

The Role of Latent Linguistic Structures in Representing The Exploited Female Body:

A Case Study of *Fawda al-Fu'sul* (LIT: The Chaos of the
Seasons)

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Abstract:

This research investigates the effectiveness of latent structures in shaping the narrative identity of the female protagonist in the novel *Chaos of the Seasons* by Mahboubah Khomassi. The novel serves as a case study, reflecting the reality and struggles of Tunisian women. It positions the female character within a complex social landscape, navigating societal criticism and competition on local and international scales. Through this journey, the protagonist embodies her femininity, asserting her identity and offering a distinctly feminine worldview, independent of traditional masculine narratives.

The author employs diverse linguistic structures that transcend the cultural boundaries of Arab countries, moving beyond conventional narrative rhythms. This is achieved by creating multilayered narrative content that challenges traditional storytelling norms and appeals to a broad readership. This approach demonstrates a profound awareness of evolving social and cultural realities, utilizing realistic imagery to reveal the novelist's commitment to artistic originality and linguistic-cultural openness. The narrative defies reader expectations and traditional conventions to explore themes of identity, memory, and belonging. It also highlights the intricate relationship between narrative language and the cultural, historical, and intellectual framework of society, which forms the foundation of its values and narrative resources. The study aims to analyze the linguistic structures that actively contribute to the formation of narrative identity, seeking to answer the following questions:

1. What are the manifestations of the linguistic structures that shape narrative identity?

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2. Has the novelist introduced new forms that enhance the text's effectiveness?
3. To what extent have these structures contributed to revealing the subtext?

Keywords: structures, feminine, narrative, latent.

Introduction:

The novel functions as a broad artistic medium, enabling the author to utilize various structures and latent elements, both overt and subtle, to articulate their worldview and represent their imaginative or realistic experience. Latent structures, in particular, serve as a linguistic and intellectual tool that profoundly expresses the intricacies of human experience, thereby opening the text to limitless meanings and interpretations that extend beyond superficial concepts.

These latent structures form a hidden system, with their meanings emerging through textual layers of symbols and allusions. This creates a vast interpretive horizon for the reader. The efficacy of these structures stems from their semantic power, which engages both reason and emotion, prompting the reader to actively interact with the text and uncover the concealed meanings that link its narrative components.

In Mahboubah Khomassi's novel, *Chaos of the Seasons*, latent structures deepen the narrative framework and enrich its content, contributing to the formation of the author's intellectual, psychological, cultural, social, and religious perspectives. They also function to present social critique in an indirect manner, which intensifies the narrative's aesthetic quality and enhances its impact on the reader.

Our examination of the effectiveness of latent structures in this novel involved uncovering the latent layers in which they are manifested. We highlighted the issues and problems embedded within these structures and their influence on shaping the overall vision of the narrative text through various types of interactions and conflicts. This investigation first required us to define a set of key terms, the most important of which are:

1. The Cultural Structure

Latent and cultural structure is key concepts in cultural criticism, providing insight into subjective experiences and the unspoken elements within creative works. This paper will address several definitions related to this term.

Abdullah Al-Ghadhami defines latent structures as "intellectual and cultural structures that operate in secrecy, presenting a positive facade in the apparent discourse while concealing a negative or authoritarian face that serves cultural or ideological purposes"¹.

From this perspective, these structures are an intellectual and mental system with latent effects, manifesting the opposite of what they hide, and possessing their own objectives.

