

QUESTIONING OF THE SELF AND THE OTHER: A COUNTER WRITING OR A PROTEST WRITING AND CONDEMNATION OF REALITY - A DIALECTIC CRITICAL STUDY IN THE MODERN CONTEMPORARY DISCOURSE OF THE ARAB WOMAN WRITER

Dr. Hanan Bishara

Research Scholar, The Academic Arab College for Education – Haifa, Israel

Received: 09 Jul 2023

Accepted: 14 Jul 2023

Published: 31 Jul 2023

ABSTRACT

One of the most important questions that formed the narrative text of the Arab woman's novel is the question of privacy and identity in its subjective and collective dimensions, from which the identity declares its distinct and special presence within the details of the woman's novelist writing. The question of privacy and identity constituted the main question because it imposed self-the questioning about the Self and its resurrection as a part of the nation's resurrection, which is a question that is represented in the presence of the other.

The other is considered a problematic concept and is achieved only when there is a difference and distinction between human groups in points of view. The other is outside of Ego and is different religiously, politically, socially, culturally, locally, and linguistically.

The theme of the 'Other' represented a central catalyst for the crystallization of narratives in the Arab culture and constituted one of the fundamental pillars of the emergence of the first Arab fiction origins, as a founding statement of modern Arabic fiction, in terms of its contribution to the evolution and development of the novel in modern Arab culture from the point of view of its structure.

From this point of view, the researcher initiated this study to discuss the image of the Ego and the Other in the modern contemporary discourse of the Arab woman writer which enabled her to create a position for herself and to guarantee herself a presence in the literary arena.

KEYWORDS: *Self/Ego, Female Convention, Male Culture, Center, Margin, Feminist Identity, Shade, Darkness*

INTRODUCTION

The issues of the Arab novel in one way or another are those of the Arab society. They are multiple, diverse, and complex, like the complexity and diversity of the issues of the Arab individual, but the feminist narrative has its own existence. It is an existence that is associated with certain issues in themselves, namely self-existence, including those that are related to its topic, in which the issues of the defeated Arab society and its transformations in their places and times, culture and thought, or what Said Yaqtin calls "Objective Existence". As is known, issues of self-existence lie in fiction writing, its history, types, techniques, methods, and forms, when their propositions become close to intellectual, social, political, or doctrinal joints, through which the strict boundaries between the subjective and existential are achieved, and thus, the

relationships and subjects within the narrative genre are shaped by the support of the issue by the literary genre that is chosen by the woman author to converge the ideology that feels complacent with her manifestation and existence through it simultaneously. She may be inclined to poetry or may like the narrative form. The common denominator of her visions and pen becomes a written project that selects one genre of writing rather than the other and supports one narrative genre rather than the other to express herself with absolute freedom, and thus, frees her thinking by the ideology of her pen.¹

The woman has remained on the sidelines, despite the fact that the novel is the female charter in which she seeks to protect her female existence from the domination of masculine culture, particularly with regard to the context of experience with the other, and the extent of her being influenced by his statements positively or negatively because society's perception of her is still traditional in nature. She is the weakest and most unable party to represent herself. Consequently, that woman was considered and is still the last in the margin, shadow, and darkness, by virtue of the dominance of values, beliefs, authorities, institutions, and a biased culture that treats the woman as a body.

But by entering the world of writing, the woman writer was able to rebel against this authoritarian reality, but at the same time, she could not break from the man's world. She, therefore, resorted in her creativity to the folds of narrative and storytelling, to frame through her characters what arises beneath the surface in text and in reality, to change her characters' patterns of behavior, and to hide behind the world of art. By this, too, she has been able to rebel against this unjust reality in pursuit of freedom and equality of first-class citizenship, if we may say so. She messed with taboos and tried to get rid of the reverse tensile forces of male authority. In the twentieth century, the Arab woman novelists broke down multiple intellectual barriers, and perhaps the most important support she provided was her attempt to eliminate the one-sided vision that sees things with one eye, which is the man's eye or to be self-reliant without seeing the vision of the Other, or on those inherited dichotomies that separate religion from politics, morality from economics and gender and other things.² Arab women also intended to express the ideological load in the novel, as it reflects a value system that appears in the text on a ladder of hierarchy, namely, a list of grades as there's a positive value system and a negative value system.³

The woman knew that the man writer could not do justice to her and perhaps he did not try to do so seriously, and he could not express her realistic, creative, and imaginary world with the sincerity in which he expressed himself.

