



# THE BODY IN FEMINIST CRITICISM: THE PROBLEMATIC OF EXISTENCE AND MEANING

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Article history:		Abstract:
Received:	23 <sup>rd</sup> April 2023	Feminist criticism is one of the terms that have taken a large and important place in the literary arena since the beginning of the twentieth century. As women took a wide and pivotal field within the topics of modernity and post-modernity, the changes the world witnessed in all areas of life From here, it was necessary for women to enter the midst of the experiment in search of an identity for themselves and to prove themselves alienated by masculine domination, in defiance of that man and society. Challenges and ideas emerged ideologically led by women, to be replaced by new ideas with the emergence of deconstruction, which provided for this criticism the fertile climate and the appropriate ground to prove women's creativity within writings related to their cultural roots, heritage and special experiences, from a psychological and intellectual dimension, so that this literature expands and includes everything written by women and men alike within studies It relied on liberation and the demand for legitimate rights. Virginia Woolf is considered one of the pioneers of the feminist movement, which accused the Western world of a male society (patriarchal) society that stood against women in achieving their artistic and literary aspirations in terms of language, thinking and existence. Standing against women in achieving their artistic, literary, cultural and economic aspirations means that they have become aware of themselves, in addition to that, any feminist criticism must be distinguished from the male in terms of language, thinking and existence, and it can be said that the book (Simon de Beauvoir) supported the movement within Her book (Sex and the Other) remarkably clarifies the basis of the themes of contemporary feminist criticism and documents her debate with extensive insights into the dependence on men and their connection to him and his dominance, which made women a passive individual. This prompted (Rorty) to describe the man as that experienced monster with a dominant focus with a philosophical supremacy opposed to the logical center. This prompted the woman to adopt a discourse of her own that distinguishes her from the man by looking at the literary text or the feminist writing as a stand-alone literature far from the comparison between the relationship between the female body and the writing process by moving away from keeping the woman within a certain framework by portraying her naked body in art magazines. Because of the beauty and attractiveness that this body possesses, and looking at her as a female, she has no role in providing society and culture with her thought, awareness, and important results. And topics that deal with women's issues in particular and what surrounds them in general. So we have a critique that simulates this important topic.
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## CHAPTER ONE / RESEARCH METHODOLOGY

### Research Problem

Women's issues are among the important and pivotal issues in the depth of modernity and postmodernism, which showed in an important way what is known as feminist criticism during the twentieth century, which shed light on women's creativity by revealing to us the importance of women as writers and what is written about them as thought and awareness of their own identity and privacy in society far away About her body or that she is subordinate to the male and his dominant sovereignty, with the emergence of ideas advocated by many thinkers and researchers against male domination, calling for the liberation of this thought and the slavery that obligated women for a long time. The establishment of a feminist movement during the twentieth century in Europe and America demanding a number of demands, most notably equality and non-marginalization through holding scientific conferences and various discourses

for women and men alike. This criticism in which deconstruction appeared and was accompanied by an introduction to this criticism fertile climate for all poles of feminist criticism through the mental de-centralization that was manifested through the dichotomies of the body / margin, the man / woman, the ego / the other, and the adoption of Derrida's sayings in writing and difference through a re-reading of literature and from It is also through the woman's eye and her thought to reveal the harmony in it with the patriarchal thought or the difference from it with the emergence of pioneers of the feminist movement such as: Virginia Woolf, Simone de Beauvoir, and Richard Rorty . Deepening the theory of focusing on the world of women socially, physically, psychologically, and culturally. Which removed the woman from society's view of her body only, reducing her to it, looking at her femininity with awareness of her thinking, writing, and criticism in the masculine society, and highlighting the identity of feminist literature, which is distinguished by an aesthetic specificity achieved through the personality of the parallel critic and the different personality of the man. Therefore, the research problem was embodied in the following question: Why The man looks at the female as a body and marginalize her as As a being who has his own being within a cultural society that is aware of what is going on around him and embodies it within a cultural literary achievement? The topic was based on the formula of its title: The body in feminist literature and the unstable of the center.

