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In the name of Allah the Most Merciful and Compassionate

Issue address

Praise be to Allah, who has honored us with Quran, a book that He sent down And we are honored by the best of the Prophet sent by him, may prayers and peace be upon our master Muhammad and all his family and companions.

The Sur Man Ra'a Journal for Humanities is proceeding on the path it has chosen in terms of the sober methodology that it has adopted in publishing research in various human disciplines.

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God grants success

Asst. Prof. Dr. Qais Allawi Al-Samarrai

Managing Editor

Code No.	Contents	the page
	The Arabic Language Subjects	

I

1233	**fatwa in the hadith of the Prophet: "Whoever greeted me, may Allah restore my soul" For Sheikh Mohammed bin Hassan bin Ahmed Al-Kawakibi (T.: 1096 AH) - study and investigation** Dr. Yahya Abdul Salam Yahya al-Mashhadani Teaching at the General Directorate of Education in Anbar Governorate	627-650
1137	**The Quranic Reading of Lady Hafsa Explanatory Study** Basma Muhammed Abbas Department of Religious Education and Islamic Studies	651-676
673	**General formulas and their specification in verses and hadiths of worship - selected models** Researcher: Jaffar taleb hussain Imam Al-Kadhim College of Islamic Sciences University	677-698
1177	**The treatment of Prophet Mohammed peace be upon him to AlNadheer Clan and the responses against the Instigations** Dr. Maha Salih Mutar AlNu'aimi Mosul University/ College of Islamic Sciences Department of Islamic Ideology and Thought	699-718
The History and Geography Subjects		
1182	**The effect of change indicators in the amounts of rainfall on the water supply of Lake Hamrin in Diyala Governorate - Iraq- for the period 1990-2019** Assistant Professor Dr. Azhar Salman Hadi Assistant Professor Dr.Rashid Saadoun Mohammed Diyala University, College of Education for Human Sciences, Geography Department	721-736
1032	**The Chinese strategy in the African continent interests and implications** Associate Professor: Ibrahim Abdelatif Abdelmutalab Khojali University of Kassala / Faculty of Education	737-762
1262	**Red Sea and Two Seas Channel Study in Changes and Updates** Dr. Hind Fakhri Saeed Iraq / University of Mosul / College of Basic Education	763-790

1016	**Spatial variation of water filling factor in Baghdad governorate for the year 2019** A.P.Dr. May thamer rajab Dr. Thekra Adel Mahmood Diyala University / College of Education for Human Sciences / Geography Department	791-810
1018	**Geographical analysis of the frequency, severity and sustainability of droughts in Iraq** Assistant teacher. Sarah Ahmed Khalaf Assistant teacher. Ammar Abdullah Assistant teacher. Raad sahei Ministry of Education	811-834
1248	**Spatial analysis of the production and transportation of bottled drinking water in the city of Samarra for the year 2020** Teacher (Lect.) Omar Mohamed Saleh Ahmed Samarra University / College of Education / Department of Geography	835-856
1220	**Anglo-Burmese Wars 1824-1885** Dr. Bakr Abdul Majeed Muhammad University of Samarra- college of Literature	857-898
1215	**The Kuwaiti constitution and its obstacles 1962-1999 , a historical study** Dr. Hussein Abdul Hussein Abbas Al-Zuhairi Imam Al-Kadhim A.S. University College of Sciences / Dhi Qar Departments	899-924
1070	**The Scientific Journeys from Andalus to Iraq and Egypt through the book of Jathwa al-Muqtabas by Al-Hameedi (D.488 AH./1095 AD.)** Instructor / Muhanad Radhi hasan Al-khuzaie Imam al-Kadhum College	925-948
1175	**French Ambassador Ernest Constans and its political and economic role in the Ottoman Empire 1898-1909** Dr. Emad Hamad Saleh Abdul Halim Jubouri Teacher: Kirkuk Education Directorate	949-978