The woman was convinced that the man/writer could not do justice to her and perhaps did not try to do so seriously, and could not express her realistic, creative and imaginary world with the sincerity with which he expressed himself. In the text, he portrayed the woman as a refuge for pleasure or unloading his failure and successive defeats through a long history of fracture, retreat, and the underdevelopment that the Arab society has experienced with its male and female parts. Therefore, the woman-writer sought to express herself with a deep sense and honesty, and through a creative text with a special flavor, because the woman writer, for example, gives her heroine the opportunity to leave her diaries, and live moments of emancipation, freedom and exit the dominant rules in fiction writing, as all the prevailing

¹Yaqtin, Said (1997). *Tahlil al-Khitab al-Riwa'i- al-Zaman, al-Sard al-Tab'ir*. 3rd Ed. al-Dar al-Baydha: al-Markaz al-Thaqafi al-Arabi li al-Tiba'ah wa al-Nashr wa al-Tawzi', p. 86.

² Al-Soyuf, Nabila (2002). *Qadhaya al-Mar'ah bayna al-Samṭ wa al-Kalam fi al-Riwaya al-Niswiya al-'Arabiya*. M. A. Thesis. 'Amman: the Jordanian University.

³ Hammon, Phillip (2003). *Fi al-Wassfi*. 1st Ed. Translated by: Su'ad al-Triki. Qartage: Bait al-Hikma, p. 383.

constants, modes and forms that shackle that spirit and constrain the body must be shattered.⁴

In the face of this history of prohibition and the dominance of all those values and prejudiced beliefs of men, the feminist author goes to the text to exercise her lost freedom in society, which is her only and last resort, but many of those attempts fail, but with Sisyphus,⁵ she soon rises again, as he did with his rocks, which were constantly falling down the mountain, and the best witness is what writer Fairuz Tamimi says: "It's me trying, again and again, to say what I want and fail. Or I need a few white pages that history writers did not contaminate with fictitious glories of victorious triumphs, in which no one won, to rewrite history as suited... I shall write until I am exhausted"⁶.

THE STUDY

When the woman's pen writes to highlight issues of her presence in society, her pen runs into several obstacles, as there is a societal dominance that stands against such discourse. In the face of these written and uttered things of taboos that we keep silent about in life, we see the angle of dedication between a supporter and an opponent of a female ego that is present in a society that advocates humaneness, but has the woman established her own cultural discourse, far from the dominant male system? If so, what are the advantages of this discourse, and has it created special feminine traits or continued moving onto the horizon of the gender of the discourse that it belongs to creatively, and consequently, the Self/Ego/I immersed into the Other?

The study includes the question of identity/the burning ego and insomniac in its various manifestations, which calls for the question of difference/the other since talking about identity/ego can only be legitimate and coherent if combined with talking about difference/other because the essence of the identity is the difference or is nondifference.

Significance of the Study

Conflicts and contradictions have left their mark on the female conscience, which has led the female Self to ensure its identity, defend it, and confront the other who distorted her image. Hence the importance of a binary study of the Self and the Other. The significance of the study lies in that it sheds light on the other's image in the modern/contemporary discourse of the Arab woman writer.

Methodology of the Study

This study adopted the descriptive-analytical approach, through which it will try to reveal the image of the I/Ego and the other in the modern/contemporary discourse of the Arab women writers.

Reasons for Conducting this Study

The dichotomy of the Self and the Other in the modern novel is among those dichotomies that have received great interest

⁴ Rahhal, Gusoun (1999). *Mosaic*. 'Amman. Dar al-Shuruq, p. 7.

⁵ Sisyphus was one of the most cunning characters in Greek mythology, as he was able to deceive the god of death Thanatos which angered the greatest god Zeus, who punished him for his deception, by making him roll a rock from the bottom of the mountain to its top, but before he reaches it, the rock falls off and rolls down the valley, and he is judged to recarry it up to the top of the mountain, and thus, Sisyphus has become a symbol of eternal suffering. Accordingly, the purposeless or infinite activities are described as Sisyphic.

⁶ Al-Tamimi, Fairuz (1999). *Thalathoun*. Al-Shargha: Ministry of Culture, p. 11.

from researchers, as many studies have detailed the entity of this dichotomy to know about its most important features and effects. Many creative texts have addressed the relationship between the two binary sides in several contexts (colonial context, enslavement context, religious context, and race context), which has constituted a broad debate and extensive discussion among critics due to their diversity of opinions, diversity of approaches and diversity of points of view.

So, the most important reason why the researcher chose this topic is to make sure to know the picture that the woman has painted of the Ego and of the Other, especially since this topic has not been thoroughly researched before, which may add to the Arab Library a new study that benefits scholars of the subject of Self-image/the Ego and the Other in the modern/contemporary discourse of the Arab woman-writer.

GOALS OF THE STUDY

The Study Seeks to Achieve the Following Goals:

- To reveal the image of self/the Ego and the Other in the modern/contemporary discourse of the Arab woman writer.
- To demonstrate the place of the other in her literature.
- To approach the representation of women's identity in modern/contemporary discourse of the Arab woman author, with the aim of exploring the intuitive rhetorical policies that drive the feminist narrative in the construction of its portraits and representations of the Self and the Other.