He also describes them as "eternal historical structures that are always dominant, marked by the public's eagerness to consume cultural products imbued with this type of structure, whether in songs, clothing, tales, and proverbs, or in poetry, rumors, and jokes." This highlights the danger and capacity of these structures to control others and to direct their perspectives and tastes in every aspect of human life.²

Roland Barthes defines the latent structure as "the system that hides behind the apparent meaning of texts, yet controls the shaping of the final meaning and represents the cultural foundation upon which texts are built." Barthes thus portrays the latent structure as a linguistic scheme aimed at establishing well-defined cultural meanings with specific goals, which are revealed upon decoding the text.³

Dr. Abdel Fattah Youssef defines the cultural structure as "a collective system subject to a social structure with collective rituals and ceremonies, and which, like any system according to Talcott Parsons' theory, must meet four requirements to survive:"

- **Integration:** Every system must preserve cohesion and harmony among its components.
- **Adaptation:** Every system must adapt to its environment.
- **Goal Attainment:** Every system must have tools to mobilize its resources and achieve its goals.
- **Pattern Maintenance:** Every system must preserve its internal equilibrium as much as possible.⁴

Jacques Derrida describes the latent structure as "that which is continually reproduced in texts and discourses as belonging to the cultural unconscious or to the unspoken."⁵

He attributes to it the quality of reproduction and continuity in generating meanings, positing it as being built upon the centrality of unconsciousness and social and cultural repression.

Do these perspectives converge within the narrative text of Chaos of the Seasons?

2. Woman and the Body Between Sharia and Backward Cultures: A Reading of Mahboubah Khomassi's "Chaos of the Seasons"

The perception of women in human society is complex and often ambiguous. As the "other" to men, women are frequently placed at the center of various societal issues. Men have constructed the image of women on flawed religious, social, and physical foundations, subjecting them to a patriarchal order and forcing them to contend with imposed stereotypes. In response, women strive to assert their distinctiveness physically, intellectually, and in their beliefs.

In her novel, *Chaos of the Seasons*, Mahboubah Khomassi explores the essence of woman as a complement to man. She navigates the dual relationship between them, challenging the ebb and flow of uneasy dynamics to establish social, religious, and human boundaries. Khomassi's work ultimately aims to expose the subordinate view of women.

This analysis prompts several questions: What is the root cause of the hierarchical perception of women in society? How can the female body serve as an indicator of her identity and uniqueness? To what extent does language become a malleable medium for embodying a woman's self-perception through narrative achievement?

The institutional collective consciousness concerning women's roles in religion and the dynamics between genders remains unable to establish equilibrium and harmony. This imbalance is particularly evident when patriarchal perspectives dominate and objectionable behaviors are directed toward women, who are at times reduced to their physical form. Such attitudes instill a sense of superiority and subordination, compelling women to seek self-definition within divine and human laws. This search often manifests in writing, where women articulate a tragedy rooted in sexual and cultural difference, thereby affirming their identity and existence and challenging the persistent, historically entrenched stereotype of their unjustified inferiority.

This study of Mahboubah Khomassi's *Chaos of the Seasons* aims to connect the physical and the religious by exploring the extent to which the sanctity of the female body is respected. It investigates the transgressions of human and legal boundaries in the treatment of women and the detrimental consequences of such illicit relationships. The narrative framework allows the author the freedom to expose hidden realities and transgress taboos, thereby deconstructing systems that marginalize women through inherited concepts. The work conveys a message to all women, urging their full participation in all aspects of public life.

This raises a central question: Is the author's linkage of most female-centric problems to the lustful man a logical and realistic explanation for the transgressions within this dual relationship? Or does it represent a series of justifications to escape a reality the author has constructed? This is the core problem the author explores through a refined linguistic approach, seeking to dismantle both internal and external worlds to achieve the desired balance between the Ego and the Other, within a framework that culminates in self-acceptance.

3. Women's Writing

The term 'women's writing' presents definitional complexities, yet it inherently raises the question of whether distinct masculine and feminine literary forms exist. This duality reflects opposing cultural and social concepts, portraying a woman's self-perception and her view of the "other." Consequently, this literary category is often understood as an expression of women's unique experiences. The novel, as a modern art form,⁶ has become a significant medium for this expression, providing a wide canvas for female authors.