### Research Aims

The research aims to identify

- 1- Identify the method of feminist criticism and what it wants to achieve within society.
- 2- Dismantling the center and dominating the margin from a social point of view.
- 3-Clarification of identity and difference in writing.

### Research importance:

The importance of the research lies in revealing the about the characteristics of feminist criticism and clarifying it for those interested in studying and researching this approach.

### Research limits:

The search is determined within the following levels:

- 1-The Temporal limits: the theatrical texts related to feminist criticism.
- 2- Spatial boundaries: the text of the play "The Clown" by the writers (Awatif Naim) as an applied sample.
- 3- The Objective boundaries: Feminist criticism as an important element in constructing the dramatic text and studying its forms according to the dismantling of the center and the dominance of the margin in its structure masculine social structure.

### Define search terms

**Feminism:** the Arabic equivalent of the English term Feminism, and It refers to thought that believes that the status of women is lower than that enjoyed by men in societies that place both sides within different economic or cultural classifications<sup>1</sup>.

**Feminist criticism:** He was popularized by several names, including: Feminist criticism, women's criticism, female criticism, and female-focused criticism .Some of them exaggerate to the point of calling it women's literature and criticizing it by writing the body<sup>2</sup>.

## CHAPTER TWO / THEORETICAL FRAMEWORK

The body in feminist criticism and the deconstruction of the center

Considered the Women's criticism is an intellectual-critical movement, produced by modern methodologies, which aim at balance between women and men by smashed the systems of concentration and its mechanisms that pushed the man and his culture forward, and made the woman subordinate to him. Therefore, So he is considered an invitation to emphasize the absolute specificity of women's literature by replacing and transforming centers and undermining them, by reciprocating the centrality of men to women and through the data of women's, sociological and Sociology and hermeneutical analysis in the treatment of women's literature, according to a critical vision that aims to establish a balanced relationship that dialogue in the concepts of participation instead of giving priority to one party over another.

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<sup>1</sup>Ibrahim, Hanan: Women's Contribution to the Development of Thought Curricula; Tyche Magazine, Issue 12, Amman, Jordan

<sup>2</sup> Al-Tayyar, Intisar Muhammad: Feminist Criticism between Concept Disorder and and anarchic perspective, The Modern Book World, Yarmouk University, Jordan, 1st edition, 2006, p. 822.

Thus, it was necessary to achieve self and identity, researchers in this direction such as (Edward Said), who considered it a current of post-structural criticism (postmodern), in light of the changes that the world has witnessed in various fields, it was necessary for women to go through the search for identity, within the new trends or currents of criticism do not propose theoretical alternatives, but rather aim to transform concepts and thorny terms and adapt them to serve their new and different goals, by looking at the text Literary or feminist writing as a stand-alone literature without comparing the relationship between the female body and the writing process. By abandoning all that was prevalent and what occupied this female body from a specific place in art history," If it was his representation was largely limited to male artists alone, whose practices deliberately diverted women for purposes in relation to the male audience <sup>3</sup>. to keeping women in within a specific framework in a way that depicts her naked body in all art magazines because of the

beauty and attractiveness that this body possesses, so that The other looks at it and presents it on this basis without regard to her thought and awareness, This led to the need for women to develop their thinking and awareness regardless of the sculpture and aesthetics of their bodies, but in an objective way that resists the prevailing view of the other, Which prompted many women to produce and embody a different image of their body through several differences in presenting and expressing this body, which prompted this art to have a meaning and to innovate a conversation different from what was prevalent before that. From here began to explode writings that It deals with women's issues, which were initially limited to the home, the family, and matters that are very specific to women. This was the first breakthrough for liberation from the male system and culture (the father).It is a culture that centers on the masculine that governs society, in an attempt to escape from the alleged beliefs and ideology practiced by men". This patriarchal thought and patriarchal ideology invaded all the writings of Western culture from Oedipus in the Greek era before Christ until our time<sup>4</sup>," which made the women marginal, and dependency, and underestimate her .This coercion gave women the impetus for liberation and questioning the theory of literature and criticism, which led to the project After my modernity, he began with the deconstructive thinking of the references that prevailed in the pre-modern period and took the adaptation of their societies to new references in the stage of modernity. Where it was imposed on her, on the one hand, the challenge of accepting the other culturally different from her , and on the other hand, acknowledging the reality of the relativity of truth in exchange for its absoluteness of truth. This is what made postmodernism the intellectual framework for globalization, which calls for accepting the principle of tolerance with the other and not practicing exclusion towards the other in the name of possessing the absolute truth<sup>5</sup>. From here it was necessary to prove

