

FEMINIST CRITICISM:

A contribution to the history of literature

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ABSTRACT

Feminist literary criticism has brought in tools from other important disciplines, such as historical analysis, psychology, linguistics, sociological analysis, and economic analysis, for example. Feminist criticism may also look at an intersection, looking at how factors including race, gender, physical ability, and class are also involved. Many Arab feminists today repeat old sayings of Western feminists, and they are not satisfied with that, but rather neglect the role of Arab feminists and turn a blind eye to their cultural achievements that have had a great impact on Arab culture, and whether this is ignorance or deliberate, it is necessary to pay attention to modifying the path through Restoring consideration to Arab feminists and building on what they have achieved. The current study adopted the descriptive and analytical approach in dealing with the topic and among the most important findings: It is that the writer, through dealing with the issue of women in the light of feminism in Arab world, tried in fact to present her painful view of male society, inspecting her lost identity to correct the wrong beliefs about male or female sexuality, and finding a solution to the distraction and psychological disorder that she was suffering from within. The studies that dealt with criticism are many and from different angles, whether ancient or modern, and according to scientific methodologies, through which the student sees a phenomenon that is sought to be the focus of field of research. Literature needs study and criticism, and this is what occupied many critics and researchers and realized this deficiency, and this is not fanaticism, but because this literature has not been studied well, despite the abundance of production and diversity in the Arab world, and its advantage from the characteristics (intellectual and artistic), and the available aesthetic values of the blind that do not diminish its value nor diminish it among other literatures, and the general desire to produce a woman's literary rather than concern and pride reflects the two opposites of the man who was very popular in the Arab critical arena is what pushed us to carry out this research in this genre.

Keywords: *Feminist criticism, Arab feminist, Gynocriticism, history of Arab Literature, Analytical Approach,*

I. Introduction

Contemporary history of literature has presented orientations different from those traditionally attributed to the discipline. Incorporating new ways of understanding literature, such as formalism, in the

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twenties and, later, the aesthetics of reception, in the sixties of the twentieth century, fundamental questions, such as the structuring of the canon, began to be questioned, changing the way of being of the discipline itself. The advance of cultural studies also contributed to the transformation of this area. In the field of criticism, the fate of feminist literary criticism is the same as that of democratic regimes in the world of diplomacy. We accept it or we do not "refuse to deny any scientific merit or specificity of the phenomenon. However, without being shaken, American feminists continue to create exegesis texts with surprising regularity, often even with satire in the "intergalactic" language of Joanna Russ. Feminist literary criticism is undoubtedly still ongoing. Each new contribution shows resistance to codification, to any parameter that would have an exclusive effect on one or the other approach (Al-Ali, et al 2006). Open theory, it expresses a rejection of the theory, a revolt against what its pioneers called patriarchal "methodology." We are therefore in the midst of a pluralistic phenomenon that has experienced new developments over the last ten years since Josephine Donovan's landmark book: *Feminist Literary Criticism, Experimentation in Theory*.

There are many definitions of feminist literature, the most famous of works that talk about women, and those written by female authors. All literary works were written by women, whether their subjects are on women or not. Literature that is written about women, whether the writer is a man or a woman. Whatever is meant by feminist literature, the criticism that is concerned with it focuses on sexual difference in the production of literary works in form and content, analysis and evaluation, and does not follow one theory or specific procedures, as it benefits from psychological theory, Marxism, and post-structural theories in general. Therefore, it is multi-directional (Blain, 1990).

In the 1990s feminist writings, especially on fiction and critique, appeared in Egypt, Morocco, Algeria, Lebanon, Iraq and certain countries of the Arab Gulf, and Syria. The expansion of the field of circulation of this word and its strengthening in Arab culture and literature was closely connecting to the emergence of a new generation of Arab female writers who worked to enrich the sense and deterioration of feminist writing through their understanding of the specificity of women's status and to explain differences (Al-Ali, et al 2006).

The emergence of this movement coincided with the steadfastness of women's movements in the West and their struggle to restore and free women's rights. Like other modernist critical approaches, feminist criticism has attempted to open up to humanities, and its expertise is about formulating feminist critical theories and drawing up ideas and methodological methods (Al-Ali, et al 2011).

It is clear that the key factors to the welfare of Arab women are firstly the impact of the Western present inside the globalised feminist movement in the 1970s, which in our view constitutes the principal reference point for the new feminist movements in the Arab world (Blain Clements & Grundy 1990).

II. The problem of feminist critique

If feminist criticism has succeeded in presenting feminist literature over the circle of literary and social interest, then its terminology and intellectual struggles within the feminist movement belong in fact - to politics and sociology more than to literature and criticism. The books issued on feminist criticism in recent decades are linked between literary criticism and the social sciences leaving no room for doubt in the path of this movement... Therefore, "we are not dealing with a critical approach that is subject to a coherent scientific logic,

but we are facing ideological currents that converge on the victory of women after they have been deprived. Of her rights for eons. It has already been pointed out that feminist criticism replaces the class struggle between the sexes, and that is why it has been accused of being an ideological criticism (ideological) on the right or the left (Begum Suriya, 2017). Moreover, many of those who belonged to the feminist criticism published books based on excitement, such as boycotting men, indulging in homosexuality, and accusing their violators of backwardness and antagonism to women. It can be said; The echo of this criticism in contemporary Arabic literature was an expression of individual cases of crisis rather than a state of normal general existence, and the production of their owners came mostly, far from public concerns and social issues, and therefore did not achieve a worthy spread, and that its owner was loud noise, and he was in a limited circuit usually causes it to idle and fade out after a while.

The purpose of feminist criticism is to bring women to justice, to make them aware of the tricks of the male writer, and to highlight the way he is biased "against women and marginalizing them because of their femininity." Hence, criticism is concerned with the literary production of women of all sides, "gynocriticism", psychological stimuli, analysis, interpretation, and literary forms, including letters and diaries. Hence, feminist criticism generally moves on two axes: studying the image of women in the literature produced by men and the other is studying texts produced by women. In reality, the two axes meet at one point, which is the woman's identity or herself.