Virginia Woolf's lectures are pivotal in the study of female authorship, notably for her critique of the notion that language and creativity are a male monopoly. International scholarship often defines the term in three ways: literature written by women, literature written about women, or literature read by women.

A recurring theme within this field is the inseparability of women's writing from the body, which serves as both a source for writing and a vehicle for self-expression. As Azzedine al-Manasra notes in a Freudian context, sexuality is central to the relationship between men and women, a view shaped by cultural perceptions of sexuality and the female form. This emphasis on a biologically and functionally distinct body has

allowed women to differentiate their writing and identity from that of men.

Ultimately, these psychological, social, and cultural dimensions contribute to the term's ambiguity and fuel ongoing scholarly debate. Terry Eagleton describes it as a concept that "denotes the feminist movement, feminist thought, and its creative output." It represents an intellectual approach that seeks to examine women's history, affirm their distinctiveness from traditional roles, and advocate for a fundamental re-evaluation of societal structures in light of various social, class, cultural, and racial dimensions.⁷

The feminist perspective, from its inception, has sought to subvert the authority of patriarchal masculinity and to emancipate women from dependency and marginalization in various spheres, particularly in the creative domain. It established the female body as a central creative space and subject, thereby constructing a counter-narrative that challenges and refutes masculine assertions. This perspective re-conceptualized the body, transforming its perception from the profane to the sacred.

As Kate Millett argued, feminist theory aims to expose the mechanisms of male dominance over women, which she attributes to the patriarchal system. It also seeks to reveal the formation of an ideology that is perhaps the most pervasive in our civilization, one fundamentally concerned with power.⁸

Consequently, feminist scholarship has emerged to address the imbalance within human society. Instead of fostering natural interaction and a non-gendered human identity, society has been preoccupied with intellectual and practical conflicts between the sexes. This imbalance necessitates a radical transformation of cultural and social systems. Achieving this balance requires a collaborative effort from both genders to address the issue, as the problem extends beyond the mere question of creative dominance to encompass broader societal concerns.

Ultimately, writing is a creative act irrespective of the author's gender. The term "women's writing" has, in fact, reinforced rather than resolved the discriminatory and separatist tendencies within the literary field.

4. The Ego and the Other in Women's Fiction

The concept of the "Other" interpreted as the center, the male, or society is a prominent theme in feminist discourse. This concept is central to the feminist effort to either control or comprehend the Other, and by extension, to understand the expansion of the feminine Self in relation to it. This Self has been marginalized within its own domain, including its creative expressions, which have often been positioned outside of institutional structures.⁹

Feminist narratives present the Other through a set of implicit, multi-layered connotations that are cultural, religious, social, and historical. These connotations unfold within the duality of Self and Other, making the narrative a vehicle for the cultural norms that govern a society. The text reflects both the society's perception of itself and its perception of the Other, as well as the boundaries that separate them.

This duality is inseparable within a narrative. The Self requires the Other, and vice versa whether in a relationship of conflict or camaraderie because self-knowledge is only achievable through one's relationship with the Other.

The concept of the Self, when understood as the ego, inherently necessitates an examination of its relationship with the Other those distinct from it in composition, form, and function. This dynamic is inherently unstable, characterized by a perpetual flux between conflict and interaction. The dialectic of the Self and Other is widely regarded by critics and theorists as a multifaceted issue. The ego, as an expression of the Self, functions as a mediator between the id and the superego to establish a connection between the external world and internal repressions. This process allows the Self to forge its identity within complex intersections that transcend the individual.

This dynamic gives rise to several key relationships: the Self and society, the feminine Self and the masculine Other, and the instinctual Self and the Other as an embodiment of laws and constraints. The nature of the Self's relationships with the Other is largely determined by its experiences, with many of these interactions governed by the principles of pleasure and pain.

This study will focus on three specific relationships between the Self (feminine) and:

- a) The Other of the same sex,
- b) The Other of the opposite sex,

c) The Other as society.