1181	**The structure of time and space in Islamic ceramics** Dr. Waad Muhammad Hassoni Al-Obaidi General Directorate of Education in Babylon / Department of Education of the Hashemite	979-1012
1145	**Hellenistic Dolls from the Iraqi Museum Art Study** Lect. Muhammad Yousif Muhammad Al-Jubouri University of Samarra College of Arts	1013-1038
937	**Qatar's policy toward the Islamic Resistance Movement, Hamas, 2006-2007 A study of events and situations** Faisal Ibrahim Muhammad Ali Hajj Abbas General Directorate of Education in Nineveh	1039-1068
1164	**The nature of the course of relations between Egypt and Iran in the shadow of the Egyptian revolutionary movement 2011-2013 (A Historical study)** Asst. Prof. Dr. Mohmad Salem Ahmed Al kawaz College of Basic Education / University of Mosul	1069-1108
1209	**Hungarian manpower in Turkey between 1923-1938 A.D** Assist. Prof. Dr. Ahmed Mahmood Alaw Al-Samarraie Researcher: Haifa Farouk Karim Al-Bayati University Of Samarra / College of Education	1109-1124
1263	**Efficiency of health services in Mahmoudiya city in 2016** Assistant Professor Dr. Fouad Jiyad Matar Al-Janabi Assistant Professor Dr. Suhaila Negm Abd Al- Ibrahimi College of Arts / University of Baghdad	1125-1144
1304	**Selected Models of Hanging Mosques** Dr. Ghassan Ali Mustafa Samarra University - Faculty of Arts - Department of Archeology	1145-1180
1273	**Historically, the Jews of Iraq** Researcher: Sadiq Mohi Alwan Iraqi Ministry of Education - Salah al-Din Education Directorate	1181-1216

	The Educational and social Sciences Subjects	
1186	**Environment Analysis in Curriculum Design** Instructor. Afrah Adil Mahmood English Department/ College of Education/ Samarra University	1219-1236
852	**Academic achievement and its relationship to university integration Among students of the College of Education at the University of Kirkuk** Researcher: Aryan Abdullah Mohammed University of Kirkuk / College of Education for Human Sciences / Department of Educational and Psychological Sciences	1237-1266
849	**Academic delay and its relationship to the cognitive beliefs of university students** Assistant Professor Dr. Wafa Kanaan Khader Tikrit University/College of Education for Human Sciences	1267-1292
1173	**Cognitive balance and its relationship to personal intelligence among Tikrit University students** NS. Dr. Resalla Abdullah Khalaf's Samarra University _ College of Education	1293-1318
1162	**Vital kinetic variables and their impact on increasing the range of motion for shoulder joint patients** Assistant teacher Alaa Abdullah Mohsen	1319-1342
1140	**The impact of democratic socialism on the ideology of the Patriotic Union of Kurdistan (Third Conference as Examples)** Dr. Amir Khodakaram Muhammad Ali University of Sulaymaniyah - College of Humanities - Department of Sociology	1343-1372
1308	**The impact of the Corona pandemic on transport contracts** Khaldoon Mohammed Jero Mohammed Al-hamdany Al Salam University College	1373-1400

871	**The nature of social problems in local radio - Analytical study - ALQETHARA Tikrit FM, Street Pulse Program** Researcher: Suhaib Mahidi Saleh Professor: Yassin Taha Moussa University of Tikrit College of Arts	1401-1420
	The Language Subjects	
1146	**A Critical Discourse Analysis of Empowering Women in Arabic literature (Nawal El-Saddawi's The Innocence of the Devil as a Sample)** Asst. Lect. Abeer Khalaf Hussein)Ministry of Education – Directorate of Nineveh(Asst. Prof. Dr. Wafa' Mudhafar Ali (Dept. of English/College of Arts – University of Mosul)	1423-1448
1075	**Elif Shafak's The Bastard of Istanbul: A Feminist Approach** Lec: Mahmood Rakan Ahmed University of Mosul - College of Education for Humanities - Department of English	1449-1466
1064	**Ellipsis of Subject and Predicate in English and Arabic** **A Contrastive Study** Lecturer: Lamees Muhiddeen Tawfeeq Department of English / College of Basic Education University of Mosul	1467-1482
1205	**L'image de la société de la pandémie dans** **"La Peste " de Camus** Professeur adjoint: Ahmed Abd Abbas Al-Jubouri Université de Babylone - Collège des Arts	1483-1504
1204	**ثرِؤسيَسا بةراوردكرن و جوداكرنا جووت ثةيظ و ناظيَن ليَكدايى بيَن طونديَن** **طؤظةرا بةهدينى** م. ديمن عبدالله عمر م. دلمان قطاس طاهر ثشكا زمانىَ كوردى، كؤليذا ثةروةردا بنيات، زانكؤيا دهوكىَ	1505-1544