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<sup>3</sup>Hosen, Alexandra: The Sociology of Art, Ways of Seeing, and Translated by: Laila Al-Mousawi, The National Council for Culture, Arts and Literature (The World of Knowledge) series, Kuwait, 2007. pg. 85. .

Ali Khreisan, Basem: Postmodernity: A Study in the Western Cultural Project, Horizons of Renewable Knowledge, p. 4.224

<sup>5</sup> Al-Ruwaili, Megan and Saad Al-Yazei: The Literary Critic's Guide, Arab Cultural Center, 2nd edition, Casablanca, 2000, p. 296.

The existence of oneself and not to exclude the other and promote gender and ethnic identity."The feminist theory is the exemplary political treatment of postmodernism, and its focus on absenteeism, on the exterior and on the other - voids in which the status of women is incorporated politically and structurally - enjoys more political credibility than Marxism currently has "<sup>6</sup>. It is thus a radical, post-modern movement. (Virginia Woolf) is a pioneer of the feminist critique movement when she accused the world of being (a male-patriarchal) society of the magnitude of women's role in launching their artistic, literary and intellectual creations. While we find (Simone de Beauvoir) in France to be the pioneer of the feminist movement as women's subordinate and marginalized, but men the leading and dominant self. thus, women become a secondary negative individual, prompting (Rorti) to say: "The masculine subtraction is the defense of people who have been squared to the top since the dawn of history, against attempts to bring them down, that monster is very experienced in adaptation, and I think it will remain in a philosophical environment of logical centering, as it remains in a philosophical environment antagonize logical positioning "<sup>7</sup>.

Prepare theory Postmodernism is the first start of attempts to look at femininity, with new meanings and wording that made it different despite the existing similarity, that it possessed academic feminist theories about the body, within modern writings about sexual differences, And her awareness of the tricks of the man writer and cultural marginalization that faced for biological natural causes, "The stream of women's criticism that the female literature belongs to a stream social political wider trend is the search for social change whose aims are to liberate women, And the victory of her usurped rights as a result of the dominance of male culture "<sup>8</sup>. Women from time immemorial did not receive attention; they were ignored in world literature throughout their long history in all social, political, artistic, and even critical views. So women had to be alert to the situation that had restricted them for so long to begin their journey towards emancipation and to question all the theories of literature and criticism that had been patriarchal theories throughout history. " that paternity is not enough to exclude a woman but to destroy her. Every form of violence against women in the past and the present must be accompanied by some kind of paternity "<sup>9</sup>. It was necessary to do justice of Women in literature specializes in the production of women's , started from history and feminine inheritance Passing the women world of t in internal and local , consists of psychological (psychological), interpretive and analytical motives, politely giving and distinguishing the status of women sexually and culturally .Trying to make women pay attention to thinking and feeling, and realizing themselves and the outside world. It was necessary to read the literary works of male authors, but from a woman's point of view, a feminine point of view based on female experience and expertise instead of relying on masculine theories,.

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<sup>6</sup>Ali Khreisan, in the name of: previous source, p. 324. -----

Qattus, Bassam: Introduction to Concepts of Contemporary Criticism, 1st Edition, Dar Al-Wafaa for Printing, Alexandria, <sup>7</sup>2006, p. 324.

<sup>8</sup>Ali Khreisan, in the name of: previous source, pg. 219.