I - Feminist Writing / Criticism: Receiving, Discourse and Representations

Talking about the resonance of Western feminist criticism and its implications for Arab feminist critical thought takes a decisive turn, in confirming the docility and subordination of Arab feminist thought to Arab feminist ideas within the context of intellectualism. It is difficult to find Arab feminist critical writing that did not employ some Western feminist proverbs and ideas in its body. Is Arab feminist criticism a reflection of Western feminist ideas in thought and criticism?

The different readings of the intellectual achievements of Arab women, whether literary or other social and human studies in all their branches, represent a fundamental influence on the intellectual achievements of western women, which cannot, in turn, be addressed separately from intellectual currents and other knowledge-based concepts which prevail in the Western world (Begum Suriya, 2017).. And if, due to the variations in the political, social, religion and economic truth, the beginnings and paths in the creation of a dialogue between women vary in each western world, there is more than one common denominator that distinguishes those beginnings. The reason behind this kind of critique is the general failure to care for women from all walks of life. Rather, it's an indifferent literature. The term feminist critique therefore increased the status of women writers in society.

The word feminist writing has produced a deep issue, and so adequate and compelling justifications must be sought to affirm the specificity of the discourse written by women, and the danger in this is that literary norms and values are formed by men and do not allow a female discourse to emerge that addresses feminism.

The Iraqi critic, Nazik Al-Araji, who is considered one of the hardworking Arab feminist critics in this field, refused to use the term feminine writing, because femininity as a concept means for her: what the female does and what she is characterized by and is disciplined with, so the female pronouncement immediately calls

for her sexual function, due to an excess Use the term to describe weakness, tenderness, surrender, and negativity. And based on the use of this concept in Arab culture and society, the critic calls for another use, which is the term feminist writing, because this term introduces women and the surrounding framework, material, human, customary and legal, in a state of movement and controversy.(Al-Araji,1997; Al-Ali, et al 2018)

Al-Araji expresses her surprise at the resistance of the Arab cultural environment to this term, since it resulted in its lack of research, rationalisation and originality, and then attempts to understand the reasons for the woman's resistance to the term, sex, designation and the suggestion 'feminist,' simply by trying to break the siege of the mentioned category.

The critic "Zahra Al-Jalasi" suggests using the term "female text" as an alternative to the term "feminist criticism" or feminist writing, emphasizing the contradiction between the two terms in terms of significance and meaning, as the term female text defines itself based on the mechanisms of difference, not distinctive, and it is rich On the traditional "feminine / masculine" article, with all its confrontational ideological implications, which today is provoking everyone. The "feminine" text is not the "female text". In the term feminine the meaning of specification suggestive of restriction and closure in the circle of the gender of women, while the feminine with which we disagree tends to work in a wider field, which allows overcoming the obstacle of arbitrary action in classifying creativity according to external factors on similar to creative gender.(Jelsi, Zahra, 2002)

For the critique the text is defined by its refusal to start any previous classification because it is defined by the existence in its form of expressions of "feminine signs," in addition to its description of itself, by the movement of writing, and may be approached on the grounds of a hypothetical provisional law and intended to control the conflict. After presenting her criticism of the fundamental questions posed by some critics of the phrase, she refers to the critic "RachidaBenmasoud" who, while she has missed her presence, managed to restore consideration and rid it of wrong considerations, but did not specify possible positive concepts of the word "women." To examine the text written by women from inside, KhaledaSaheed described the characteristics of the act of writing for women and considered privacy as the starting point.

Jalasi raises systematic questions, including the concept of privacy and the extent to which it is considered an inherent characteristic of what women write, as well as about the woman's prior awareness of this privacy, provided that there are more than one question that branches off from those questions, and it relates to the ambiguity of the term and the general meaning of its semantic, and more clearly. Is it sufficient for all literature written by women to be female literature?And as Al-Jelsi indicated to the absence of a clear definition of the meaning of the term by RachidaBensaoud, Bensaoud departs in this definition from the question of privacy, which she emphasizes in the title of the book, and it turns out that the relationship of women to literary and spatial practice, which it occupied in the history of literary writing It must be viewed from two angles, the two aspects of the process and development of female creativity, the angle of creation and creativity, through which women appear as active and productive subjects, and the angle in which women attend as a material for consumption from which the man / creator derives his artistic production(Benmasaoud, 1994).She rejects the notion of distinguishing between literature as a general concept and literature as a private concept, and considers women's contribution to the development of literature as a medium for women's liberation, to enrich their

conscience, to deepen their experience of life, and to create an aesthetic connexion with truth. That the phenomenon is not a fixed natural peculiarity, but is based on the social and historical reality in which the woman lived. Given this interpretation, self-centership, the rejection of men's authority and the quest for equality are deciding the peculiarity of feminist literature.

Similar to a central role, the "Khanate of Bennouna" from Morocco accepts the presence of the new generation of female writers in this regard, since the classification here is justified, but the new generation contract, which carries advanced ideas, and the situation presents practical perspectives with a private one.

While the writer Bennouna stresses that these classifications are not proven, the critic Bennouna identifies the characteristics of feminist writing that distinguish it from writing men. General - It is characterized by a relatively high presence of the role of the sender, and there is also a presence of the linguistic function, in which the focus is on the channel as a means of communication in itself, enabling the maintenance of social ties and relationships. This linguistic function is manifested through redundancy and repetition, as she says, and most feminist critics almost agree, that the existence of a specificity in feminist literary writing is linked to the existence of a feminist awareness among women writers. This condition is what prompts Zahra Al-Jallasi to link the specificity of feminine writing with the availability of "feminine" signs (Bennouneh, 1979). (Ashour, 2009).