1245	**دروستەى ئارگۆمێنتى پرێدکاتى(بوون، هەبوون) لە زمانى کوردییدا** م. سیروان سمین احمد زانکۆى کەرکوک کۆلێژى پەروەردە بۆ زانسته مرۆڤایەتییەکان	1545-1566
1207	**رۆڵێ ژنێ د جڤاك و ئەدەببیاتێدا رۆمانا رەڤین ژ خولەکێن زەر** هلبین محمد حسین وارین دلشاد صالح ششکا زمانێ کوردى، کۆلیژا ثەروەردا بنیات، زانکۆیا دهوکێ	1567-1608
1161	**واتاى چەمکى (نیشتیمان) لەدیدى (مەولاناى رۆمى) و (مەحوى) لێکۆلینەوەیەکى بەراوردکارییە** م. عزالدین صابر محمد زانکۆى کەرکوک /کۆلێژى پەروەردە/بەشى زمانى کوردى	1609-1632

A Critical Discourse Analysis of Empowering Women in Arabic literature (Nawal El-Saddawi's The Innocence of the Devil as a Sample)

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A Critical Discourse Analysis of
Empowering Women in Arabic literature…

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Abstract

This study investigates how women's empowerment is reflected in Arabic literature and considers Nawal El-Saddawi's The Innocence of the Devil as a Sample. Critical discourse analysis is used as a method for studying some selected extracts. The model adopted is an eclectic one. The approaches of Fairclough (1989, 2003) and Van Dijk (2000, 2003) were utilized to examine the data of the study. The analysis involves three levels of analysis: descriptive, interpretation and explanation. The current study aims to critically analyze the novel on the three levels of analysis in order to highlight the ideological strategies used and to find out how ideology affects the author's mind and language. It is hypothesized that the discourse of women's empowerment in Arab countries is still in its early stages. Yet, Arab women, like all feminist movements, made sure to let their voice reach the edge of the world because many vocal Arab female writers have written different works that deal with women's rights and gender equality. Data analysis shows that El- Saddawi tackles various societal and religious aspects, such as education, sexuality, and tradition in which women's submission to and revolution against violence are found. The study has come up with findings that validate the set hypotheses.

Keywords: CDA, DA, El-Saddawi, women's empowerment, Innocence of the Devil

تحليل خطابي نقدي لتمكين المرأة في الأدب العربي

(رواية جنات وإبليس لنوال السعداوي أنموذجاً)

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ملخص البحث:

تتحرى الدراسة الحالية كيفية تناول اتجاه تمكين المرأة في الأدب العربي, واختيرت رواية (جنات وابليس) للروائية المصرية الراحلة نوال السعداوي عينة للتحليل. اعتمدت الدراسة نموذج تحليل خطاب نقدي انتقائي بعدِّه وسيلة لدراسة المقتطفات المختارة. النموذج المعتمد يستند على كل من نموذج فيركلف (١٩٨٩، ٢٠٠٣) ونموذج فان دايك (٢٠٠٠، ٢٠٠٣). يتضمن التحليل ثلاثة مستويات: التحليل الوصفي والتحليل التفسيري والتحليل التوضيحي. اذ تهدف الدراسة إلى تحليل الرواية بشكل نقدي على المستويات المذكورة من أجل إبراز الاستراتيجيات الأيديولوجية المستخدمة ومعرفة كيف تؤثر الأيديولوجية على تفكير المؤلف ولغته. وتستند الدراسة الى فرضية مفادها أن رغم كون خطاب تمكين المرأة في الدول العربية لا يزال في مراحله الأولى الا ان النساء العربيات حرصت على جعل صوتهن يصل إلى نهاية العالم، اذ ان العديد من الكاتبات العربيات المعروفات كتبن اعمال مختلفة تتعامل مع قضايا حقوق المرأة والمساواة بين الجنسين. وتظهر نتائج التحليل أن السعداوي تناولت مختلف الجوانب المجتمعية والدينية، مثل التعليم والجنس والتقاليد التي يوجد فيها خضوع المرأة وثورة ضد العنف. كما توصل الباحثون إلى نتائج تثبت صحة الفرضية المحددة.