<sup>9</sup>Ali Khurasan, in the name of: the same source, p. 325.

to finding specificity for women's literature by highlighting her the qualities of femininity in it to distinguish it from masculine qualities that are considered neutral references to the existence of neutral pains specific to the female community that not can be solved or treated only by the woman writer to express it according to what can happen a special consistency between them ,He is so It achieves openness to post-structuralist theories, theories and methods of feminist criticism in the form of four types of differences (biological, linguistic, psychoanalytic, and cultural ). These differences have spilled the female to adopt these ideologies. Sexual stimuli in Western cultures are a male cultural structure that and male ideas and take sides with her ideologies, while overlooking women's (female) role in the integration and cohesion of society . These literary works with these features either female alienation reader or entice her to adopt the man's perspective, his value, his ways of perceiving him, and his actions, so that he recruits her from where she does not know against herself, describing her as negativity, following emotions and hesitation, and thus the female was characterized by marginality and inferiority. On another level, we find the association of the term feminism with psychoanalysis by (Freud, Lacan) and others. The latter replaced literature in terms of its capacity to fly in the world of imagination and imagination, and made the mind move into worlds far from lived reality. "Writing is scientific knowledge within the framework of fiction or Technique for imagination. And always provoked and simulated in this image"<sup>10</sup>. Writing is a welcome area in opening up new horizons and closed worlds within the framework of imagination, to be seen here in the symbolic and semantic dimension that is anti-masculinity and opens doors to realizing the aspirations of women who have suffered and suffer from the tyranny and dominance of masculinity over femininity. And if feminist criticism is looking for f women's creativity, it also looks at aesthetic and linguistic citizens to find signs of code and symbols, It also searches for aesthetic and linguistic places in finding signs of codes and symbols, and finding a style and language in an attempt to expand the boundaries of the signified and reveal new organized horizons that characterize the language through which it reveals the gender that enters the circle of consciousness. As for the last pattern, it was embodied that culture was a personal affair acquired as a result of knowledge and experience, which gave many women the opportunity to find their own discourse that distinguished them from male discourse, because the autonomy of feminist discourse in a special structure It requires a cognitive context. So the term feminist literature resonated enormously in contemporary critical studies, whether it was by refusal or acceptance through the production of new writings. The subject was the feminist criticism of the new writings and the subject in the female writings was the means by which the male was s role in establishing the existence, importance and value of women in a given society in terms of how they contribute to shaping women's self-understanding and the world around them. Hence the importance of women's literature in terms of expressing a human being with its own physiological and psychological components, which confers a special character and objectivity on it.

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<sup>10</sup> Brooker, Peter: Modernity and Postmodernity, See: Abdel Wahhab Alloub, Publications of the Cultural Foundation, 1st Edition, United Arab Emirates, 1995, p. 316.

### Search indicators

Through a theoretical framework of concepts, analysis and interpretation, the researcher in: her study came up with a set of indicators that which you provide within points, namely.

- 1- Dismantling and stripping the mysterious and the unspoken through the woman's body and what this body represents to the male.
- 2-Feminist criticism is part of the term "postmodernism" influenced by the Curriculum approach.
- 3-Feminist criticism cares about sexual difference in the production of literary works .
- 4-Through this literature, women attempt to modify their image in culture and society by rewriting and dismantling texts.
- 5.-correlation the term feminism is with psychoanalysis in Freud, Lacan and soham

## CHAPTER THREE

### Research Community

Within the research community and determine the indicators the theoretical framework by which the researcher came out with a number of points to which a sample is applied. Purposefully watching her match her werewolf search descriptive approach to sample analysis, which is the text of a play (clown) by the writer (Awatif Naim)? Then after that coming up with a summary of the results that concludes her research.

#### Text of the play (The Clown), written by: Awatif Naim: 1995

The text opens with a description of the place with a formative vision drawn by the writer through the snooze woman on a wicker chair, her head resting on her shoulder. And personal photos that hung from the top of the stage as painted in the text and an old caramphone on the left of the women's chair and the sad clown, who stood silent and stable in his view of the direction of women to embody this visual image. The text showed us the relationship of these things to the woman and the space that surrounds her in which time and space unite, as well as the semiotic dimension, if we decipher this description, what we will find? We will find a bamboo chair occupied by a woman, who represents constancy and tranquility and tranquility, and stopping and waiting in a single place and time Movement and communication are restricted by the boundaries drawn by the writer with the symbol of the chair that signifies the existential imprisonment that women live and feel. Paintings of different variations and heights are indicative of the