QUESTIONS OF THE STUDY

The Study Seeks to Answer the Following Questions:

- How was the image of the Other reflected in the modern/contemporary discourse of the Arab woman writer? And how was this female Ego, with all its cultural and social legacies and historical backgrounds, inspired by the Other, who has divergent features and different specificities once, and overlapping ones at another time?
- Has the Arab woman been able to depart from the intellectual, cultural, and subjective orbit whose features have been drawn by the results of institutions in their approach to this Other?
- What identity of the Self did Arab woman's writings put forward? And was there a new turn in the relationship of the Self with the Other?
- What tools did the Arab woman's pen use to express her Self-awareness and the Other?
- To illustrate and highlight the most important features of this dual relationship, which are represented in their opposite dimensions once, and the unifying one at the other and in their numerous forms, the researcher of this study leans on research and study of the female Self and the Other and bets of identity in the modern/contemporary discourse of the Arab woman writer.

RESULTS OF THE STUDY

- The question of identity and belonging represents an obsession with the relationship of the Self with the Other in the modern contemporary discourse of the Arab woman writer because the presence of the question of identity

and belonging is linked to the dominant presence of the Other or the search for an unknown Other that defines the identity of the Self. Therefore, we can say that this modern contemporary discourse of the Arab woman writer has been able to reveal the tense relationship between the woman as a Self that produces the act, and the multiple Other who dominates the narrative space.

- The patriarchal system constitutes a major focus of the woman's restraint and suppression of her freedom in the literature that she writes, as the foundation of the universe and the source of action for ages. This is why the Arab women novelists draw for themselves through writing, transcendental paths to the actual and symbolical authority of the culture of patriarchal heritage that has devoted the political and ideological systems, customs, and traditions.
- Writing constitutes the means by which the Arab woman enters her creative world, approaching by that the question of cultural consciousness and the relationship of Self with the Other through the introduction of influential events that highlight the woman's oppression. Thus, the Arab woman's narrative went beyond the language of dominance and superiority, which was characterized by the use of a multi-voice technique that allows for the practice of pluralism in dialogue and confrontation that took place between Self and the Other in the novel, which contributed to the promotion of the culture of openness when she employed multiple visions to introduce the Self and the Other.

Thus, in my view, writing is ultimately the boldest and the reliability of the Arab writer in rebelling against the authority that deprives the woman of her femininity and self. Therefore, we see her resort to writing to free herself from the grip of the institutional discourse and from the oppressive relationship that has been exercised over her by the masculinity of society, by means of a multi-voicing technique that goes beyond the feminist margin to research into the woman's creativity as an aesthetic value, that introduces the duality of the Self and the Other, the past and the present, by invoking images and scenes to be a symbolic metaphor for a memory that was fenced by the frontiers of the marginalized.

Based on the foregoing, we conclude that the most important points were addressed by the main body of the contemporary feminist narrative discourse on the subject of the Self and the Other are:

Working on the female self and its relationship with the dominant patriarchal authority in a realistic framework that is linked to the present time

The transition of some women novelists with the subject of the Self and the Other from the Female Ego and its relationship with the Other/Man, to the research of the Self/Ego and its relationship with the social determinants.

THE EGO/SELF: LINGUISTICALLY AND TERMINOLOGICALLY

The Ego/Self: Terminologically

Before defining the term 'Self', we have to define the term 'Ego', whose concepts are varied in different philosophies and psychological, social, and literary theories. Psychology defined it as a sense of continuous and evolving self-existence in connection with the outside world.⁷

⁷ Jabbour, 'Abd al-Nur (1984). *Al-Mu'jam al-Adabi*. 2nd. Ed. Beirut: Dar al-'Ilm li al-Malayin, p. 36.

One of the most important features of the Ego is awareness⁸ because it perceives the behavior of man as an individual who belongs to a society with which he interacts because it is directly related to the real world; It is the link between the instinctive tendencies and the thrills of the outside world, and it has a moral tendency that preserves values and nurtures traditions⁹. For the Arab philosophers, it means the 'realizing soul'¹⁰. For the Arab philosophers, it means the 'realizing soul', but it is not static, because it is compound, complex, and variable¹¹.

The Ego goes through the phase of consciousness and matching in its relationships with Others, and develops in its consciousness to form an anthropological Ego, and from consciousness, the Self develops through its reflection into another.¹²

The Self, however, is what indicates a self, namely, a concrete entity, anything that exists by itself¹³ and has been labeled as "Essence" in the sense of the thing that gives the thing its reality, which is called quiddity¹⁴, namely, the thing that gives the thing its essence¹⁵. Therefore, the Self refers to the social and psychological features and the mental operations from which the individual departs from his Self through his existence within the environment in which he lives¹⁶.