Sexual difference represents a fundamental human reality that has become a central point of social and cultural tension. This tension has transformed a presumed relationship of mutual respect and anticipated interaction into one marked by discrimination and distinction. Within this context, the woman endeavors to establish her place within the ongoing process of reconfiguring complementarity through narrative imagination.

5. Woman and the Map of the Female Body¹⁰

The female body is a distinctive map of femininity, with its physical manifestations serving as a "sign of existence in its concrete act of creation."¹¹ Consequently, its use in feminist discourse is a particularly provocative topic concerning gender and sexuality.

In her novel *Chaos of the Seasons*, Mahbuba Al-Khamassi presents the female body as a symbolic image on the book cover. Women are depicted on a tree, simultaneously experiencing all four seasons. They form the tree's trunk, branches, and fruit, signifying their biological essence. A nude woman at the top, surrounded by yellow leaves, appears ill and struggling against decay. Below her, another woman battles the "yellowness," seeking to envelop herself in green leaves to regain fertility and vitality.

In the foreground, a woman emerges from the tree's trunk, wrapped in white snow like a shrouded corpse. Hints of blue suggest hope and a sense of serene, transcendent immortality, even as life wanes. In stark contrast, another woman is integrated with the earth, spreading life and greenery, representing a deep connection to origins and belonging.

This imagery can be interpreted as a map charting the stages of a woman's bodily evolution as influenced by the seasons. The more she remains grounded and avoids aspiring to a perceived "summit of life," the less she is affected by conflicting elements. Conversely, the interplay of opposing conditions drives her toward decay. However, by clinging to her roots and dignity, she preserves her capacity for giving, inspiring life and continuity in those around her and avoiding self-punishment through rash actions. The image thereby critiques the oppressive authority of seasons and time over the female body.

This raises the question of whether such justifications are sufficient to maintain a position of inferiority, requiring women to seek validation of their identity from others and society.

The author champions the female protagonist, defending her actions despite the protagonist's willing participation in behaviors that violate her body. The narrative ventures into taboo territory, using the body as a vehicle to express Western cultural values within an Arab context. The protagonist is described with idealized physical attributes: "the openness of her hazel eyes, the straightness of her delicate nose, the softness of her pink lips, the redness of her fresh cheeks, and the transparency of her polished neck."¹² The beloved's body thus becomes a distinguishing feature, separating her from others and from the male "Other," who is the basis of her sexual existence.

However, the text subverts this by using language to shape the sexual content, involving the man in the physical act through communicative interaction. The description of the burgeoning sexual relationship with the "Other" is framed as "...to massage her exhausted, tired body, and at the same time for more acquaintance and solace,"¹³ an attempt to avoid a direct depiction of the illicit relationship between the heroine and the man representing lust.

The female body's influence is further depicted in the statement: "The beautiful woman tamed the beast of pleasure and sex, causing the hearts of passersby young men, elders, the elderly, and even children to be tangled."¹⁴ The author strips the female character of her sanctity through profane relationships and behaviors, which are then used to justify revenge, a concept born from a distorted view of reality, religion, and society. The narrative states, "She increased her procrastination with her lover in practicing love and sex,"¹⁵ and attempts to justify the heroine, Maha's, behavior as a result of naivety and exploitation, eliciting sympathy.

Nevertheless, the language creates a contradiction, as Maha's actions are depicted as chaotic and conscienceless, disregarding her children, former husband, and the deceived wife of her lover, Imad. This portrayal prevents the author from absolving Maha of her role in validating the man's pursuits and legitimizing his presence in her life and the lives of other women, and in directing his lustful impulses. Ultimately, the author loses control of the narrative, unintentionally

casting a judgmental light on Maha and the other women by focusing on the unrestrained relationship between the female and male bodies.