memories that women themselves have of people they have lost and try to reject the reality of this lack. The caramphone's self-orbiting connotation manifested itself as the stalled missing time that rounds within one point from which it cannot be departed. as well as the continued presence of memory from the beginning of the text until its conclusion as a syndrome in the form of attendance and the absence through which the text is drawn its style. As for the symbol of the clown, which the writer borrowed to denote death, with his sad, gloomy face, beholder at woman, and who seizes the opportunity to pounce on the woman:

Clown  death

The text's formative vocabulary has drawn become an essential material for the formation of controversial textual relationships. Let's find that there is intent behind the choice of realistic allegorical vocabulary to create a homogeneous text poetic sign. By identifying the broadcast it text's spatial narrative features:

### **Bamboo Chair - overhanging panels - Old Kramphon - Empty Bird Cage - Sad Clown**

As well as the interpretation of the time of the event through these same allegorical signs broadcast by the text. From this entrance, the idea of stylistics of the text can be formed, as this is evident from the opening of the title of the text with the clown, this adjective that is almost a mysterious compound that shows one thing and hides other things. Through its stylistic dominance and function controls. Based on two semantic loads, namely joy and sadness. The first indicates beautiful memories and the state of waiting experienced by women, which is represented in the text here in (absence). As for the second, it is represented by the rituals of lamentation, loss and death, which the woman rejects and tries to delude her with the coming of those she is waiting for, and it is a formula represented by (presence). Divide the text according to eight attentions divided by the writer as required by the formative structure of the text. Let the first attention begin with the text beginning with the first dialogue formed by the woman's tongue and ending with a descriptive picture of her memories with her grandson. As for the second attention, it is embodied in the movement of the clown as he advances towards the woman. To be the third attention to the woman's movement towards the sparrow cage. Then the fourth is by describing the place to the woman, and the fifth is by convincing oneself of the coming of those who were absent and did not come for a moment. So that the sixth attention is to prepare and stand in front of the mirror to receive her absent son, and the seventh is to describe the ugliness of separation and distance. So that the last attention is to surrender to fate. The writer intended this method by dividing her scenes to deviate from the traditional pattern known for dividing the play into chapters and scenes.

With the beginning of the woman's dialogue, we glimpse a metaphor for the passage of time and its lack of awaiting the woman for the return of those she is waiting for:

The Woman: They haven't come yet!!

What made them late? ? ? They are supposed to arrive before noon... This is what they told me a week ago. .Two weeks ago... I don't remember exactly how long ago.

The dialogue depicts the movement of reality that combines truth and illusion, in a narrative dialogue structure based on interludes and recalls that direct the wave of tension observed for the movement of life and its struggles. The writer here drew a starting point to enter the event through a semantic (they did not come yet...) as a metaphor for a transformation of the event that took long moments as an example of a semantic visual image by which the writer broke the time that the text lived before its events began.. Through an escalating dramatic construction in the making of the event in motion and pictorially through the language and it's phonetic and semantic transformations:

The woman: (Waving a glance at the clown... who, as soon as he sees her looking at him, tries to advance towards her.. but she stops him with a movement of her hand...)

The Woman: No...They must attend. Don't be hasty...

I am sure of what I say; they will come to see me...

They may be late for some time because of the road.. or buy me some gifts. They like to surprise me from time to time...

The text is full of the woman's description of her absent grandson eating sweets. She describes his small round mouth and intertwined fingers violently embracing the sweets while drawing on her face the scene of joy and laughter that was etched on the lips of her grandson (Weal). The text here recalls a past stage of the memories that the woman lived through at all times, as if the return must occur in the text to draw (presence). And the scene concludes realistically:

The Woman: Who answers while they are on their way here!!

The female transformation appears again here for the third attention, represented this time by the woman moving towards the cage of the sparrow, so that the dialogue this time is different, heading towards the sparrow and its cage, bypassing the clown:

The Woman: Oh, my poor friend... Lonely like me... You must be very hungry?