The particularity must be based on a certain knowledge of the writer who also has to realise the she belongs to a social group whose historical circumstances have endured, which made a woman centred on her "self," searching for independence, and RachidaBensaoud demands the necessity to find a place. The lack of an accurate and full description of the concept of feminist writing and the lack of the associated theoretical historical context have led to the proliferation of different ideas, including the proposal that the notion of feminist writing be placed on a men's behalf, that is, literary assessment based on their writer's gender identity and based on The critic Nazik Al-Araji asserts that men are society and women are only a group in it, and they have not achieved the achievement of being a "class" except in the modern era.

AmalTamimi(2005, p.94) confirms this under the heading "Ideological reading of female literature," the phenomenon of qualitative literature rating: men and women, which arose in modern times, and the problems associated with this assessment of the refusal and acceptance of this concept, on the one hand, and some criticism of it and its achievements, especially women. This categorical and incomplete view of an ideological disposition resulted in very limited chances of a critical consideration for women's writings. On the grounds that the literature of women represents only the issues of women. In other words, literature lacks the long psyche and the creative potential to solve the problems of the world. The literature is restricted and confined to psychological concern and the escalation of the protest tone against injustice and the denial of rights, making it a major critique, since it lacks maturity, whereas the artistic sector has not allowed women to independently exercise their own cultural and human values. Like man's place, Liberal created a limited creativity in which the woman inspired the language of male creativity and her patriarchal values, particularly in the space of lamentations that made women facing Arab poetry, but once she had written in the modern Renaissance, her writing became self-destroying sentimental terms paper. This crisis has to establish a psychological atmosphere full of strain, because of the modes of dominance and committed power, to weaken and diminish all artistic initiatives of women, and to destroy their creative abilities in later, futile and purposeless battles except for devotion to the marginalisation of women's voices. And the perception of critics'

assessment of feminist literature as open-ended literature that has no view of the future in the same way as men's literature. The two positions must be discussed together before the question of classification is resolved. The refusal to use this word is because there is no need for life, as long as the language is shared between the two sexes, so there is no need to divide them in the process of imagination, as they deviate from one particular / language, and the commitment of female literature leads, in return, to another word, male literature. The absence of the second nullifies the presence of the first, and thus literature is human, and this aspect is more subtle than the stunted representations of its nature and its intent. As far as the supporting role is concerned, it undertakes to validate the term in terms of its connotation of artistic peculiarities and aesthetic characteristics, which must be illustrated by theoretical efforts to expose their practises, their effect and their authenticity.

It seems that the fear stems from the mentality of the elite hierarchy and its reflection on the level of creativity, which made most female writers disavow the trait of feminism and women, because it classifies literature as gender, which keeps it away from leadership as long as the report is that what women write is second-class literature, and this What the critic HodaWasfi strongly stated: "The oppression of women established a literature called women's literature, and the man wanted to make women stand at his door. (Especially utteria) a philosophical dream of equality with men on the human level"(Ashraf, 1998).This ambition stems from the residues of the inferiority complex inherited from generation to generation, which makes creativity stop until it reaches the recognized artistic level (the man's level), as long as feminist literature has not acquired the legitimacy of existence, rather it is just a great critical trick produced by the male culture that dominates the field of creativity and criticism. , Who is keen to keep the matter as it is, but "why is everything that is feminine considered inhuman? Why are there women's concerns, as for male concerns, which are overturned by broad human concerns"(Al-Samman,1993).

Ghada Al-Samman opposes the word feminist, since it refers to the dwarfing of women's literary achievements, and stresses that it is the invention of male culture to enhance its control over imagination and criticism in order to marginalise the female voice, an understanding borrowed from the critic, LatifaZayat, its critical title. It's inside her. Of course, there is no escape from it, "and if a writer starts by saying that the nature of a woman is this way, and that the nature of a man is thus, he inevitably ends by saying that the nature of (human condition) is like this, and it is a saying that brings down the truth of the evolving historical character of human actions from one historical time to another, and from one position to another.

The problem, therefore, is not the biological existence of women and masculinity as opposed poles in culture, but the problem of the proliferation of hated accumulations of all that is feminine is a fixed and unique moral problem of the course of the cultural and social revolution, which concerns the inclusion of women's literature in the field of civilization, which satisfies force.The critic Rachida Bin Masoud supports the previous view, as the issue in her view is that ' the inability of the Arab critical discourse to theorise this phenomenon, which does not mean a rejection of its presence, but rather an affirmation of the presence of a fact that Arab critique has not yet come to understand, and that is why we see female writers rejecting the term feminine. This response is closer to the emotional response than to the empirical response, why? Since the term (Arab woman writer) does not have an inspiring impact in the Arab world, even among women writers themselves, in the eyes of the critic 'ButhainaShaaban,' and the main reason in her opinion is that the notion of this term involves sexism against women writers, which inevitably goes beyond the social inequality to which women are subjected in the

literary field. The study of Buthaina Shaaban (Shaban, 1990) offers an interpretation of the phenomenon of refusing a feminist or feminist word and describes the reasons and motives in an integrated way, where the psychological motive is intertwined with social and critical literature and can be defined by the psychological motive, which reveals anger, disdain, inferiority and social motivation.

All these reasons are intertwined, forcing the writers to reject the specificity of the feminine text, to mark it confined to the semantic realms of women, which are often restricted, simple and trivial worlds, from the point of view of the dominant male culture, which is a great authority over the literary text, which imposes its conditions on the subject of the text and its type. Part of them, and it will not be able to do so because it is egalitarian, that is, for the sake of both society and humanity, it needs equality between the sexes, not to sacrifice men's sovereignty to bring women in their place.

Literature and criticism or social life would not profit in any way. Rather, it is a sort of tampering with the manufacture of delusional and marginal wars, and then it is important to trigger the woman writer's understanding of her position and define the word on a simple and precise basis, far from the separatist and partial view of the poles of masculinity and femininity, maintaining the aesthetic privacy of their right. "Whatever the reasons for rejecting the word, the single language and popular experience, and the desire for equality and the distance from racism are many and multiple, particularly among them," such that feminism becomes the dominant one, and uncertainty lies here and the right starting point is not established. Instead of the author seeing women's emancipation through struggle for the sake of society's emancipation, and in the course of this struggle, we see it highlighting feminism as opposed to male racism.