In a critique of the female body as an aesthetic object, the author, Mahbuba Al-Khamassi, presents a perspective where the body is meticulously attended to, to the point of being likened to a "fashion model."¹⁶ This perspective extends to a desire to view the world through the female form, encapsulating the idea that "wherever you turn, there is a woman's body."¹⁷ Within this framework, beauty becomes a primary criterion for differentiation and a catalyst for uninhibited pleasure, devoid of moral constraints. Al-Khamassi describes this through the character's actions: "She perfumed herself with her fragrance... which captivates those who inhale it and the passersby, and adorned herself with Libanais makeup..."

This emphasis on the aesthetic perpetuates a subordinate status, as it reflects a societal viewpoint that prioritizes a woman's appearance over her moral qualities. While the author attempts to elevate the woman to an almost deified status, as seen in the phrase "And his attachment to her to the point of worship,"¹⁸ this effort ultimately fails to transcend the objectification inherent in a beauty-centric view.

The narrative suggests that a weakening of religious conscience, a sense of tragedy, and a disregard for values have created an environment ripe for the exploitation of Tunisian women. This exploitation is exacerbated by the influence of globalization, which contributes to the commodification of individuals. The protagonist's subsequent contraction of AIDS is portrayed as a consequence of this abandonment of freedom and submission to desire. The solution presented is a "return to morals, conscience, and knowledge that does not contradict religious teachings," positioning these as the sole means of salvation and hope.

This leads to a central question: Why does the female subject, in particular, exhibit a turbulent and inconsistent relationship with religion? This fundamental issue necessitates a deeper academic inquiry.

6. The Relationship of Woman with Religion from the Perspective of Tunisian Society

If we return to the origin, religion has made woman a being stripped of her feminine gender, and an individual who relies on her human perfections just like man. This is considered the absolute divine

perspective. On the other hand, there is an affirmatory perspective that applies to her the same rulings as those applied to others.

So, does woman belong to the world of Eve, who was in Paradise? Society, from a religious standpoint, holds a misleading view of woman as a symbol of sin, in a hierarchical manner, even though the Holy Qur'an is devoid of the famous reference to Eve. An example of this is what is mentioned in Surah Al-Baqarah, where the Almighty says:

"And We said, 'O Adam, dwell, you and your wife, in Paradise and eat therefrom in [ease and] abundance from wherever you will. But do not approach this tree, lest you be among the wrongdoers.' (35) Then Satan caused them to slip from it and removed them from that [condition] in which they had been. And We said, 'Go down, [all of you], as enemies to one another, and you will have upon the earth a place of settlement and provision for a time.' (36) Then Adam received from his Lord [some] words, and He accepted his repentance. Indeed, it is He who is the Accepting of repentance, the Merciful." (37)¹⁹

LIT: "wqulna ya adm askun 'ant wazawjuk aljanat wakulla minha raghadan hayth shituma wala taqriban hadhih alshajarat fatakuna min alzaalimina" (35) fa'azaluhuma alshaytan eanha fa'akhrajahuma mimaa kana ealayh waqulna ahbituu baedukum libaed eaduin walakum fi al'ard mustaqirun wamutae 'iilaa hin (36) fatalaqaa adam min rabih kalimat fatab ealayh 'iinah hu altawaab alrahimu" (37).

These noble verses employ duality, not singularity, when mentioning the act of committing the error and the imposition of punishment.

One notable aspect of this novel is that the female protagonist herself presents a skewed, religiously-framed portrayal of women regarding their attire, conduct, and interactions with their husbands. Through the heroine's voice, the author depicts veiled women, with the narrative stating: "During the evening, Maha noticed a few women wearing the jilbab and niqab, sitting close to one another, with nothing visible of them except their eyes. She was astonished at this behavior, which Tunisian coldness had never been accustomed to since its inception, and it reminded her of Afghan and Gulf women who still regard woman as nothing but a shame ('awrah), as deficient, a servant, and having no right to life except to hide behind a man who leads her

like an animal while she is inside a loose black sack under the pretext of repentance and piety.”²⁰

“She was wearing modern clothing jeans and a revealing top... and other luxurious garments until she initially hid herself within that loose black sack and the niqab in a short time.”²¹

Based on their clothing, the heroine judged these women as backward and inferior, thereby subverting established standards of culture and religious freedom for women. This raises a series of questions for the protagonist:

- What has she gained from using her body and clothing to accentuate her femininity? The answer is the AIDS virus, exploitation, pain, displacement, and confusion.
- Is nudity a sign of progress?