The stage of the "Ego" precedes the stage of "Essence". When the Ego reaches the stage of thinking about the cultural and linguistic features to which it belongs, it moves from the stage of individualism to the thought mediated by the collective feeling. Thus, the Other, who is different, is determined because of his different languages and his cultural, religious, or national affiliation. When the Self becomes aware of its difference, it begins to determine who is similar to it and who is different. Self-awareness of its privacy leads to its awareness of its difference from the Other.¹⁷

⁸ Banit, A.A. (1994). *Ma Qalahu Yung Haqqan*. Translated by Madani Qassir. 1st Ed. Damascus: Dar al-Jil li al-Tiba'ah wa al-Nashr wa al-Tawzi', p. 55.

⁹ Abd al-Hadi, Alā' (n.d.) *Shi'riyat al-Hawiya*. *Majallat Alam al-Fikr*. Kuwait: Ministry of Information and Culture. Vol. 36. Issue 1, p. 284-285.

¹⁰ Saliba, Jamil (1982). *Al-Mu'jam al-Falsafi*. Beirut: Dar al-Kitab – Maktabat al-Madrasa, p. 139.

¹¹ Barqawi, Ahmad (2009). *Al-Ana*. 1st Ed. Damascus: Dar al-Takwin li al-Talif wa al-Tarjama wa al-Nashr, p. 7.

¹² *Ibid.*, p. 255.

¹³ Wehbi, Majdi, and al-Muhandes, Kamel (1984). *Mu'jam al-Mustalahat al-'Arabiya fi al-Lugha wa al-Adab*. 2nd Ed. Beirut: Maktabat Lubnan wa Nashirun.

¹⁴ Saliba, Jamil (1982), p.579.

¹⁵ Saliba, Jamil (1982). *Al-Mu'jam al-Falsafi*. Beirut: Dar al-Kitab – Maktabat al-Madrasa, p. 579.

¹⁶ Safar, Tamer Ismail (2001). *Al-Dat wa al-Hawiya fi Sycholojiyat al-Shakhsiya*. *Majallat al-Ma'refa*. Damascus: Syrian Ministry of Culture. Year: 40. Issue, p. 64.

¹⁷ Al-Dowikh, Sa'd Fahd (2009). *Surat al-Akher fi al-Shi'r al-'Arabi min al-'Assr al-*

Al-Dowikh, Sa'd Fahd (2009). Surat al-Akher fi al-Shi'r al-'Arabi min al-'Assr al-Umawi hatta Nihayat al-'Assr al-'Abbasi. 1st Ed. Irbid: Alam al-Kutub al-Hadith, p. 7

The Other: Linguistically and Terminologically

The Other: Linguistically, 'the other' refers to the "absent"¹⁸. It is one of two things: a (verbal noun/ ism fa'il), or the feminine, which is "ukhra"¹⁹, which means "a different one" such as "rajul akher" (another man) and "thawb akher" (another shirt).²⁰

Al-Azhari says: it has "ma'na akher" (another meaning), means "something that is different from the previous one"²¹.

The word (al-Akher) was mentioned more than thirty times in the Holy Quran. E.g.

"قال الله تعالى (وَأَنذَرْتُ عَلَيْهِمْ نَبَأَ ابْنَيْ آدَمَ بِالْحَقِّ إِذْ قَرَّبَا قُرْبَانًا فَتُقُبِّلَ مِنْ أَحَدِهِمَا وَلَمْ يُتَقَبَّلْ مِنَ الْآخَرِ قَالَ لَأَقْتُلَنَّكَ قَالَ إِنَّمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ) (سورة المائدة آية 27).²²

Translation of the Verse: The Almighty Said:

"And recite to them the news of the two sons of Adam with truth, when they offered a sacrifice, and it was accepted from one of them, and it was not accepted from the **other**." Verse No. (27) - from Surat Al-Ma'idah

In the **classical poetry**, the word "other" was mentioned in the same meaning as in the following line by al-Mutanabbi:

وَدَعَّ كُلَّ صَوْتٍ غَيْرِ صَوْتِي فَإِنِّي أَنَا الطائرُ المحكي والآخرُ الصدى

Translation

Let every voice except my voice go, I am the imitated bird and the others are an echo.

"The Other" as a Term

"The other" is considered a broad term, which is fragmented into connotations that are intertwined in its relationship with the Self. "The other" can be a religion, language, politics, culture, or civilization.²³

In order for the term to be clear and specific, we take it in its general sense, as a counterpart to the Self in its broader and more inclusive sense, that is, the individual Self and the association that means "the Arab" wherever he exists

¹⁸ Al-Farahidi al-Basri, al-Khalil bin Ahmad (n.d./ n.p.) *Kitab al-Ayn*. Ed. by Mahdi al-Makhzumi, Ibrahim al-Samira'i. Dar wa Maktabat al-Hilal. Entry "akher".

¹⁹ Al-Farahidi al-Basri, al-Khalil bin Ahmad (n.d./ n.p.) *Kitab al-Ayn*. Ed. by Mahdi al-Makhzumi, Ibrahim al-Samira'i. Dar wa Maktabat al-Hilal. Entry "akher".

