize "the specificity of feminist literature [after it] as a representation of the world of women. The world on the one hand, and with themselves on the other hand, which are relations as much as they were originally natural, because by the coercions practiced by the male culture, they became distorted, because the woman was reduced to a marginal component, and her body became the subject of a religious, social, economic and cultural conflict.

The physical content of human action, its condition, and its context are not the product of inferred rules or cultural or symbolic contents, rather they are the product of physical needs that the actor forms about his movement or choice, that is, it is a product of the phenomenon of the human experience from its uniqueness and privacy and is not the product of the inner experience of norms, symbols, or perceptions. The human body convulses and enjoys because of its biological needs and its glands that secrete many of the juices of life in order to produce life, and this is the end result of all that obsession, lust and physical fever in her instincts, but the look at the woman's body took another turn in which the man's pleasure and instinctively exploiting it.

A woman's feeling of "absolute distinction as a body that attracts the attention of men will lead to the dominance of one idea, which is the reduction of femininity to a beautiful physical formation of human dimensions for it" (), meaning the waste of a woman's human, social and cultural value.

This topic studies the topics that feminist critics are concerned with, which revolve around the female body and how to deal with it under a male domineering system, as well as other social issues related to women such as violence against the female body and the relationship between spouses and the lukewarm nature of her, as well as confirming the female memory And its history with feminine pens, to protect it from distortion and loss, and all of this feed into the theme of the female body.

We have read in several studies of feminist critics who focused their attention on the issue of the body as it constitutes a social phenomenon in addition to other social issues, among those critical female critics (Tania Hattab) in her paper entitled "The male cultural pattern in the novel" The Story of Zahra ", in which the study is divided into three axes In her first axis, the critic sought to present the concept of the cultural system, which came under the title (In the concept of the cultural system), and in it I presented a presentation of the concept of the system in general and the cultural system in particular, and explained it in the context of several definitions, and concluded that culture "is a group of multiple forms, among which are declared and including the transcripts, but the implicit formats are more dangerous and effective because they are silent about them and do not appear except when they are disguised with different masks." (), Including the aesthetic mask, and the cultural pattern is a system firmly established in the collective consciousness and controlled according to its customs and traditions, and appears involuntarily according to the culture of society. The critic believes that the study of cultural criticism of cultural patterns aims "either to consolidate them if they are socially capable, or to expose them, as feminist critical studies do about the male cultural system, for example, which is imposed on women and the oppression and exploitation they suffer in patriarchal societies."

In the second axis, it moves to (the body, sex and culture), and presents the body as "a focal point around which everything in the universe is concentrated. The tongue, every bodily expression

carries with it many social and cultural connotations that have accumulated over the ages, so the perception and interaction with the body may differ from one society to another, and from one culture to another, because the body, in short, is a cultural entity par excellence.”

The critic believes that the female body crystallizes a major problem “as if the male body is complete without any deficiency or defect, [while] the female body remains the subject of controversy and problems which most knowledge and sciences try to address in different ways: psychological, social, anthropological, biological, cultural criticism and criticism. The feminist and so on, all of which agree that the female body as opposed to the male body refers us to the duality (man and woman). The emergence of the duality of men and women (male and female) is due to the culture of society that crystallized and established this idea in the fact that the female body carries multiple interrogative signs that several approaches have tried to change and explain its character, and this of course stems from a male culture that prejudices women, at a time when the man has the full his freedom and rights. The man’s body, according to the critic’s words, is depicted as an integral and not deficient, unlike the woman’s body, which has been a major problem for many eras.

After that, the critic (Tania Hattab), in her third axis, proceeded to compare the theorems she went to in the two previous axes, and chose for her topic the novel (*The Story of Zahra*) by Hanan Al-Sheikh and put a side title and called it (*The Story of Zahra and the manifestations of the male cultural pattern*). Implicit cultural patterns that do not reveal themselves easily, and are reflected in the patriarchal pattern of the dominant father figure.