"It is as if it is only possible to handle women's pressure and injustice by rejecting all that is feminine, even if it is her literary voice and artistic image, so that women's literature has become provocative, so, according to Ashraf Tawfiq," urgent on a wound. As for Salwa Bakr, the writer and researcher, she has another view. She finds this to be a male issue induced by a man. In literature, she sees the educated woman who normally looks ugly and lean with thick glasses, and is mentally complex and often amputated, does not stimulate the approach of male saliva and therefore research what she writes.

This is confirmed by Nawal Al-Saadawi (Sayyid Qutb, 2001), pointing the finger at the critics for ignoring feminist ingenuity, and this is a result of the view of society's belittling and belittling women.

In spite of all these mines and caveats surrounding the term feminist writing in contemporary Arab culture, in an attempt to create a leader in women's literature, the melodious feminine voice records its existence, indicating to draw a distinctive line flying far away and expressing an authentic knowledge of the special identity. As for the supporting role, which is considered to be a proof of maturity and a deep understanding of the value of realising the significance of the feminine text, and this stage is different from the previous one, because the desire of the writer for equality blinded her from the dignity of her femininity, and the stage is the "creative stage of adolescence that female literature went through, so the stage is the" creative stage of adolescence that female literature went through, the stage of searching for identity and the urge to vary from the male other came after the demand for equality in the stage of repeating ready-made and drawn templates, since the experience of adopting him and trying to match his qualities only increased it a decline and a retreat from its gains, and found a strong attraction to consolidate her personality and to celebrate her imprint. Thus, the literature of women came as an effort to portray its characteristics and to live with its essence, far from the

predetermined models with the eyes of men and their mechanisms, where "the literature written by women in my understanding in the eyes of the critic Etidal Othman (1993) represents an exploration of an element of what is silent in Arab culture, which is women's positive attitude." In order to illustrate its presence and expose its aesthetics, most of the supporters of the feminine identity of the text and theorists ignore feminine language and substitute it with feminine, feminine or feminine discourse. This Lucy Jacob (2001) opposes female literature and recognises the existence of female literature, whether written by a man or woman.

As a consequence, literature should not be feminine or masculine, except that, because of its personal or private experience, some literature, whether a man or a woman, may be more capable of portraying aspects of life than others, and this is an acknowledgment of women's supremacy in communicating their problems and interests. The author is the most capable of monitoring women's alleys and their integer. Therefore, we will get to know the point of view of a woman about many of the problems and challenges she faces in a large life that men may consider as insignificant and insignificant. Clear from a feminist educated perspective.

This argument is precisely the critique of the existing circumstances that frustrate the efforts of innovative women, and the attempt to reform them, on the one hand, to persuade popular opinion (men in particular) of their corruption and the need to reform them, and the beginning is at the level of ideas, so that progress takes place at the level of action and practise.

The proof of this is the progress of authentic feminist prose, the occupation of important roles in thought and literature, and the exposure of critics to it, and no one would have turned to it if it had not been for this specificity in the feminine text, and this is the appreciation of the critic Abd al-Rahman Auf. The stalled project to create a kind of feminine language, in it's to most of the studies dealing with feminist writing came to critics and critics alike, aimed primarily at enriching the field of feminist writing, highlighting its importance in the field of literary studies and critical thinking in particular, and offering critical moral help to creative women who felt inferior and oppressive to the point of disavowal of their feminine. It also refers to their lack of acceptance of a feminist or feminist term's validity, and they disavow any element that takes them closer to the feminine character. That in a dress other than her dress, it drained her shoulders and intensified her pain, and she sought the answer in reflecting her personality and truthfully expressing herself, so she deserved leadership and excellence. Salah Saleh deals with the importance of commitment to impartiality and objectivity in his book narrating the other to the Issue of Femininity. He says: "It is important to alert at the outset that the language of research falls into advocating for or against femininity, as the starting point and target would fall beyond that, but to dig into a culture created by women needs a measure of deflection, even if it was a flash, on the characteristics of cultural roles attached to the concept of femininity, describing feminism" (DawamMahfud, et al.,2015)

Is femininity a cultural condition or a biological characteristic? Or is it a problematic discourse that connects biological properties with cultural requirements, making it difficult to reach conclusive answers for research dedicated to objectivity, and in which to distinguish the discourse, and how, on the other hand, it is possible to speak about gender without falling into the propensity of it. There is a contradiction between the ability to articulate the subjective being and the inability to reproduce the other's moulds, means and processes, and from here comes the importance of recognising the cognitive histories and cultural origins of the male consciousness that is biased towards women, as a first step in revealing the aesthetics of feminist writing as an

artistic specificity. It is crucial, in the light of this analysis, to know the most prominent signs of women's mobility in human history, the characteristics of her search for her stolen humanity, and her eagerness, in her own language, to build her presence in a cultural humanist site contrary to the factual, instinctive role placed upon her. By searching for identification and confirming their artistic existence, and by performing linguistically from their own identification, it was important to differentiate the lines of their faces from confusion, exaggeration and exaggerated embellishment and to affirm the difference and create the meaning of a special identity, so that the language of feminist writing became established. Reda Al-Zahir says: "We have to differentiate between the notion of women writing and the notion of women writing. From the point of view of women, the first means what women write, whether this writing is about women, about men, or some other kind, and the second means writing from the imagination of a woman. For reasons that we supposed to be understandable and justified, or from the imagination of a guy, it is prevalent, and it is rare" (2001, p. 6). Women's writing is linked to the problems and interests of women and their ideas are defended. As for feminist literature, it has a clear association with artistic texts and literary imagination. It is interested in the literary element, and there may be an overlap between them to the point that it is difficult to distinguish them, while the vessel carrying the political problem and promoting it in poetry, novel and story in different literary forms is feminist writing. In this regard, in his attempt to address the issue of the word feminist literature, Hatem Al-Sakr states: "But what do we mean by feminist literature?" "Three essential principles or opinions regarding this term are also evident: the meaning of feminist literature as including those works that speak regarding women published in writings. Feminist literature means any of the literary works written by women, whether or not women are their subjects? If the author is a man or a woman, feminist literature is literature written about women. (Al-Sakr, 2006, pp. 11-12.