In contrast, what is the fate of the "wrapped woman," as the heroine calls her, who conceals her charms from others and adheres to religious teachings that the protagonist deems unjust and restrictive of a woman's bodily beauty? At the very least, she preserves her body from communicable diseases.

The criterion used by the heroine to view other women from a religious perspective ultimately reinforces masculinity more than femininity. She has made herself subservient, seeing men everywhere as restricting her freedom and oppressing her, while simultaneously inflicting punishment upon herself through her writing and social conduct rooted in a flawed religious perspective. These perspectives are a product²² of the problematic of Westernizing the "other" whether of the same gender and culture or different and these judgments stem from perceptions that inform one's studied judgment of matters, which, in the author's view, created a state of conceptual chaos.

7. Woman and Man

The text analyzes the portrayal of a "new man" through the perspective of a woman. This man is depicted as the source of a corporeal crisis for the woman, stemming from his numerous relationships. He is characterized as a body requiring another body to validate his masculinity, a view reinforced through the author's language, which reduces him to "flesh that needs flesh in a lustful sexual interpretation." This is evidenced by the passage: "On the other hand, he is adept at

drawing various, new, twisted paths to win over a new victim, one who is drawn to his false heroic masculine stances and agrees to meet him, feeling proud... Perhaps it is an available opportunity to massage her exhausted, tired body and at the same time for further acquaintance and consolation."²³

Unbeknownst to her, the woman, in her engagement with him, provided the very opportunity he needed to execute his intentions, despite her use of linguistic evasion and manipulation. This is illustrated in the statement: "She also noticed his excessive approach toward her in order to gain her favor, especially as she was living the harshest deprivation and the lethal, withering dryness for many long years, with thirst shriveling her barren, neglected body in various shades... The foolish one softened and granted him her soil, so he mounted her again and again..."²⁴

The author endeavors to construct a narrative based on lived experience, framing the man as "the other" within a context of inferiority and marginality. This results in a relationship governed by sensory and sexual perception, prioritizing the language of the body over that of the intellect. The man's relationships are presented as physical imprints that, through betrayal and shock, lead to an awakening of the female self. This is shown when she realizes: "Sorrow tore her entrails to pieces, her heart bleeding for the man she loved when she thought she would anchor with him on the shore of salvation and peace. But her ship slipped into the chaos of pleasures and illusions, and she never tasted the meaning of stability when her oars were damaged, leaving her floundering in the depths of the ocean."²⁵

The author utilizes a complex portrayal of the female body, imbuing it with a range of emotions, passions, and functions to provoke the reader's imagination. This approach transcends initial constraints, such as social taboos and legal frameworks, which are depicted as shackles. The author presents the body's exposure and exploitation as a paradoxical means of achieving its immortality. The female body is positioned at the nexus of a struggle with both life and the "other" (the male), undergoing chaotic and haphazard changes that lead to significant psychological and social problems.

Furthermore, the author attempts to establish psychological balance and empathy with the male "other." This is exemplified in the heroine's actions toward the man who exploited her. Instead of seeking

revenge, the heroine, Maha, is depicted as approaching him with "compassion" and "full self-confidence" to offer comfort and advice²⁶.

This act represents a deliberate departure from socio-cultural conventions. The author takes a calculated risk to bridge the gap between the marginalized and the central, driven by a human aspiration that is not bound by temporal, spatial, or social fluctuations. This transformation reframes the relationship as a literary construct that affirms human existence in its entirety, rather than solely a masculine or feminine one.