The previous axis was divided into three sections, the critic in the first section (*Zahra and the pattern of patriarchal virility*) in which she explained the story of Zahra and her father’s rebuking style, blaming her for physical beating and humiliation of hurtful words. Zahra’s tragedy, as the researcher went, lies in the father’s character who played violent verbal roles that are dry and insults He beaten, in addition to the physical and

psychological abuse she received at the hands of those who established emotional relationships and was not limited to that, but her mother practiced the most severe types of persecution against her by being in line with male authority and being convinced of her and was reflected in the preference of her brother (Ahmed) over her in everything. Her neglect of her is demonstrated by her preoccupation with her daughter and her responsibilities in matters of love that she granted to her lover instead of this affection for her and her family.

The mother persecuted Zahra’s childhood and innocence in the context of making her an excuse or a cover she used to cover when she practiced immorality with her lover when meeting him. Especially, she used to see scenes that scratched shame, which affected her and made her follow her mother’s approach in the context of her forbidden relationships with men that reflected negatively on her psyche and put her life at risk when she was killed by her lover, the sniper. This, of course, is due to the educational defect in family relations and the negative psychological abuse and permanent violence her parents planted in them, as well as the neglect of her by her parents. The cruel search of her stolen self and her oppressed, violated body of men. After that, the critic concluded that “Zahra lives in a society ruled by the (patriarchal) authority, which in turn imposes a male cultural pattern that makes the female a servant of the male submitting to his will ... In the absence of the father, the male son is the one who rules and decides, not the mother or the daughter, and this is a male culture that I know. On it all Arab and Eastern societies have agreed to establish it.

The male cultural pattern, as the text indicates, is a dominant one and it is not limited to a specific time and specific time, but rather is an extension of a long and solid past that women cannot simply face, and the evidence for this - as we explained in the introduction and the first chapter - is that women in their early scriptures fell into the same dilemma So, at the beginning of its launch and liberation, it attempted to emulate the male man and follow his example, and views came

to reinforce masculinity and elevate its issue, which reflected negatively on the unexpected results of feminists. This is a great dilemma that the woman fell into without feeling her, so how is the case of Umm Zahra, a simple and humble woman who does not possess a personal or educational culture with which she faces an authoritarian society, so we find that women are in line with the current in order to preserve themselves, as well as the lack of awareness of the situation in which they live, especially women. The poor culture is simple, in the way that it is convinced under the patriarchal regime that the violence practiced against it is not unjust, but rather a natural matter and an obligatory condition. Therefore, she notices that Umm Zahra has left to roundabout roads to fill the deficiency and resorted to her inside, to feel on the other hand that she is a desirable object in society, especially among men, the dominant class, so she is walking towards illegal relationships in order to live her life and make up for the deficiency that her husband left in her, in revenge from him or in response to her feminine desires without moral restraint.

The Arab woman lives in complicated conditions under male domination and does not have the right to choose her life partner or end it for any experience that causes her pain and weakness, so we find that she leans on herself, and bears the abuse and violence she is exposed to as a woman who needs a guardian and watchdog and can only protect herself with the presence of a guardian. In addition to the fact that she cannot make critical decisions, or with regard to simple matters, from here, the woman needs a cultural awareness of her miserable situation, as well as her awareness of her rights and how to act towards her, and she must also be aware of the consequences of her acceptance of a life less or cheaper than she aspires to or she deserves it, and the negative effects that result from it reflect on her psyche and her family.

The painful end of Zahra and her behaviors that killed her was caused by the upbringing of the parents, especially (the mother), who was ignorant of her miserable situation and her legitimate rights in light of the supremacy of the man and his oppressive style in order to preserve the

sovereignty of his authority, and thus Zahra's novel proves that the vocal pattern is a failed cultural system that leads societies to perdition. Corruption, and that coexistence, peace and respect for both men and women ... is the best and shortest way to prepare a family with positive behavior, sound psychological.

The violence of Zahra, physically and psychologically, by the family and society created a psychological bet within her that made her doubt all around her, which created a troubled psyche that could not live-in peace and quiet. Approaching her and helping her, who "may be ... innocent, but the fear caused inside Zahra made her panic when he placed his hand on her shoulder, and she remembered that night she spent in her grandfather's house where her aunt and son Qassim lived, who tried to molest her while she was sleeping".