But... no... I brought you your food... Before... Before... I don't remember exactly, but I'm sure I brought it for you... I also brought you water... What's wrong with me, I've become too forgetful ?

Time takes its natural form in the text through dispersion, so time is missing (absent), unknown, unknown and non-existent. During the dialogue above, the style of the dialogue is transformed into a clown through questions and answers that are spoken by the woman herself:

The woman: Did it reach to me gone to the point of forgetting things and times

No... It's not like that....

I assure you, my memory is still intact.

He is my son... Yes.

The text here cries out the mother's love for her son through a pictorial scene in narrative prose:

The woman: He is my son... Yes...

.He gave it to me five years ago, after graduating from university, and at that time we were still together

The text here describes a past stage for the mother and her child, as it is evident through the feminine surface of :the text by mixing the voice of passion and the voice of separation and sadness through depicting the stylistics context

The woman: He visits me between weeks to week, and then he visits me between month and month... Then he visits me every three months... Then... Then... But he visits me with his family...

The sentences here have a phonemic presence by showing a breakdown of their patterns in changing the context (a week and a week) to (a month and a month) and then (three months). Then the narrative dialogue style of the text turns into a rapid transition describing the sparrow and its love for the place. Here, the woman talks about intimacy as a metaphor for the sparrow and his love for his place (the cage). To keep him away from:

The woman: Was he afraid of his freedom?? Or was he afraid of what is behind that freedom !?

Back in the cage...

But he only stayed for two days in...

Then I found him too stiff to move...

We note that the voice that was embodied through the dialogue of the woman in:

The woman: The one who is used to his cage as she is used to the walls of this house.

Woman: How long does a person need to get used to the walls?

The form of displacement appealed to the realistic, sensory significance of the place, sensual significance of the place, and it reveals the vision of the culmination of the existence of life. Then we clearly hear the voice of the discourse that fills the scene within the game of repetition in a semantic question by observing functions that carry the meaning of the voice in this dialogue:

The woman: How long does a person need to get used to the walls?

How long does it take to kill those feelings inside him?

The yearning commotion beyond the walls that surround it ??

How much will a person needs of will?

To draw a curtain between him and the hustle and bustle of life.

And the flowing movement of people ??

This dialogue represents an effective semantic presence in the body and spirit of the text, as it is in its symbolic form and subject matter about the noise of life and the way of the form of unity with this stark life. To let us find in the form of this dialogue the boundary between the self and life and the self and the other.

Woman: If I had opened the door of this cage now...

Will my poor bird fly to the top...?

Joy in his wide wide world?

Remains? What is left? Accustomed to the place?

The scene ends with the woman hearing a voice at the door of the house. Here, we notice another game that the text plays stylistically and another transformation that takes place in an embodied diagnostic space in the symbol of the door, which expresses a metaphor for its openness (presence) With strength and desire for hope to come for the return of those who were absent, it is an awakening full of life and euphoria. The text translates it by representing the door:

The door (presence) - life (hope = return).

To return once again the door as a metaphor for death (absence) in (a door is closed...the woman enters...the clown is confronted) so that the door here represents the opposite of what we referred to previously:

The door (absence) - death (loss of hope = non-return)

To confront the clown, who represented death, he returned again, but this time he took more steps towards the woman, as well as extending his arms to her. A metaphor for that death is near and that the end become is imminent:

The woman: No... I told you no...

It's not too late.

Here, the text chooses a pale figure embodied in the image of death, which expands to surround the place and the soul in a larger way. The paleness moved from the form to the voice, the woman's voice in her dialogue by convincing the clown and herself of their coming:

The woman: If they wanted not to come, they would have called me to apologize.

And since they did not do that... They will attend.

It's only a few minutes and we hear the doorbell ringing.

And through the technique of rewinding and dicing that the text practiced, it returns to its shape and description again to (Weal).

The woman: Then Weal screamed and turning inside the house.

A template scattering everything that gets in its way.

After making his usual rounds in the rooms of the house..

He comes to greet his friend the sparrow.