²⁰ Al-Farahidi al-Basri, al-Khalil bin Ahmad (n.d./ n.p.) *Kitab al-Ayn*. Ed. by Mahdi al-Makhzumi, Ibrahim al-Samira'i. Dar wa Maktabat al-Hilal. Entry "akher".

²¹ Al-Farahidi al-Basri, al-Khalil bin Ahmad (n.d./ n.p.) *Kitab al-Ayn*. Ed. by Mahdi al-Makhzumi, Ibrahim al-Samira'i. Dar wa Maktabat al-Hilal. Entry "akher".

²² *The Holy Koran* (n.d.) Verse 27. Surat *al-Maeda*.

²³ Al-Dik, Ihsan (2003). *Al-Akher wa Atharuhu fi Shi'r al-A'sha al-Kabir*. Nablus: al-Najah University, p. 9.

in his history, his memory, his life, and his death²⁴. From the literary perspective, it can take multiple patterns. In other words, the patterns of its presence and its formations in literature are multiple, and it can be a human being, a place, or an event.²⁵

In the study here, the other will be dealt with and addressed as the human being in the contemporary feminist narrative discourse.

Questioning of the Ego/Self in Feminist Writing

In my view, the concept of the Ego in its relationship with the Other has become, a writing project for the woman author as it is based on the denial of disagreement and the replacement of the concept of identity with a successive or simultaneous pluralism of different identities under the utopian pursuit of equality that can be achieved only through its imposition rather than its begging. You cannot be seen as a rival or equal if you do not impose the relationship of rivalry or equality on the other.

The concept of the Ego in its relationship with the Other has been addressed before and often, and in the study here, we will try to address it from a woman's point of view and highlight the axes of this problem and its verified discourse.

Most critical propositions indicate that the Arabic woman writer is always keen to raise her self-consciousness towards the world around her, and therefore, her texts are saturated with terms that are related to the 'self', the self of the: I, the self of the 'she', and the self of the 'they', namely, females .

When the woman breaks into the field of writing, she changes her identity question from a subject to a doer and from a follower to a producer, which is an effective shift in the questions of writing and establishes new reading questions in terms of advocating for listening to the woman's discourse/Self²⁶.

Abdullah al-Ghadami emphasizes this proposition when he points out that the woman knows how to speak and has gotten used to it, but writing is a new world and a new consciousness, which brings her out of the ordinary to the unknown, transforming her from conviction and acceptance to ignorance, to the anxiety of question and anxiety of awareness of what surrounds her, and what is going on behind her and to her.²⁷ This is considered one of the most important purposes of the woman's writing, which has made her have a high degree of awareness.

The talk about this type of writing came under the title of "Discourse of Internalization", in which the male writer

²⁴ Affaya, Moḥammad Nur al-Din (2000). *Al-Gharb al-Mutakhayal. Suwar al-Akher fi al-Fikr al-'Arabi al-Islami al-Wasit*. 1st Ed. al-Dar al-Baydha: al-Markaz al-Thaqafi al-'Arabi, p. 11.

²⁵ Najm 'Abdalla, Kazim (2010). *Al-Akher fi al-Shi'r al-'Arabi al-Hadith: Tamathul wa Ta'thir wa Tawzif*. Beirut: al-Mu'asasa al-'Arabiya li al-Dirasat wa al-Nashr, p. 21.

²⁶ Karam, Zohur (2004). *Al-Sard al-Nisa' i al-'Arabi: Muqaraba fi al-Mafhum wa al-Khitab*. 1st Ed. al-Dar al-Baydha: Sharikat al-Nashr wa al-Tawi' – al-Madaris, p. 21.

²⁷ Al-Ġadami, 'Abdullah Moḥammad (2004). *Al-Mar'ah wa al-Lugha*. 3rd Ed. al-Dar al-Baydha. Beirut: al-Markaz al-Thaqafi al-'Arabi, p. 131.

or female writer to lend subjective features on his or her literary texts, by linking the text to their personal experience, and to make the voice of the writing Self present among the narrative voices to distinguish the content of the text from other discourses that give priority to the values and thoughts of the Others. The care to internalize writing is accompanied by securing a vision of the world that carries the imprints of the writing Self so that, within the narrative, a new relationship between the language and the female Self is established, to which various elements such as: the imagination process, the investment of memory, and the diversification of narrative methods contribute.²⁸

This feature of Internalization is clearly reflected in the women's narrative texts through the use of the first-person pronoun "I", through which the woman writer or the main character in the text. The speaker supports the feminist thought that places the woman's personality at the center of the text, in order to raise the fateful issues of the woman, and thus, she becomes the voice of women²⁹, especially that the woman is writing about her subjects, she is fully aware that her real identity is achieved through her awareness of her writing and of her femininity which restores her identity physically and intellectually. However, her acquisition of a cultural identity started when the woman decided after long struggles to acquire the pronoun "I", through which she was able to reveal herself and was no more in need of the man to express her."³⁰