The subtitle drafted by the critic (Zahra and her uncle's abnormal behavior) does not seem to correspond with the truth of reality, and it would be more appropriate for the content if the wording were in the form: (Zahra and obsessed with fear of male behavior and male dominance), since the first title (Zahra and her uncle's abnormal behavior) refers to An immoral act practiced by the uncle towards her, and we see that he did nothing but place his hand on her shoulder in sympathy and support for her. However, Zahra's mind and the inner fear of men made her weave an untrue fairy tale. Zahra says describing her feeling in this regard: "When the lights were turned off and the film started, I felt a movement that my mind refused, and he found no analysis or an answer for her. He surrounded me with his hand and pulled on his shoulder. Breathless and motionless, and I am sure that his hand is still pressing on my shoulder. This time I fidgeted, and moved it away from me. I no longer see the characters in the film, and I no longer absorb anything." This indicates his tendency towards male phobia and their behavior towards them. After Zahra escaped from the violence of her family, she sought refuge in Africa, fleeing the persecution that was practiced towards her, and in search of a new life far from the

tyrannical life of her family and society, but she remained persecuted even in foreign countries, because she found her uncle in the place she went to and because he represents Part of her past is the persecuted anxiety of the males, she felt that she was surrounded by them, and here it is necessary to point out something that the critic did not pay attention to, and that the woman cannot deal with her negative situation by running away, as it is a temporary solution and does not work, especially in critical fateful situations related to freedom Man and his life after Zahra returned from the scene and the harassment she was subjected to from her uncle, according to her unrealistic assumptions and concerns, we find that she is reaping more oppression and refraction as well as disappointment with everyone around her, so it is better for a woman in such situations to face her fate and everything that threatens her life and existence with fear, because Defeat increases the depth of the tragedy and does not solve a problem. As for the confrontation, it is in itself a great victory, as it constitutes a major turning point in a person's life through which he can overcome the barrier of fear, which stands in his way.

I inferred the lack of sincerity of Zahra's feeling that her uncle was harassing her in the context of the dialogue that took place between them about Majid's proposition to her, and her uncle's suggestion of Majid's news about the cases of fainting that she experiences from time to time.?), He stared at me and said deliriously: (From me? Why, oh flower, uncle is telling this story?) I said with the voice of an ostrich, and I do not know how to escape the words: (Yes, from you, you may not have meant, but I did not like your behavior with me). And he shouted to me: "What are you talking about, girl? What behavior?" I said with the voice of the ostrich: "In the cinema I held my hand, and in the morning, I slept by myself. With my confession ".It is clear from the previous text that Zahra's uncle was annoyed by her because of bad thinking about him. Feeling anger and shock at what she said, she made him reluctance to respond to her and went out silently. The limit according to Zahra, I was trying to express a strange situation

that came with me, as long as I received her and let her sleep in my room while I moved to the salon and became my sofa bed, as if with her presence I smelled, but rather touched the smell of my links with the family and the homeland

The defect, as mentioned, is evident in Zahra herself, who was suffering from a disease (psychological phobia) because of the pressures that she lived. Every man entered her life, from her father to her lovers, violated her body and left a negative impact on him, whether by beating or rape, which transformed her into a problematic figure without purpose, deprived of will She acts madly and prepares things for her that do not exist, and sometimes we find her dancing in front of people without shame, which prompted her husband Majed to complain about her to her uncle (Hashem) because she caused him embarrassment in front of his friend's wife: "Conclude, be careful? Suad Emara Ali Musa saw her around the house while she was carrying this radio, and his voice continued to our Lord, the six-flower carrying the radio, and dancing in the street, oh, by God, the slaves were ashamed to do that. "and at other times we find her in a state of loss, she is looking for herself and her presence everywhere and she did not succeed in that, and because of her psychological crisis she wants to escape from all the places and people that you think are besieging her or offending her with a look or speech, she does not differentiate between good and bad. Places or people, as things have become mixed up in her and become blurry, she does not know the good from the bad, she is suspicious of the closest people to her, and looks at them with suspicion and suspicion of the simplest things. She cannot harmonize with people and places, so we find that she did not succeed in escaping from her reality while traveling Because the problem is not changing places? the problem is in society and the effects on the damaged female or female self. And when she made her decision to marry Majid in order to erase her past embodied in her previous unlawful relationships, she did not continue this marriage despite her husband's acceptance of her and she continues her past, which contradicts the jealousy