So the first concept incorporates the text's feminization and the writer's feminization. And the second description discusses the feminization of the author and various subjects. The third concept is the feminization of the text and, whether feminine or masculine, the writer is different. Is it enough for the writer to be a woman to be branded with the words feminist literature and feminist writing in order for her literary work to be labelled? Or does it need to be concerned with the problems of women? Is there a female aesthetic that catches the eye on the technical aesthetic side, which is considered in terms of techniques and styles? Therefore, the features and features of feminist writing that differentiate it from male / society writing, the relationship of female writing to independence and venting grievances and frustration, how to express oneself, and the capacity of the reader to differentiate between the two writings.

As if the writing of a man has characteristics, the nature of the nature, voice, and density of a man's hair, and that the writing of a woman has characteristics that resemble her physical appearance, and is the imagination of a woman different from that of a man, provided that literature is the son of imagination? And if women establish literary or artistic genres known by critics and readers, is their writing capable of transforming these races into other styles of women in terms of literary or artistic genres? (Farneubun Petrus. 2018). "In this sense, Iman Qazi says, in addition to other questions that show us the increased interest in those who support the validity of the term feminist writing: "I think this term will remain true until its social reality becomes entirely identical to that of men, and this term should not provoke the wrath of authors. Since a clear understanding does not negate or weaken the power of female authors, but highlights the unique features of women imposed by their own present reality.

Some writers support feminist fiction, but the word feminine, feminine, and feminine over feminism and feminism is preferred. This line is evident in the book "The Feminine Text" by Zahra Jalassi, where she devotes a specific attention to a significant question: what is the feminine text? For its acceptance as an alternative to the popular term feminism or feminist literature, she attempted to restrict the justifications necessary to strengthen the term feminine text. Feminist literature), (Helmy Mohammed Al-Qaoud, 2010).as if it occupies the margin of full literature, so by being graded at a lower rank, the woman writer preserves herself and tries to avoid the traps.

"Zahra Jalasi(2010) argues that the word feminine derives from the ideas of sexual inequality and conventional interviews between the feminine and the masculine, to the quest for points of distinction," and that the text that identifies itself as a feminine text does not have a pre-classification or unique theoretical components. The feminine attribute is not gained, except by its latent energy, which is challenged by the study. To track the differentiation in it, you will need a hypothetical, temporary multi-mechanism rule, since it varies from the neutral text's status. This choice is definitely not a strictly sexual choice, it is an allegorical and aesthetic choice, so we would need a metaphor, a sign and a truth if the matter calls for it in order to approach it to a literary process, not to a biological or ideological analysis, for the feminine text as a text carrying the characteristic of impurity is a metaphor, a sign and a truth.

The area of neutrality is the area of the masculine and the feminine, it is the position of turning away from the area of neutrality, and the matter is far from the elitist hierarchy, the origin is remembrance and feminization of the subordinate and supplement, but all that is in the matter is that the feminine is an aesthetic sign, and an artistic specificity that does not need a biological or ideological reading, as far You need a literary reading in an artistic sense, for the feminine text is the one that carries an aesthetic specificity, and a distinctive sign, and the question that arises is: Does a man write a feminine text? Certainly, the evidence for this is that many writers and poets have tried to imitate the feminine self and interpret its impulses honestly, and also there are neutral texts that do not bear the feminine characteristic and are written by women, so the issue is not searching for the writer's gender nor the purpose. It is the division of the writing act, but the task. In approaching the text and being anxious to hear its indications, "So when and how do we monitor the feminine in the text?.In order to obtain a vertical reading that exposes the secret potential of the text, we are satisfied with disclosing the changes of the writing act, its features and components, i.e. we would need to adjust the neutral curricula. And monitor those subjects that have witnessed the deviation from neutrality of the signifier(Jelsi, 2000, p.15; Khodary2016, p 28).

Zahra Jalassi attempts to find appropriate justifications for the use of women as an alternate word for women and women, but the issue is not naming but bringing the name accordingly. As long as the aim is to reveal the transformations and the aesthetic meaning of the act of writing, to track the modes and places of speech experiences in the text and recognise its artistic techniques. On our side, we see no difference in suggesting women's literature between women, women and women. And then we conclude that feminist or feminine literature communicates one connotation and no discrepancy exists between it. Instead, it is more appropriate and appropriate to use feminism and women(MasmoudiIkram. 2010).

Iraqi critic Nadia Hanawi emphasized in her study "Feminine Representations in the Postmodern Feminist Fiction and Its Textual and Post-Textual Transformations" (Ahmad Rajab, 2019) that the feminist

novel is most in line with the postmodern stage due to many factors, some of which are political, social and psychological, and others are artistic and subjective. Likewise, representations are intellectual observations and cultural determinations, that explore the unknown and unearth the hidden, and their goal is nothing but the truth, which is the outcome of representation and its outcome. Representation is located in a middle zone between the imaginative and the real, and creative writing becomes a feminist, if the cultural representation of women is an expression of the feminine self, its relationship with the other and its transformations in the midst of the postmodern stage. Narration is not considered a feminist, unless the writer reformulates her voice with literary representations, with feminine images and models that reflect an open culture that does not believe in the boundaries drawn, and is not defined by the standards that limit or suppress it. It expresses a point of view that adopts a feminist view of the world, and Dr. Nadia Hanaoui applied this concept to a number of feminist narratives, including the novel "Touches" by Lana Abd al-Rahman, in which her narrative hero (Nada) falls prey to two psychological disabilities, represented in the nightmares that clash her life and make her delusional things that cause She has confusion and depression, and the other handicap is realistic, resulting from family disintegration and societal panic, resulting from the contradictions of life filled with wars, explosions and unemployment, and she overcomes all of that with passion, as a means by which she turns what hinders her against him and is able to touch the truth (Al-Ali, 2008).