Wafa Malih says about writing awareness: Let there be writing! Let there be creativity! Let there be language...! Let me then make of myself a Self for being written recorded, and make imagination and dream a way to implant the female Self in my written text, to implant this self, and to create myself as a woman away from the male lexicon.³¹

On the contrary to that, we find some studies deny the aforementioned by arguing that the woman does not live her desire, but is formulated as a desiring Self out of the male desire in her.³²

That is what other researchers see, as if the female seeks creativity and gave herself the right to practice writing her Self, she tries to enter the man's colony. No woman writer can live without the experience of manly identification. So, writing is not a way of blowing up the woman's suppressed body desires, but it is a lifestyle that is constantly inhabited by the man,³³ as if these two opinions seem to stem from Carl Jung's axioms or postulates that the woman envies the man's masculinity and aspires only to be a male, and this is what is reflected in her writings.

²⁸ Barradeh, Moḥammad (2001). *Al-Riwaya al-'Arabiya wa Rihan al-Tajdid*. 1st Ed. Dubai. Al-Emarat al-'Arabiyya al-Muttahida: Dar al-Sada li al-Sahafa wa al-Nashr wa qal-Tawzi', p. 67.

²⁹ Fadwa, Malti Douglas (1995). *Men, Women, and God. Nawal al-Sadawi and Arab Feminist Poetics*. Berkeley· Los Angeles· London: University of California Press, p. 198.

³⁰ Kaddo, Fatima (2014). *Al-Khitab al-Nisa'i wa Lughat al-Ikhtilaf – Muqaraba li al-Ansaq al-Thaqafiya*. Al-Ribat: Manshurat Dar al-'Aman, p. 130.

³¹ Maleh, Wafa (2009). *Ana al-'Untha... al-Ana al-Mubdi'ah*. 1st Ed. al-Ribat. Dar al-'Aman, p. 11.

³² Al-Zahi, Farid (2003). *Al-Naṣ wa al-Jasad wa al-Ta'wil*. 1st Ed. al-Dar al-Baydha: Ifriqya al-Sharq, p. 340; Pierra, Aulagnier (1967). *la désir et la prévention*, seul, points, Paris. 1967. P.65.

³³ Affaya, Moḥammad Nur al-Din (1988). *Al-Hawiyya wa al-Ikhtilaf. Fi al-Mar'ah, al-Kitaba wa al-Hamish*. 1st Ed. al-Dar al-Baydha: Ifriqya al-Sharq, p. 59.

It deserves pointing out that Carl Young's postulates fall under the theory of ANIMUS, which refers to the male pronoun inside the woman, which is a concept that is based on the idea that the Female includes masculinity within her.³⁴ Besides, this 'animus', which represents the psychological and moral power in the woman, helps her to interact with the external world and helps to extract her hidden internal feelings, and leads her to reveal herself emotionally, creatively in a concrete way³⁵, as if the woman according to this belief does not dare talk about her Self unless she possesses this power that qualifies her to do that.

The woman succeeded in writing through her Self, and developing the language in service of her ideology. Language is not a rigid universe and language is not a rigid universe and the creative woman can employ language for her own benefit, by breaking its data, and making them work against herself, that is, for the benefit of a new view of the woman.³⁶

The woman returned to the language and to the writing of what she perceived to have been the deprivation of her feminization and femininity, making her language express a special charge and even providing a pattern of consciousness, in addition to the fact that the psychological situation that constitutes a manifestation of the woman's world may be reflected in her thinking and reactions and blow up a special language.³⁷

Consequently, her writing is in a highly sensitive language and is thus, soft thanks to the proximity of the distance between the imagined narrative and the writing Self. Hence the observation of all critics about the tendency of the woman's writing to reveal and acknowledge, as if the creative writer only writes her own and intimate concerns.

In this context, Mohamed Mu'tassem says that the question of the Self in most women's writings is so much linked to the question of identity that they are introduced in tandem and in unity, In this context, Mohamed Mu'tassem says that the question of self in most women's writings is linked to the question of identity, to the extent that they are asked in contiguity and in unity, and since the dawn of history, the woman has written about herself, her femininity, and her feminine identity through her female imagination, and poured them into an imagined narrative blog, because she resorts to the imagination with the intention of escaping the harshness of reality and its bitterness³⁸, as well as a desire to protest against the patriarchal system due to imposing an inferior identity on her, and to address the social, family, educational, political and other related situations. Besides, the woman constitutes the central issue in women's writing, because she writes about a subject that is close to her and forms the centerpiece of her entity, how she thinks, how she feels, and how she feels hopeless and frustrated or satisfied and happy when she is struck by certain behavior, or what she hopes and

³⁴ Gustav, Carl Jong (192). *The Portable Yong*. Ed. by J. Campbell, Penguin Books, p.148.