of the eastern man who aspires to be associated with a woman who knows no one else and has not given her body to anyone else, but despite From all that, she did not merge with him and did not succeed in establishing a successful and stable marital relationship, Rather, that increased her anxiety and confusion to the point of thinking about escaping from all people, as in her saying: "... and I am thinking of escaping from my uncle. I am thinking of escaping from Talal and the compassionate looks of his friend, from all of Africa. I want to escape from the grave in which my secrets were buried. I want to go back to myself, for my body to return to me." This is how it becomes clear how severe the damage caused to Zahra due to the behaviors of the male community that reflected on itself and referred it to dispersion and loss, as it tries to touch it, but it cannot because of the depth of the fall on itself and its severity. Dr. (Bushra Yassin) believes that in Zahra's body "a message to male authority, as the female voice presented a world full of all feminine idiosyncrasies ... so her call carried a social and political discourse, because it was a symbol of Lebanon and its south ..., and then it turned into a topic after that was self.

The woman does not differ much from the opinion of the critic (Tania Hattab) that the female body is a subject to male authority and is under its weight, but she disagreed with her that Zahra's body went from subjectivity to objectivity and became a symbol of the oppressed and wounded Lebanon in light of the civil war that tore her body apart and claimed her victim. Hundreds of innocent people, and the similarity between the character (Zahra and the land of Lebanon) lies in the fact that both of them were subjected to persecution and destruction that befell their bodies and the executioner is one, and it is manifested in the masculine authority that is fond of destruction and war, and I think this is the important attraction point in the novel. The novelist made the male a source of terror, sabotage, looting, and plunder, unlike the female, represented by Zahra and others, and she was a source of peace and harmony between people. Thus, Lebanon transformed the

flower and the flower of Lebanon from an open rose to a deformed body whose children tampered with and destroyed it with their false authority and their miserable minds focused on domination and tyranny. The two critics seem to have overlooked an "important" case. It was evident in the novelist's intention to make the male as a whole a source of destruction and war that were embodied by the characters of (father, sniper, brother, lovers (Malik, Majid, Sami and others) and in return for her she made women, in the forefront of whom is a flower, a source of peace and compassion, especially in her attempt to calm the war and resolve the conflict. In her own way, through her staying in her home and her sympathy with the dead of her fellow countrymen, and her modest attempt to deter and deter the sniper from his work, which was unsuccessful, and this is definitely bias and has nothing to do with realism, and this problem occurred with most of the novelists in their purposeful writings.

In other studies, the physical abuse of the female is manifested in the context of the husband's neglect of her, and her objection by dealing with her afterwards, something neglected and absent that does not exist in the extent of its influence on the husband. There are several critics, including: (Nozha Abu Ghosh, and the lineage of Adeeb Hussein).

(Nuzha Abu Ghosh) focused on the (emotional aspect) in the novel, which, in her opinion, was "the element that determined the writer's position [about] all the thoughts, feelings and feelings that she presented in the novel, which is the direct drive for all actions in her narrative text."

It seems that the critic focused on the diversity of emotion and its fluctuation among the main character (Bahaa) between fear, anxiety and loss towards the wife and the beloved, but without mentioning the position of the novelist towards her novel, and she did not mention her position on the novel, but rather proceeded towards describing the novel without addressing its details and potentials the lesson in it.