II-Combating prejudice to women in the cultural heritage (literary, linguistic, popular)

The woman writer set out to prove herself and her awareness of the message of art and creativity by undermining all manifestations of male prejudice in human culture. To answer the interesting question, why are there so few names to be written? And fewer names continue to write? To correct the wrong answer, which still haunted her, that the reason is due to intellectual deficiency and biological imperfection, we say, "The creative Arab woman was not alone and different from other women in the world. Biological differences have no role in their backwardness, but rather for the social and cultural heritage, and because by their nature they are devoted to their first roles. As a mother and wife, so women tend to conscience towards these roles rather than others, but when they are given the same opportunities and experiences, which are given to the creative man, she is distinguished and creative as his excellence and creativity. And talking about the manifestations of prejudice against women in the Arab heritage is talking about the obstacles and obstacles to female leadership in thought, culture and creativity due to the tyranny of the element of prejudice in the human being, and it means the elimination of the seeds produced for it in society, and this is what Salah Saleh said, "The assassination of female leadership of culture itself, To describe it as the sublime and higher sphere in which man practices his humanity, whether we view culture as an independent structure, isolated and governed by its laws independent of society, or we view it as a reflection, or a secretion of the activity of social forces, noting that the burn of culture has not been interrupted throughout all stages of history. It continues to our present age, and it is still linked through a formula to the burning and assassination of female leadership.

We face the need to explore the facets of social thinking and to debate the cultural reality in which it was produced and to expand women's knowledge of themselves, their creative ability and their artistic identity to human sub consciousness, through a cumulative chain of practises and intellectual principles, the foundations of human sub consciousness (Salah, 2005).

The major manifestations of partiality are:

1. The central importance of masculine culture and bisexuality: So what are the manifestations of the artistic picture of the woman in the Arab intellectual's subconscious? Is the knowledge and imagination of women coinciding with the growth of this picture in men's culture? It is popular as a culture of society, and then the artistic woman tried to create her own being, undermining with her decrepit patterns all the backdrops of the old picture(ZeinyEsmail. 2019).

The literature of women was a message of resistance and defence to any type of material and moral oppression and helped break apart social hypocrisy, exposing the duplication which prevents and limits the advancement of creative women, in the face of patterns of falsehood and masks, which intellectuals bear as if they were living in dual discourse and schizophrenia

And while he has a certain admiration for her abundant advancement, this admiration will soon evaporate at the cost of her unending social duty, and the fulfilment of these duties fulfils her overwhelming desire for owning, that is, her failure or her lack of it, exposing her to extreme social and psychological stresses for thinking and imagination.

It is true that the intellectual is the son of a society where traditional and modern people face false knowledge and critical awareness but by virtue of its composition which enables him to stand at a critical distance from the state of society as a whole. More advancement must be made by Farida al-Naqqash, who is an intellectual in his view of women(Ali, et al 2012).

2. Manifestations of linguistic heritage prejudice: Talking about language and gender in the social context has an intricate link with Western feminist critical thinking and ensuring that there are ways that convey the language's bias and its contribution to the exclusion of women so that studies begin to incorporate new language readings within the psycho-cultural framework that re-expose pictures and biases.

Most Western feminist criticism studies centred on gender and its role in civilising, and showed that history was based solely on the efforts of the man and this was the slogan posed by the feminist movement. That showed the pervasive scale of injustice towards women and that their efforts to social, political, and political aspects had been seen.

This is direct evidence of a man's monopoly on the influence of language and the dominance of linguistic and cultural thought by taking on the role of writing literary and artistic history. "This is where the woman comes to the language after the man has regulated all the linguistic capacities and determined what is true and what is metaphorical in articulate discourse and the woman in this creation was nothing but a visual metaphor or a mental imagination, which the man writes and weaves according to his graphic and life motives(Ali Zahra, 2019). Which led Hamed Abu Zayd's victory in his book "Circles of Terror" to emphasise the bigotry and sectarianism of women's discourse. With the man, and when he is allowed to participate, he is with the man, and in both situations the man becomes the centre of the action and the object of the activity"(MessaiNihed 2018).

This has contributed to a reduction in the role of women in specific occupations, which has prompted staff in the field of feminist critique to attempt to purify the language of all types of sexism, in order to create new features for a neutral language, and most of the studies which have concentrated on gender and the language of western origin, and which have expanded the field of education to us. She meets him on this idea of

researcher Rashid bin Masoud, who explains the phenomenon of linguistic disparity between the sexes within a single group, and she explains to us how language becomes an instrument of power in the hands of a strong faction, and she emphasises reading the role of women through their place in the language and studying their place 'within the linguistic structure and the linguistic structure.

And the language that was woven around the tale of the beginning of life paints a picture of women, for it is evil and seduction in the vocabulary of Torah, and a woman is human in the language of the Qur'an, but the cognitive structures that express culture are saturated with the image of seduction, and evil is more than the image of man.

For this everlasting and continuous cause, May Ziadeh said with a mourning heart, "The history of women is a long martyrdom." That is why she ended her article by addressing the man and at the same time holding him responsible for the dispossession and liberation of the woman: O man, you have humiliated me so that you have been humiliated, free me to be free, free me to free the human race.

But is language really impartial and far from neutral? To address this question, IssaBarhuma speaks specifically, to distinguish between language as a neutral dictionary and language as a moving and impartial cultural usage. "As we expose language to prejudice, we should be careful to confuse language as a phenomenon and the theory that seeks to extract the laws of the phenomenon. If there is prejudice, it is the basis of it. "Culture and the division of society is not language, since language is neutral at its basic level, yet is shaped by the cognitive and social framework of individuals.