³⁵ Clarissa, Pinkola Estes (1992). *Women who Run with the Wolves*. London, p. 310-311.

³⁶ Lehmedani, Hamid (1993). *Kitabat al-Mar'ah min al-Monologue ila al-Hiwar*. Al-Dar al-Baydha: Matba'at al-Najah al-Jadida, p.66.

³⁷ Karram, (2004), p. 84

³⁸ Al-Mooden, Hassan (2009). *Al-Riwaya wa al-Tahlil al-Nassi*. Qira'at min Manzur al-Tahlil al-Nafsi. 1st Ed. al-Ribat, Beirut, al-Geria: Dar al-Aman. Al-Dar al-'Arabiya li al-'Ulum Nashirun. Mansurat al-Ikhtilaf, p. 33.

wants to achieve for herself and her fellow women.³⁹

Mohammed Mu'tassem also says that the woman writer starts in writing from a central subjective cause first, which can be described as a personal issue, such as small concerns that are associated with life's necessary needs. Not only that, but he also sees that among the qualitative characteristics that the woman has added to narrative writing is Internalization, which refers to the woman writer's diversion of reality to issues that are close to oneself. Rather, major issues such as public freedom or personal freedom become subjective issues and one of the author's aims.⁴⁰

He states that the woman writer does not write unintentionally or without purpose. One of her most important purposes in writing is self-accountability, not in her isolation this time, but in the furnace of life. The question that she introduces this time is related to the woman's "sex": What is it? Is it really different? How different is it from the man? Can the woman in fact or in inherited perceptions, traditions, and discourses be another being who is far from the value of organic differences?⁴¹

It is the male dominance that has led the woman to write her texts along these lines, because the representation of the forms of pain, its types, and positions, and its results of suffering, can be done only through a narrative tool that fathoms the "compulsive" link and tells what happened, how, and why!⁴² The woman may use all ways to do so, including launching attacks on the Other/man, and presenting him in negative images, or removing him from her fiction world, or putting him on the margin.

The "I"/ Ego and the Other in Feminist Writing

The contemporary feminist narrative has not evolved in isolation from the other's imagination and introspection of identity changes. In this context, the feminist texts and issues of difference and agreement have constituted a cognitive and aesthetic engagement in the experiences of many Arab female novelists, where the constant quest to transcend the common versions of the Self and the Other, and the constant search for different imaginary variations. These texts have produced in their various phases of aesthetic formulations with various features such as rejection and acceptance, communication and intersection to the extent that the referral intersects at various levels of interaction with the Other.

The woman writer has taken care of the language of the novel of which the novel structure is built through which the description of the narrative images and dialogue, drawing of the characters, their dimensions, movements, and embodiment of the specificity of the place, as well as the values that the novel wants to embody⁴³ as the language is the

³⁹ Mu'tassem, Moḥammad (2004). *Al-Marih wa al-Sard* 1st ed.: al-Dar al-Baydha. al-Dar al-Thaqafa, p. 235

⁴⁰ Mu'tassem, Moḥammad (2007). *Bina al-Hikaya wa al-Shaksiya fi al-Riwaya al-Nisa'iya al-'Arabiya al-Mu'assera*. Al-Ribat: Dar al-'Aman, p. 80, 132.

⁴¹ Ibid, p. 80

⁴² Sharaf al-Din, Majdolin (2012). *Al-Fitna wa al-Akher: al-Ansaq al-Ghayriya fi al-Sard al-'Arabi*. 1st Ed. al-Jaza'ir: Manshurat al-Ikhtilaf, p. 153.

⁴³ Madhi, Shukri 'Aziz (2008). *Min Ishkaliyat al-Naqd al-'Arabi al-Jadid*. 2nd Ed. 'Amman: Dar Ward, p. 64.

pillar of the narrative since the narrative is a discourse that the narrator performs to summarize events and sayings⁴⁴ that the characters do or say throughout the space of the novelistic work. In her own language, the woman has come to express herself through the portrayal of the Other. The Other has many entities and identities, and he is sometimes represented by the Ego/Inside, or through the Other who expresses the Self of the woman, but through the other characters of the novel. Thus, the Other identifies, frames, and completes the revelation of his identity in the light of his contact with Ego.