The novelist wanted to bring up a common social issue that was manifested in the lukewarm emotional relationship between the spouses after several years had passed, and in the context of that, she presented a kind of physical abuse of the female embodied in the wife's personality by her husband, knowing that she was very positive in her dealings with him, and no negligence came from her about Her husband, on the contrary, showed great interest in him, but the defect was not limited to the husband, but the wife had a share in the marginalization and physical abuse she was subjected to by defining her role in the marital institution and limiting her to household matters and performing the marital relationship, So the abuse was evident through the wife's physical and spiritual neglect in the context of the typical relationship between them, while the husband saved his passionate feelings for his sweetheart who paid him little attention and only exchanged feelings of friendship, as if through that he defined the wife's mission and her role, which was limited to household matters and the performance of rights Marital: These two matters that do not require intellectual knowledge and intelligence in their performance, offend the female and suggest that she is not armed with a sufficient degree of culture aware of the husband's life requirements, as he says, "During my ten years, that is, since I started writing poetry. I have not found anyone or anything that contains or embraces my revolution except the white papers. Who can embrace the madness of a poet? Who can penetrate the depths of the poet but the pen? My wife, who studied sociology at a university, pays no attention to poetry and literature, all that matters to her childbearing and housework, I don't know what it means for a poet to sit next to his wife and discuss housework and cooking affairs". The text clarifies the unequal desires and needs of men vis-à-vis the wife, some of them are interested in the intimate relationship or the provision of his daily requirements in addition to household matters, while the other type looks more to a wife who exchanges knowledge, shares his talent and encourages him. This does not happen if the two parties are not at the same level

of culture and thought or close to some degree from the cultural level of each other, this is what was evident in the personality of (Baha) the sensitive poet who has a deep thinking about things in a way that exhausts him, while his wife (Souad's accusations are limited)) On matters of the house, as mentioned previously without discussing it with his literary interests because of her ignorance of them, and this is a signal from the writer that the woman rearranges her marital life and her responsibilities in a way that is not limited to home affairs and the rights of the husband because they are not sufficient in the success of the marital relationship, but goes beyond it To cognitive education.

And the woman's lack of interest in the man's cognitive requirements and hobbies may not be the reason for this neglect from him and then moving away from her. Rather, the problem may lie in the husband himself represented by the main character (Baha), as he suffers - after we followed the events of the novel - from the disturbance of his feelings of anxiety. And the inner fear about things that he drowns in her interpretation of what would be a reality or a source of boredom is not about his wife, but about life and everything in it because of his idealistic exaggerated view of things.

This is what we notice in the question that he poses, as he evokes what he read from a Western novel, comparing it with the character of the novel in saying: "The character of (Larry) in the novel (The Edge of the Knife) is a stab in the depths of every writer, so the writer may find himself in the character of (Larry) and he has feelings. Fear of failure that sweeps writers from time to time, so what does it mean for a person to spend many years searching for knowledge and science, without achieving anything of value?

It is clear that the novel aroused in it a great fear of failure in the way that he deliberately kept it away from his eyes despite his admiration for it. "There are things like people because of your love and your attachment to them that you want to get away from them .. But ... why? ... or to save yourself from yourself. "

As for his feelings about his wife, he fluctuated between ambiguity, love and irrationality in the reasons for not sharing her literary interests, which led to his departure from talking to her on the pretext of fully knowing the details of his life that do not appeal to him or attract him. She knows when to eat, when to sleep, when to wash, when to erupt, and when to calm down, what do you say to someone who is exposed in front of you like a white paper? With all this there is a kind of love in my depths towards her? She gives me tenderness, and she is keen to please me And for everything you think makes me happy. "

Here, the following question urges me: Is this personality not characterized by problematic through its search for suspicion and suspicion as well as lack of logic in the interpretation and treatment of things?

It seems that he is, in other places he justifies his lack of physical desire for his wife, in the context of his sacred view of her, then he sees her after a mother or sister, and this feeling is a satisfactory condition that Freud explained in his psychological theory, which shows the existence of a defect in the personality of the child that society weaves because of his desire for his mother and his denial of it at the same time. (), As the mother is a barrier between the man and the one who loves, and this in itself is a loss for the person and a dispersion of his feelings that fluctuated between the wife and the beloved in an attempt to find an explanation for those feelings: "I analyze myself now ... I am mounting a bridge between two women, my wife whom I love and does not arouse me ... and Lina, with whom I am fascinated ... What is the meaning of my love for my wife if I do not desire her? Is it love like the love of a mother or a sister, is it love by virtue of getting used to her? And a woman who does not desire me and does not desire her, what misery is this? "