Here, we have the right to find out the insides of the control, the reasons for alienation, and we have the right to track researchers in language and gender, to give some examples and examples of the male prejudice of the Arabic language to the detriment of the marginalisation of the female (Al-Khamisi & Fatima Ali. 2017). Grammarians have laid down a number of grammatical and morphological requirements only to differentiate between the female religions.

Without separating the relation between this issue and linguistic practise, which unites and agrees on the validity of the masculinity of language as a matter of investigating discipline and eloquence, even on the part of advocates of femininity, such as May Zaidi's saying, "It is good for a person to stand in the midst of his people, even once in a lifetime as a monologue.

Also, in the meeting between the masculine and the feminine, the speech carries over the reminder, even though one is in a broad feminist community, since the initial has a spiritual and material weight, and the one prevails over the thousand in the importance of masculinity. Nasr Hamid Abu Zayd touches on the distinction between the Arabic and the foreign noun with a distinctive sign, combined with a distinctive sign.

This talk requires a pause from us, because it shows the exaggeration and strong desire in the neck of the texts to a particular direction, and it does not deviate from the issue of the social role that women play in the preservation of intergenerational contact, and that is why it has been very cautious, and the proof of this is that absolute equality, which is a demand and a target at some point. This does not mean that the language is impartial and far from bigotry, and in this regard, Khadija Sabbar says, by addressing the obsessive question, how does the language deal with women? "Gender plays a grammatical role similar to the role played by its owner in real life. Consequently, the grammar of the Arabic language appears to highlight masculinity as a

contribution to the tightening of the historical siege of unnatural, barbaric and uncivilised ties between men and women. In addition, Arabic has enabled the selection of males in some of its cases of feminine plurality, and the Arabic Language Academy in Cairo has therefore enabled the selection of such words, from masculine to plural feminine, such as frames, sentences, fines, accounts, announcements, decisions, notices, etc (Al-MalaikaNazik 1978).

It seems like there is a propensity and concern to research feminization rather than a reminder. Is this a linguistic finding that the issue lies in femininity, or is it an imaginative and unique connotation that derives from beauty? In particular, since the authors of the language and the polymaths of grammar are men, and even in their predominance of the feminine over the masculine in some subjects, the matter was merely an exception to the predetermined rule (the original is a reminder), and it compelled them to do so by applying the strict criteria that they set for the regulation of the language, and this exception was based on meaning. This is an indication of the fact that the culture of economics and marginalisation is embedded in our linguistic uses through which we do not know. Is the status of women influenced by its role as a branch of origin within the linguistic system? Has the structure of the language led to rooting the representation of women as a margin and an appendix as an exception to the rule? If we go to the lexical level and stop at the importance of the feminine, we will find an emphasis on the propensity to create the superior characteristics of masculinity and the inferiority of femininity. "Our Arabic language was a vessel of mythical thought embedded in the continuous sexual inequality between masculinity and femininity, etched in popular imagination and maintaining its origins".

The proof is the connotations of women in the dictionary that perpetuate inferiority, and also the presence of females and males is an immersion in a community concentrated in the soil of society, and an existential extension of the self that crystallised these roles, such that males became meaning sticks of relatable importance, while females were defined in their normal role. This contact in carrying this heritage is considered to be a kind of retribution put on a woman because she is a woman instead of rewarding her for her role in the renewal of human life (NehereKalpana, 2016).

All of these definitions concentrate on qualities that emphasise the role that women play as a woman, mother and lover, and for this reason the requirements have been stained with a physical tint. This imagination almost reduced the woman to a body that flares up enthusiasm and development, so it is not shocking that the physical features of women compete with approval and shame. Seventy commendable physical traits of a woman, and fifty-nine reprehensible physical traits, provided as an appendix at the end of the analysis in an illustrative table to illustrate the celebration of the semantics of the language, the physical physical qualities of the feminine, and the lack of any intellectual or artistic presence, in addition to emphasising the man in the picture of the feminine.

III. Pictures of prejudice in the popular imagination

Linguistic heritage is regarded as a link with collective memory in popular imagination, which reinforces and encourages prejudice in delineating and celebrating the time of women. Examples are numerous and many, and, of course, the relationship of the image of a woman to the past, that is, to the cultural heritage that flows through and moves into the present, and since it is quite different from the image represented by the Sharia and values of the Heavenly, why this persistence and communication in drawing the image of women

into the cultural heritage? It is the result of the collection of narratives, tales, proverbs and common jokes from a general human source. And the elimination of his real bright image from the origins of Heaven? This is the challenging paradox that is circulating in the Arab writings on women's discourse, totally influenced by the narratives of Western feminist critique in its broadest context, i.e. correcting the portrayal of women in popular imagination. This fact leads us to try to read the heritage with a critical eye, and we may go a long way to stress that it is impossible to understand the nature and framework of a certain historical period, and that it is impossible to understand the degree of civilization that a society has inherited without discussing what has been written or said about women. Awareness of society focuses primarily on the awareness of women, since women consider that the speaking organism is more subject to practises, norms and customs and, in general, to the cultural heritage, and thus any reading, behaviour or speech of a woman's body is intended to invoke that heritage"(Cano Ledesma Aurora 1991).

An example of the inferior treatment of women is what this proverb embodies: "May God protect you, your shame, your feminine, and you marry her grave." It is not possible to examine traditional sayings about women far from the superstitious source as a source from which the proverbial creator chooses the tools and mechanisms that suit his propensity, inherent in the social milieu in which he is raised. It is a matter of great importance, in popular proverbs it exposed the submerged natures, the inherited memories, and in its folds the sediments of primitive life and mythical dreams, and what it means to create values, morals and transactions, so that the man remained in popular proverbs an example of strength and virility, and the woman was identified with the instinctive qualities that he had. From thinking, imagination and good social work, and if we try to know the characteristics of the picture that the Arab man has of women, by intensifying the language and coding its prejudices, we come to the conclusion that the picture of women in the cultural heritage is based on the contradiction between negative and positive characteristics, they are seduction and evil Exploitation and affirmative action. "This explains the contradiction in the expectations that the Arab man has generated about her, and we conclude that it is incorrect for the researcher to concentrate on what is good about women or meet, to affirm the validity of his theory and to show the soundness of his methodology, but rather to discuss the problem of women in its totality and inconsistency, because it is the only way in which he extracts it first.