Conclusion:

The author, in her attempt to use language to advocate for women, ultimately betrayed that very language by employing culturally masculine concepts.

- The body, suspended between the sacred and the profane, exists in a state of tension that necessitates the substitution of the "other" (man), in both his positive and negative dimensions, thereby creating the potential for sexual exploitation.

- A woman's instrumentalization of her body to affirm her selfhood is, by its very nature, a verdict leading to her own demise.

- The male body, through its socially sanctified perception and the exploitation of its virility, ultimately leads to ruin.

- The struggle between the self and the other, mediated by the body, fragments both the relationship between them and the relationship of the self to itself.
- From a social perspective, the female body remains a central focus of religion, both in its sanctification and its profanation, embodied in an opposing physicality that oscillates between these two extremes.
- The female body's openness to alterity ensnares it in a dialectic of exposure and concealment, positioned under a religious gaze that is both divergent and oppositional, thereby associating it with animalistic behavior.

- The wager on corporeality between man and woman transforms the body into a reflection of the other's desires, effectively making each body a mirror for the other.
- Through the thematic chaos of the chapters, the woman articulates the problem of self-conviction and its establishment.
- The chaos of the chapters is, in essence, a conceptual chaos that fragments and destabilizes the relationship between the two sexes, a relationship originally intended to achieve balance within the order of creation.
- The author transforms the body into a text that articulates what language itself fails to express about the relationship between woman and man

Footnotes:

¹ Abdullah Al-Ghadami, *Cultural Criticism, A Reading of Arab Cultural structures*, Arab Cultural Center, 3rd ed., Casablanca, Morocco, 2005, pp. 18, 25.

² Ibid., pp. 79, 80.

³ Roland Barthes, *The Pleasure of the Text*, trans. Fouad Safa and Hussein Subhan, Toubkal Publishing House, 1st ed., Casablanca, Morocco, 1988, pp. 74, 76.

⁴ Ahmed Youssef Abdel Fattah: *Discourse Linguistics and Cultural structures*, Manshor Al-Ikhtilaf Publishing House, 1st ed., Beirut, 2010, p. 151.

⁵ Jacques Derrida, *Writing and Difference*, trans. Kazem Jihad, Toubkal Publishing House, 2nd ed., Casablanca, Morocco, 2000, pp. 31-33.

⁶ See Pam Morris, *Literature and Feminism*, trans. Siham Abdel Salam, Literature and Feminism, Supreme Council of Culture, 1st ed., Cairo, 2002, p. 132.

⁷ See Bouchoucha Ben Jemaa, *The Maghrebi Women's Novel*, 1st ed., Saidan Publications, Tunis, 1999, p. 26.

⁸ Fattouh Mahmoud, Qardan Al-Miloud, *The Problem of Defining the Term "Feminist Literature" in Contemporary Critical and Literary Discourse*, Mahd Al-Lughat Journal, Volume 2, Issue 1, 2020, p. 11.

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- ¹¹ Abdul Ghaffar Al-Atwi, Woman: A Different Image from a Man's Perspective, Amal Al-Jadida Publishing House, 1st ed., Damascus, 2018, p. 13.
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- ¹³ The Novel, p. 11.
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- ¹⁶ The Novel, p. 25.
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- ¹⁸ The Novel, p. 28.
- ¹⁹ Al-Baqarah, verses (35, 36, 37).
- ²⁰ The Novel, p. 28.
- ²¹ The Novel, p. 75.
- ²² See Wendy K. Colmar, Frances Bartkovici, Feminist Theory (Selected Excerpts), Al-Ahlia Publishing and Distribution, Amman, 1st ed., 2010, p. 408.
- ²³ The Novel, p. 10.
- ²⁴ The Novel, p. 17.
- ²⁵ The Novel, p. 19.
- ²⁶ The Novel, p. 94

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