(Bahaa) seeks to find a logical solution to the state of dispersion he is experiencing between his love for the soul whose model (his wife) is manifested, and his love for the body represented by (Lina), without being guided to know the reason. "The love that men practice with women is

not a complete love in most cases, and from It is rare for that mature love to occur in which a man and a woman unite - in a physical and psychological union, and one of the most important causes that abort love and make it deficient - either a pure physical or a pure spiritual love - is that feeling of guilt resulting from attachment to the father or mother.

This interpretation applies to some extent to the anxious personality (Bahaa), the causes of which may be due to the childhood of the character, because the more severe the attachment to the mother, the more the child becomes unable to separate from him, and if he separates from him, he will seek to find an alternative in women Others, as he searches for his mother among the women to find a woman to marry with her, and feels with her the guilt similar to how he felt about his mother as a child ”.

Baha's personal feelings about his wife intensify between being distanced and attracted, especially when he approaches her physically. He sees in her bosom the tenderness and warmth of his mother, and is surrounded by these feelings during romantic moments, as in his saying: "I suddenly embraced my wife, a long, hot embrace. I long for a hug that envelops me with the warmth that I felt on my mother's chest, perhaps the wife is an extension of the role of the mother, and the husband is an extension for the role of the father, I felt at the moment that my wife deserves my love, my thinking, my poems and all that I have, no one else. "

We now stand with the critic (Nasab Adeeb Hussain) who made her difference towards the novel itself, presenting her critical opinion that does not differ much from that of the critic (Nazha) in her reliance on the traditional description of the novel without paying attention to important aspects of women and men that the novelist broadcast in her texts. She adds an opinion of (Lina), Bahaa's sweetheart, regarding their last meeting when he invited her to a dinner and asked her about her feelings about him. She described the love for him as foolish and stupid. As a result, she shocked Baha's soul and returned him to his sanity and

normal condition. The capacity for what he gave for her, but it seems to be an exploitation that wants to enjoy the abundance of his feelings without exchanging those feelings for him.

This text raised several questions in me, including: Why did the critic describe the good character (Lina) who is conservative and described her as exploitative? Was there a clear recognition of Bahaa about it? Did he reciprocate the same feelings? In the way that later deliberately exploited his feelings?

It is clear that (Lina is a married woman who is economically and emotionally stable even if she is not compatible with her husband, and it seems to me that the novelist in her fictional text tried to reflect a realistic image of the Arab woman, which lies in her loyalty to her husband and loyalty to him and her family. We, as we followed the events of the novel, we did not see Any feelings of (Lina) about (Baha), but she avoided talking about issues of love and emotional matters, and we did not find her dragging him to her and deceiving him into expressing affection or words that make him feel that she loves him emotionally, rather her behaviors indicated that she was only a friend, but he explained his acceptance of dinner invitations is another interpretation that fits with his emotional state about it, Here the problem lies in our social reality and our society that confuses feelings of love and friendship, it is clear that Baha was driven by his emotions towards her because of her reservation, which he explained by ambiguity by setting the boundaries between her and her friend Baha, but this behavior was an encouraging motivation from the troubled person (Bahaa) Towards clinging to her day after day. This is before he collides with her true feelings about him, which were manifested at the last time for dinner, when he declared her emotional feelings and described them as stupid and stupid. Bahaa says, describing the state of ambiguity that surrounds that woman: "See what makes me love a woman like this? As if she does not see me, why do not you have mercy on me and ask me to stay away from her? Silent by approaching and a firm call to move away, it is like a closed door that keeps you

confused between entering and not entering ... despair without losing hope completely ... you burn with longing without approaching the fire of love, the pleasure of love flows in your body without finding love ".