الكلمات المفتاحية: تحليل الخطاب، تحليل الخطاب النقدي، نوال السعداوي، تمكين المرأة، جنات وابليس

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

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1.1   Introduction

Nawal El- Saddawi is a feminist author who attempts to empower Arab women through writing about them and making them central figures in her works. She portrays strong rebellious women who challenge the norms of the oppressive society.

Nawal El- Saddawi's novel <u>The Innocence of the Devil</u> was published in Arabic in 1992 under the title <u>Jannât wa-Iblîs</u>. Sherif Hetata translated it into English, and the University of California Press published it in 1994.

Genette (1997: 75) comments on the importance of the title of any book as it gives the reader the first impression about the content of the text itself. In El Saddawi's novel, the title was translated in a manner that affects women's representation. The original Arabic title was <u>Jannat wa-Iblis</u> which included the two protagonists' names: <u>Jannat and Eblis</u>. In Arabic, their names mean Heaven and the Devil, which is related to the novel's theological content where El-Saddawi raises many religious inquiries through her work. However, if one investigates the English translation title, the translator changes it to *The Innocence of the Devil*, the last chapter's title. This change might seem insignificant, but it plays a role in the cultural connotations delivered through the title. The translation title does not mention or include any reference to Jannat, the female protagonist. In the novel's events and translation, she is portrayed as a rebellious woman who refuses to wear the veil and is accused of being in an alley with the devil. She is described as a strong woman. Removing her name from the title shifts the novel's focus and makes it appear to the reader primarily to discuss the religious struggle between God and the devil and how the devil is found innocent at the end.

This is important as it gives the reader the first impression of the text's content. In a manner that impacts women, Jannat's portrayal means, "It included the names of the protagonists: Jannat and Iblis." Their names, in Arabic, refer to "Heaven and Hell." The title of the English translation has been changed to The Innocence of the Devil, which is the final chapter in the novel. It might look short in size, but it affects many different facets of our culture. The title reflects that the entire novel is about the battle between God and the devil.

El-Saddawi discusses many aspects of the domestic culture of Egypt. Nonetheless, the principal focus is religion in general, regarding it as the primary source of the oppression of women. She emphasizes theological patriarchy depicted in the sacred books in the story of Adam and Eve in terms of monotheism

where a single male god is the dominant, Eve weakness since she is as a fallen woman, male Satan (the serpent), and men designated as religious leaders (prophets) with authority over women.

Indirectly, she attacks controversial issues using the characters and their experiences. Not only does she address patriarchy but also other topics like cultural values, honor, pride, status, lesbianism, women's oppression, religious leaders, deity, fate, and authority. Many religious references are employed throughout the novel, remarking the discrimination resulting from many doctrines and practices, most of Islam, even if Christianity and Judaism are not accepted.

Recently, the study of contemporary political literature, especially fiction, has established a strong link with critical discourse analysis. Accordingly, critics have tried to use this approach to find power relations within the text. One of the essential approaches to critical discourse analysis is Fairclough's theory, which can help find features ignored by ordinary reading (Sirias, 2000; Wang, 2016; Afshin, 2017).