Since the source of the contradiction lies in the overlapping of the reference structures, from which the Arab man derives his original standards, and between inheritance. That is why the image of women lives in contradiction and dies in unity and complementarity, since the negative and the positive are the foundations of its image. Perhaps the most eloquent expression of duality in drawing the image(Zimmerman 1981).

And the popular cultural heritage suffers from impotence and deficiency, it did not grant women any intellectual or artistic privacy because it is the luck of men. As for the characteristics of the form and the attractiveness of the body, it is the fortune of some women who have achieved perfection in femininity, and the issue of popular cultural contexts, unable to establish a moral role for women.

It can therefore be said that opposing types of bias in the literary, linguistic and common cultural heritage are one of the most important ideas of Western feminist critique, which Arab feminist critique has tried to reflect, and to use its justifications for applying them on the basis of a traditional heritage textual connexion with our comparison, but this was not excluded from exaggeration.

The shift of position in the literary and cultural discourse of a female subject to a woman involves a change in the mentalities that follow this cultural transition, since the topic is related to society and is governed by a broad network of positive relationships to continue it. Deliberative knowledge; language and necessary existence, imbued with the values of elite heritage, the populace. That is why it can be said that writing about women is defined by a diverse nature to the point of inconsistency, and for that purpose it is important to read carefully, within the framework above it, that is, cultural, religious, social and historical, which sets out the relation of her discourse in her society, and any research isolated from the epistemological context in its entirety (Sjoberg Laura. 2006).

III. Relevance of Muslim Feminism thinking With West Feminism

DawamMahfud et al (2015) in their article “*Relevance of Muslim Feminism Thinking with West Feminism*” explains that, fundamentally, between men and women, there are disparities that are considered inequality, inequality based on the western version of gender. With this view, Western women are demanding and fighting for equality to eradicate inequalities through the creation of feminist movements, including Socialist, Extreme, Liberal, Feminist Theology and Cultural. In the view of Islam, xenophobia is not a way of improving the situation of women, but Islam has controlled and clearly explained the status, place and function of women in the family, society and the state. In essence, the case initiated by the feminist movement was brought against women who did not recognise the rights and responsibilities set out in Islamic teachings. And for women who have learned and interpreted Islamic teachings properly and correctly, they are also thankful that Islamic teachings have governed women's rights and responsibilities in detail and clearly. And fundamentally, between men and women, there are two elements that need each other, that complement each other, if you want equality, Islam has governed when men and women are the same and when they are legally different.

IV. Conclusion on the topic of feminist writing / criticism in Arab culture

From this, we conclude that the issue of feminist writing / criticism in Arab culture has been shaped by a variety of problems. Psychological, biological and social intellectual, where the researcher finds himself in contradictory positions, between those who oppose the word and those who support it. All of this can be summarised in the following points:

- The reason for refusing the word feminist literature / feminist criticism is due to the campaign of labelling and prejudice, which has an ideological character, as it is incomplete literature from full literature, the eagerness to promote the concept of humanity as a requirement and a target, and the rejection of a word that perpetuates the marginalisation of the artistic voice and its arrangement.
- The inadequacy of Arab critical discourse in the light of this phenomenon Critics see women's writings as an art that lacks maturity, that is, the issue is not the biological existence of femininity and masculinity, but the issue of the proliferation of hated accumulations of all that is xenophobia is a persistent background problem and has played a role in guiding culture and society.

- Supporting feminist writing / criticism as a period of maturation and reverence for the feminine existence, as well as the need to crack the mould in which male culture has put it and to step away from reflecting its identity and expressing its own strengths, and to unveil the aesthetics of feminist writing as an artistic peculiarity, and to add qualitative and distinct characteristics to that of men.

- The word feminist literature / feminist criticism has created a variety of language branches that do not deviate far from the original connotation; there are those who distinguish between women's writing and feminist writing, whereas the latter has to do with literary innovation, while the former has to do with women's social concerns while political rights, and overlap is unclear when the word becomes Used.

- There are those who differentiate between feminist literature / criticism and feminine and feminine texts, and after debating opinions and justifications, we have found that the word, whether feminine, feminine, feminine or feminine, is one and the connotation is similar, and the problem lies in the multiplicity of viewpoints and points of view, and can be restricted to three perspectives.

- The word feminist literature / criticism does not simply imply that it is literature that women write because they can write usually neutral subjects, and a man who writes can write a feminine text as an aesthetic metaphor and as a matter of fact. Mostly, feminist literature contains women's writings that articulate their interests and concerns, and therefore involves artistic readings that are far from moral or biological.

All of this is in order to promote the march of feminist imagination and to find a vital formula to accommodate the literary heritage of women, away from the mindset of exclusion, marginalisation and inferiority that has stifled the voice of women for a long time. It is therefore important to rethink the definition of creative grandeur and its distinction between women and men, and to correct the misunderstanding of the definition of art, as it is merely the artistic formulation of a special experience. "But art is hardly that, particularly great art. Creativity of art requires continuity in the language of form, or freedom of form within the framework of simple concepts and conceptual structures that must be learned through schooling, practise and research, over a long period of time available for experimentation with great freedom, and this is what women have not achieved in their historical experience, due to the cultural and social blockade and division. There is no doubt that one of the most significant factors in the growth of feminist critical debate in contemporary Arab culture is due, in the first place, to the presence of Western currents embodied in the global feminist movement of the 1970s, which, in our view, is the key reference point for the current feminist movements in the Arab world, and, in the second place, to recognition among others.

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