It is clear from the text above that ambiguity was a strong incentive for attraction, and this refers to a problematic personality different from others, because ambiguity is not liked in matters of emotion, and clarity and transparency in dealing with the partner is more beneficial and stronger in a relationship, and the pursuit of ambiguity with his life partner does not bode well. With a solid relationship, as once exposure and clarity, love disappears and interest in the partner diminishes, and in my opinion, this is not a frustration, but rather a strange case of a volatile mood and a dispersed soul that does not know what it wants. And the best proof of this is that he ended all the struggles of inner love and the suffering that he was experiencing due to the ambiguity of the beloved's feelings. With this simplicity and ease, (Bahaa) stands wondering with himself in his last meeting with (Lina), trying to understand the essence of his feelings, which were filled with forgetfulness despite their presence in front of him, in contrast to his previous feeling. As it was absent from his eyes and present in all the cells of his body, he says describing his condition, ". Only now I feel that I am able to forget it, I forget it while sitting in front of me, a few centimeters separating me from it, it seemed like a supercontinent between us? And what is its name? Is it a continent of intellectual difference? Or the emotional difference? Could a love that shook me for two years die like this and with such fantastic speed?"

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Feminist critics, in their critical research on feminist fictional texts, were not limited to presenting issues of male physical violence against women only, but also to female violence practiced by the female against the female itself, and this comes due to the inherited social traditions that have entrenched this behavior and made it a normal matter practiced by the male and the female against The female is out of a firm conviction in her traditional status created by the male society and supported by its negative, oppressive culture against women..

This is what the critic Yumna Al-Eid addressed in her research entitled (Femininity Fearful of Femininity) regarding the novel (Maryam al-Hakaya), which embodied the memory of violence in the imagination of the female (Maryam), the main character in the novel and who undertook the narration of stories of women such as: the story of her sister and her cousin And her mother and others in which she explained the extent of violence surrounding them from the patriarchal male community, which hides behind all this violence practiced by the female against her female counterpart after him, a kind of compulsive discharge resulting from the injustice of the female and forcing her to suppress her injustice until she is fully convinced of her condition in which she lives and accepts it as a natural matter.

All this was presented by the critic beginning with a text by Mary as she crossed the empty streets of people that reflect the ugliness of the war and its horrors presenting the present, based on her memory in the narration of female stories, and by this she links between violence directed at women and the war because they are similar in an act of persecution, and thus women are the most affected in A society in which the rights of women are absent and the culture of ignorance, violence and abuse that the male practices toward her and convinces her of her, in a way that obscures the intellectual and feminine awareness of her reality, It should be noted that the researcher excelled in her presentation of the sequence of stories of stories by Maryam in the novel, and stands with the rural woman, whose mind is controlled by fairy tales and

matters of jinn and demons, and who justify her violent practices against her daughter, and this indicates a lack of awareness of her situation and the extent of The injustice surrounding her and that her practice is a remnant of the legacies of ignorance and male despotism. Hence, feminists are graded in degrees of violence against them according to the cultural and cognitive level that each one possesses, as well as the place or social environment in which they live, if the woman is of a simple level of culture and awareness .They are more affected and persecuted than women who live in the city and who enjoy a high level of knowledge, as well as a society that somewhat respects their rights, and avoids violence and absenteeism, In general, women are victims of patriarchal society, but the degree of their damage is different, as it is related to the degree of their awareness of their status that qualifies them to advance their reality.

The critic continues to present the events of the novel and what the character (Maryam) tells, revealing that “what she is telling is not telling about an incident, but rather a story of our enjoyment and amusement, while it provides us with knowledge of the inside of a female character who is this woman her mother” (), these characters were invoked by (Maryam) From her memory.

It is worth noting an important issue that the critic did not clarify, which lies in the misuse of memory and its dangers, which the novelist wanted to convey through the character of (Mary). The misuse of memory lies in "an intentional manipulation of memory and forgetfulness by those who possess power."

The misuse of memory is distributed at the intersection “between the problem of memory and the problem of identity, whether it is a collective or personal identity” (), and it refers to the common characteristics between the problem of memory and the problem of identity in its collective and personal types in the context of making memory a criterion of identity.

The similarity between the two problems lies in the “mobilization of memory in order to serve the pursuit, demand, or claim of

identity, and myths result from this ... Excessive memory in a specific region of the world, and then there are processes of abuse of memory, and then their Lack of memory elsewhere, thus there is a misuse of forgetfulness”.