Fairclough's theory is the most comprehensive method for researching the novel compared to other critical discourse analysis theories. This approach delves into the relationships between linguistic events and cultural, political, and social factors (Crystal, 2008: 123). Fairclough (2000: 168) considers discourse as consisting of three elements: i.e., text, interaction", and social Conte" He describes his method of analysis in the three stages of "text description" "interpretation of the relationship between text and interactive" and "explanation of the relationship between interaction and social Conte"

1.2   The problem of the study

Empowerment Discourse has not been investigated before on a critical discourse analysis basis. The lack of literature results from a well-established discursive approach adopted here as a theoretical framework that may help explain the nature of empowerment discourse.

1.3   Research Question

Following Fairclough's theory, the paper raises the questions below:

1. How are the author's ideological views represented in the text?

2. What linguistic tools are effective in explaining the author's ideology? Concerning these questions, the research was undertaken to represent the ideology affecting the author's mind and language and explain the relationship between the novel's text and society at both the micro and macro levels.

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

1.4   Hypothesis

The discourse of women's empowerment in Arab countries is opposed to the Western, still in its early stages; it cannot be considered a genre. Nevertheless, Arab women, like all feminist movements, made sure to let their voice reach the edge of the world because many vocal Arab female writers have written different works that deal with women's rights and gender equality.

1.5   Aims of the study

The present study's primary purpose is to critically analyze the novel "The Innocence of the Devil" on the three levels of description, interpretation, and explanation.

1.6   Data Collection and analytical procedure

The data involves five sample segments out El-Saddawi's novel "The Innocence of the Devil). The novel chosen is meant to be ideologically loaded since it reflects a social reality of the Arab world. It is a feminist novel by its reference to different feminist issues like gender inequality, gender violence, social patriarchy, and men's dominance over women, etc.

Each segment is analyzed according to three levels of analysis: Textual, Process, and social analyses. Moreover, cautious attention is paid to the ideological strategies used in the selected segments.

1.7   Model of the Study

The present paper adopts an eclectic model based on Fairclough's (1989, 2003) social practice model and Van Dijk's (2000, 2013) socio-cognitive model.

1.8 Critical Discourse Analysis

Critical Discourse Analysis (CDA) aims to unpack implicit discourse constructs that are common and recognized as typical discourse characteristics over time. The purpose of CDA is to critically investigate social inequality "as articulated, signaled, created, legitimized and so on through language" Fairclough (2003) argues that our language also forms our personality, social experiences, and values. Accordingly, CDA is a way to discuss potential social and cultural changes and reforms. The first goal of Fairclough's CDA is to help raise awareness of how language leads to others' oppression. The second is to raise language awareness, which may affect an individual community's dominance over others. Consciousness is also recognized as the first step to liberation. Therefore, Fairclough (ibid) suggests three phases of analysis: description, interpretation, and explanation phases.
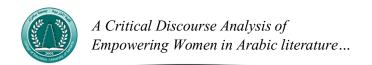
In-text analysis (description phase), Fairclough (1989, 1992) states that "textual analysis requires an overview of how proposals are arranged and how proposals are put together and sequence" He suggests that text analysis may involve studying elements like vocabulary, grammar, cohesion, and text structure. As for vocabulary, it mainly includes single terms: word preferences, the definition of terms, vocabulary, metaphor. Meanwhile, grammar contains words paired with clauses and phrases: transitivity and mode. Moreover, cohesion discusses the interrelating clauses and phrases: connectives, argumentation. Finally, text structures: deal with the large-scale organizational features: interaction management, sentence duration, and complexity

However, in the current study, the focus will be on the transitivity system; as for vocabulary, they are implicitly referred to while explaining the ideological strategies.

Concerning discursive analysis (interpretation phase), Fairclough notes that the element of discursive experience defines the meaning of documents' processes. Texts are produced in a certain way in similar social contexts and interpreted in different social contexts differently. Consumption and development can be either individual or collective. In this approach, Fairclough uses three essential aspects that link a text to its broader social context, namely the strength of utterances: speech acts to analyze the roles of utterances should be given attention following text analysis. Text consistency: Simple text characteristics, including anaphoric references, connectives, transitional terms, rhetorical predicates, and signaling devices, also drive cohesion. Build coherence relationships frequently inferentially. Text intertextuality is the right of texts to be snack-filled with snatches from other texts." Fairclough (1992:85) distinguishes between two types of intertextualities; internal and external.