We allude to a break in the expectation to achieve what the text says, by glimpsing the clown (gesturing with his hand) to stop the woman again:

The woman: Let's wait another few minutes for Weal's eyes...

In the sixth attention we see the reflection in a vision of the image of reception and elegance that the text chooses for the figure of the woman and her standing in front of the woman as she speaks to herself:

Women: elegant. It is nice for a person to be elegant...

He wears his clothes carefully.

(staring through the mirror)

My eyes are warmth and sadness

He saw in their gaze a mystery.

We find the orbit of this vision in a question and answer clip from the woman and the clown, reflecting the memories of her marriage and the stages of her acquaintance with her husband during her studies at the university. It is a new stage for the transformation of the stylistics of the text, which was embodied through a dream image created by the personal imagination with a consistent narrative and what goes on in the mind of the text.

The dialogue structure of the text escalates in the woman's memories, so that the text (absence) returns to an interruption through the realism of what the text wants to express in terms of waiting for the (presence) of those who were absent, so that the shape and face of (Weal) return again:

The woman: Weal hides his head in my chest.

In these escalating moments of the dialogical construction towards the climax of the text, we notice a movement of the clown indicating the transformation of the act of the clown, in a way that accompanies and sticks to the woman, indicating that the end is approaching. The meaning of death has become accompanying the woman, who we find has begun to surrender to her destiny:

Woman: I may be able to transfer the needs that I have in it

But I can't stop laughing...

The looks, the tears, the whispers, the fear, the nostalgia.

The line of metaphor rises at the end of the text with a different rhythmic movement, reaching the point of freezing the woman and the clown. As if time had completely stopped. But after a few moments, we find it renewed with the dialogue between the woman and the clown through the form of lost moments. Signs and signs of verification cling to the space of the text, reaching the climax to fill the scene with a powerful movement in defiance of death:

The woman: I am not afraid to go with you...

The conclusion of the text witnesses a scientific condensation in which the clown reveals through selected strokes the fate of those whom the woman waited for, with intentional semantic movements:

The Clown: catch the first picture by its side and turns its face towards the audience and the woman.

The first picture represents an Arab man wait Admonish.

The picture is framed with a black ribbon... Borrowed as a sign of death.

He holds the second picture to turn it towards the audience. The woman. The picture represents a smiling young man...and it is framed with a black ribbon...

The same applies to the third picture, which represents a young woman looking towards the audience and the woman with two smiling eyes... It is framed with a black ribbon... The fourth picture represents a laughing child with a toy in his hands... The picture is also framed with a black ribbon...

This scene frames the entrance to the final scene of the text of the play. The text broadcast effective employment signals for the image mark and the black tape, which were revealed as an expressive function of (presence and absence) through the clown who represented death, in addition to being a stylistic tool used by the writer in constructing her text:

The woman: I know you come to come back...

And you do not return with empty hands.

The last attention presents us with an elegiac running at the end of the text, to use a dialogic coding based on the relationship between the signifier and the word. This epilogue presents the text with a combination of despair and surrender to fate. It is not a personal elegy, but rather an elegy for the loss of the dearest possessions of man, the son, the land, peace and safety, a situation embodied in the body of death. This occultation, which was distributed through memories with eight attentions, in a style that embodied presence and absence, and embodied the state of disintegration that afflicts the text through the speaking pronoun (presence) through a burdensome memory of the woman and in an existential limbo without the form of time and space.

## CHAPTER FOUR

### Results

1. Feminist criticism is one of the modern curricula that focused on feminism, especially women's creativity.
2. Feminist writing celebrates analysis, interpretation and psychological analysis in revealing the contents of feminist writing.
3. The discourse of femininity among female writers is part of the study of women's literature.
4. Women's writing dealt with social issues of concern to women within their maternal existence and also as an individual within a multi-society.

5. Women's writing monitored the nature of the feminine and masculine and the pain and challenge faced by women.
6. Feminist criticism relied on psychological (psychological), interpretive, and analytical motives.
7. Feminist literature dealt with problems that are closer to women's thought in terms of conceptuality, and shed light on an important issue in the depth of its female interiors, which is motherhood

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