Nazih Abu Nidal says that man's destiny is determined by his commitment to responsibility, and here the freedom of the human being is achieved, and the qualitative difference lies between the philosophy of the absurd that leads to futility and the legitimate rebellion that is achievable in a time that will come. This is what the woman does as she has been exposed to complex and terrifying forms of pressure and persecution over thousands of years, but she continues her individual rebellion against the male oppressor, and against the system of values, legislation, and laws that he has made in order to support her misappropriation and alienation.⁴⁵

So, we began to read the objection of novels that addressed pure feminist issues and suffering, whose discourses reached a level where the woman went beyond the customary and traditional taboo of the Arabs and moved away from delving into issues that were repeatedly researched, and their contents were consumed. Then the Arab writer started making comparisons between herself and the Other from time to time. The Other has open borders and developments. It can be a Western woman, lover, ideology, or religion, and, more often than not, it can be the man. Therefore, we note that the woman has begun to touch all the taboos of religion, sex, politics, or semi-taboos in the Arab discourse, and has gone beyond the forbidden and broken all expectations. So, sex, love, and friendship have become concepts around which the female discourse has revolved because the heroic girl in Nawal al-Sa'dawi novels was the victim of the adoration of a deceitful Arab man whose image appeared completely negative. Sex for him is a mere whim and desire that he empties into the body of his victim, without any regard for her human self, for her female personality, but sees her as a station and an unloading place to complete his virility with others if he wishes. In this version, Sawawi wanted to show that the losing Arab male turns to the female for triumphs that he had been unable to achieve. The novel has a bold representation and depiction of the scene of sex from the point of view of the girl who lies under the man of politics and culture "Rustum", who was treating her with a sordid animality away from the touches of the cosmic love that the female aspires to. The narrator says: "she looks into his eyes. His hot breath; she notices his face and voice run into her ear, crammed like a sick animal that is recovering his health after he emits poison and pours pain into her body."⁴⁶

The relationship with the Other/Man for the Arab female is a matter of great question and suspicion. This relationship even causes embarrassment to her and raises negative doubts about her. The different cultural and societal structure puts the Arab female in front of a real intellectual conflict with the Other who is different structurally and intellectually, while the Arab man does not face any dilemma or barrier.

⁴⁴ Al-Kurdi, Abd al-Rahim (2006). *Al-Sard fi al-Riwaya al-Mu'asera*. Introduction by Taha al-Wadi. Cairo: Maktabat al-'Adab, p. 107.

⁴⁵ Abu Nidal, Nazih (2004). *Tamarrud al-'Untha fi Riwayat al-Mar'ah al-'Arabiya wa Bibliographia al-Riwaya al-Niswiya al-'Arabiya* (1885-2004). 1st. Ed. 'Amman: Dar al-Faris li al-Nashr wa al-Tawzi', p. 233.

⁴⁶ Al-Sa'dawi, Nawal (2004). *Al-Riwaya*. Cairo: Dar al-Hilal. Issue N0. 670., p. 125.

Finally, we say that the fact that woman is not present at the heart of life was due to the intellectual injustice and psychological oppression that she has suffered, and to the withholding of her rights and her exclusion from participation in decision-making, not to her intellectual or psychological impairment or mental deficiency. Finally, we say that the fact that the woman is not present at the heart of life was due to the intellectual injustice and psychological oppression and because of the withholding of her rights and her exclusion from participation in decision-making, and not because of her intellectual or psychological deficits or deficiencies until the female element became energy and power and a mental and an emotional surge underpinning the pillars of modernity as a system, an achievement, and an experience to the new man, as feminist writing has escalated as the spirit of modernity has developed and become a global phenomenon with its human consequences, and consequently, it has become the heart and center of life, away from the margin.

Thus, the idea of study here was crystallized, through which the researcher tried to investigate the female Self in its correlations, its interactions, and their interrelationships with the Other, through our attempt to extrapolate her most important features in the essence of her textual presence.

SUMMARY

For a long time, women's and feminist writing is not taken seriously, especially in societies that are unequal between women and men, or women are considered to be secondary subjects who have no role in the renaissance or the making of civilization. Throughout history, women's relationship with writing has been unclear and ambiguous. Sometimes women were celebrated and recorded, such as the poet "Savo", who lived before Christmas and wrote many poems, many of which remained and many disappeared.

Even in English literature and global anthologies, there are not many women's writings, and Norton Anthology did not record women's writing until almost four editions after its release. The question here is: Why have women's writings not been taken care of and her thoughts and works have not been recorded for ages?

However, the insistence of the Arab woman writer made her achieve a distinct presence, as she was able to record clear fingerprints on the map of the novel, which was dominated by the male writer after she had been in the eyes of the man/male mere secondary decor or pleasure that he soon felt bored of and looked for another puppet.

The literature that the Arab woman writes with the momentum that we find today is a phenomenon that history has not witnessed, not only in the Arab world but also in the entire world, which turns us into a fundamental catalyst outside the creative process of literature and art. As soon as the fields of science, work and knowledge opened up to the woman, we found many creative women who confirmed their abilities, prompting new writings that came to refute what the male thought popularized about woman's inadequacy and inability to catch up with the man.

The woman no more has a problem writing about herself and the Other. Her novelistic propositions are shocking and steeped in her creative world. She portrayed the scene as her eyes see it, as advanced models on the level of visions and techniques through a well-structured and visionary artistic architecture that depends on her possession of artistic tools and an advanced awareness.

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