Misuse of memory can be sought in the novel through the mobilization of the memory of the female represented by (Mother of Mary), in which the misuse of memory reached its climax when the target memory is a cognitively limited person who does not possess the lowest levels of awareness and its constituents in itself or in defense of itself, and in the context of this The situation (the male authority body and hostage to myths and beliefs in which it justifies its negative behavior towards her daughters, especially her behavior with her daughter (Zainab), who assigned her the task of guarding the bread, and not allowing anyone to approach him until her presence, but what happened because Ahmed, the elder brother, ate loaves in spite. On the authority of Zainab, it led to the mother's dissatisfaction, which made her focus her anger on her daughter and held her fully responsible. But what happened because Ahmed, the elder brother, ate loaves in spite of Zainab's will, led to the mother's dissatisfaction, which made her pour out her anger on her daughter and hold her fully responsible, and here lies the important point of attraction in female violence against the female, which lies in the orientation towards the weaker and dispossessed person and his accountability instead from the orientation towards the abuser represented by the son (the male), and this of course reflects a societal culture steeped in masculinity and full of injustice and persecution towards the female, while the male is the one with the best luck in her despite the offense he committed.

The most dangerous of all, as we mentioned, was not aware of the guilt she committed towards her daughter when she tried to physically abuse her by running behind her, which led to her falling to the edge of the well and her head, after she fled from the horror and fear that befell her because of her mother, as the latter justified her mistake with complete conviction and

recognition that what happened To her daughter it was because of the genie sitting at the edge of the well, as she “told everyone and swore that she was not the one who hurt her, but (In the name of God, the Compassionate, the Merciful) sitting at the edge of the well.

This thought filled with myths and delusions, how can he be aware of his negative behavior, the mother “is convinced and is convinced with everyone, while she tells the story to everyone she sees without any addition or omission. Like what I saw and saw me, I knew that she was bursting and healed her head on the threshold, so I arose and scattered my daughter and buried her, in the name of God Almighty.

This unintended memory manipulation on the part of the mother as a result of her belief in superstitions and her embracing the wrong educational behaviors comes as a result of the mother's ignorance and lack of awareness, as she is unable to advance herself and her reality in addition to her great task of education that we did not realize due to her lack of awareness, which resulted in a female character practicing violence alongside the man He is supported in his authoritarian mission over the female, and the evidence is the mother's lack of awareness and her biological passivity, and her reaction to her daughter as she sees her stained with blood, and fleeing from her looking for a refuge from her mother's cruelty. Tollul stayed by her side, day and night, embracing her, to make sure that her mother was the one who embraced her with her hand that extends to cover the small space between her chest and her neck, while the tip of my mother's belly is close to my sister's waist so that she will not escape from her to her other mother.

This is what the critic indicated by commenting on the text itself, but without long standing on it. Rather, she said: “We are facing a dramatic coup whose reversal is made with mockery, with crying funny, with a contradiction between what belongs to the feelings of motherhood in its depth and its beautiful truth, and what belongs to the behaviors formed by it A group of dominant educational and ideological traditions, in order for a world of women to have a pervasive

awareness in such popular environments "(); The critic did not take into account the cultural diversity of the readers, not all of them have the same degree of culture and knowledge, so it is necessary to expand this aspect in the way that the ordinary readers with limited knowledge, as well as the elite readers, can absorb.

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Conclusion

1. Feminist criticism that focused on the theme of (the body) was characterized by generalization in the proposition, as some of the critics in its context could not benefit from the cultural commonalities between men and women that lead to compatibility between them, but rather focused on superficiality in description and lack of serious interest in the topics.
2. The tendency of feminist criticism towards exaggeration in presenting the oppressed feminist figures from the side of men and limiting them to it when speaking about the body through some critics relying on accusing the man in general and making him the main cause of all persecutions against women regardless of the influences of the society that is dominated by all He carries him from the unfair customs and traditions of her right, for

the woman is in the light of that subject to psychological delusions that she lived.

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