The third stage of the model is the social analysis (Explanation phase), which considers discourse to be a social activity, i.e., discourse in terms of ideology and power, which puts it within the sense of power as supremacy and considers the essence of power relations to be a war for hegemony (Fairclough, 1992:86). The third stage of the model is the social analysis (Explanation), which considers discourse to be a social action, i.e., discourse in terms of ideology and power, which puts it within the sense of power as supremacy and considers the essence of power relations to be a war for hegemony (Fairclough, 1992:86).

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

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Asst. Prof. Dr. Wafa' Mudhafar Ali

The transitivity analysis adopted in the description phase is given by Halliday (1985) in his <u>Systemic Functional Grammar</u> (SFG), in which he presents three metafunctions for analyzing text. They are *ideational*, *interpersonal,* and *textual* metafunctions.

According to Fairclough (1992: 179 and 2003: 141-12), the "transitivity system consists of six processes which differ in their key (naming), meaning, participants and in the types of circumstances associated with them." These processes are: (Halliday, 1985: 101)

a-   "**Material Processes**: They refer to the processes in which something is done. "An action verb articulates them

e.g., *Bob* (Actor) *is eating an apple* (Goal)."

b-   "**Mental Processes**: They express such mental phenomena as "perception" (see, look), "reaction" (*like please*), and "cognition" (*know, believe, convince*). A mental process involves two participants, Sensor, and Phenomenon."

e.g., *Paul* (sensor) *likes candies* (phenomenon).

c-   "**Relational Processes:** They can be classified into two types: Attributive and Identifying. The former expresses what attributes a certain object has or what type it belongs to; for example; *the temperature is high*. The latter expresses the identical properties of two entities. For example, *Nina is a girl; the girl is Nina.*"

d-   "**Verbal Processes**: They refer to those of exchanging information. Commonly used verbs are: *say, tell, talk, praise, boast, describe,* etc. In these processes, the main participants are Sayer, Receiver, and Verbiage. For example, *Jack told the truth.*"

e-   "**Behavioral Processes**: They refer to physiological and psychological behavior such as breathing, coughing, smiling, laughing, crying, staring, dreaming*,* etc. Generally, there is only one participant—Behaver, which is often a human. This kind of process is much like the material process. The behavioral process may sometimes be hardly distinguished from a material process that has only one participant. This depends on whether the activity concerned is physiological or psychological one. When the Behavioral process has two participants, we may take it as a material process; for example, *His father beats the disobedient boy*."

f- "**Existential Processes:** They indicate that something exists or happens. In every existential process, there is an Existent. For Example:
* *There is a girl in the garden.*
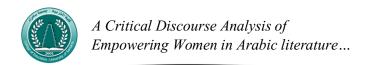
* Does ghost exist on earth?

Thus, transitivity can show how speakers/writers encode in language their mental reflection of the world and how they account for their experience of the world around them.""

"Van Dijk's model (2003) is characterized by the interaction between cognition, discourse, and society. Van Dijk (2000, 2006) presents twenty-five ideological strategies presented; they are "Actor description, comparison, authority, hyperbole, metaphor, irony, norm violation, legality, humanitarianism, reasonableness, justification, categorization, consensus, accusation, warning, victimization, counterfactual, national self-glorification, lexicalization, exemplification (illustration/example), number game, vagueness, evidentiality, polarization (us-them), implication." The following is a brief account of some of them.

Actor description affords thorough information of an object such as a person, place, or thing or how it has its part in a context, social or political, etc., positively or negatively (Rashidi and Souzandehfar, 2010). Van Dijk (2005: 735) maintains that ideologies enforce the way entities are explicated in discourse (speech or talk). Ingroup members lean towards being described neutrally or positively, and outgroup members in a negative way. Likewise, people tend to "mitigate negative descriptions of members of our group and emphasize the attributed negative characteristics of Others."

As a whole, a comparison is used to establish the similarities and contrasts between two entities such as people, places, processes, events, and things. According to Van Dijk (2005: 735), comparison in discourse is formulated to "compare ingroups and outgroups." He adds, "outgroups are compared negatively, and ingroups positively." In the anti-racist talk, one may negatively compare a country or government with evil undemocratic and dictatorial regimes (Shakoury, 2018:27).

Shakoury (ibid: 26) states that authority refers to discourse producers' expertise in a topic, subject, etc. by resorting to information provided by authorities to back up the discourse producers' opinions, beliefs, or claims to touch the feelings of the audience; authority also indicates the discourse producers' employment of deductive reasoning (logic) to convince the listeners (Rashidi and Souzandehfar, 2010; Van Dijk, 2005)

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

Hyperbole is counted as a linguistic strategy considering the exaggeration of the language and extra stress on something. As such, Van Dijk (2005: 737) mentioned that hyperbole is a "semantic rhetorical device for enhancing meaning." He adds that "the alleged bad actions or properties of the Others are expressed in hyperbolic terms (our bad actions in mitigated terms), and vice versa" (Shakoury, 2018: 29).

As for norm violation/ illegality, Van Dijk (2000: 74) states that most refugees are or remain in the country as "illegals" or otherwise break the law or do not follow procedures for many conservative speakers. It also means that such law-and-order arguments may be part of negative other-presentation and criminalization strategy.

Legality: Norm Expression is used to convey the norms of how something should/not be done or what somebody should or should not do (Van Dijk, 2005).

Humanitarianism: The defence of human rights, critique of those who violate or disregard such rights, and the formulation of general norms and values for humane treatment of refugees. Since this may be a conventional, recognizable strategy in argumentation of various kinds, one may also categorize this argument as a topos (in the same way as "law and order" would be one for the right). (Van Dijk, 2000: 74)

Reasonableness (argumentation move): A familiar move of argumentative strategies is to show that the arguments are sound and that the speaker is 'sound in the sense of rational or reasonable. Such a move is especially relevant when the argument may imply that the speaker is unreasonable or biased. (Van Dijk, 2000: 83)

Categorization suggests ascribing people to various groups. In other words, it is applied to classify people regarding their opinions and acts such as religious or political ones; as Van Dijk says, "People tend to categorize people" (Van Dijk, 2005: 735, Shakoury, 2018:27)

Consensus: it refers to creating agreement and solidarity. For Van Dijk (2005), in a political context, a consensus is a "cross-party or national" (p. 736) device to defend a country against external threats. (Shakoury, 2018:27)

Warning: it is of two parts: Generalization and lexicalization. Generalization attributes negative or positive aspects of a person or small group to a larger population (Darweesh and Muzhir, 2016 and Van Dijk, 2005). (Shakoury, 2018:29). Lexicalization refers to using semantic features of words to
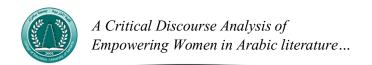
portray somebody or something positively or negatively (Rashidi and Souzandehfar, 2010; Van Dijk, 2005). Discourse producers' choice of lexical items, according to Van Dijk, is contingent on "the position, role, goals, point of view, or opinion of the speaker, that is, as a function of context features" (2005: 738). (Shakoury, 2018:30)

Victimization: Telling bad stories about people who do not belong to the US. It is the use of a "binary us–them pair of ingroups and outgroups" (Van Dijk, 2005: 739) to show outgroup members negatively and portray ingroup members as the victims of unfair treatment (Shakoury, 2018:32)

Evidentiality simply means using hard facts and figures to support the speaker's claim or idea, and in other words, this strategy is used to provide facts by a discourse producer to support his/her own beliefs, opinions, or any other information. Van Dijk further adds, "It is an important move to convey objectivity, reliability, validity, and therefore credibility." To highlight the importance of evidentiality, Van Dijk adds it is "an important move to convey objectivity, reliability, and hence credibility" (2005: 736, Shakoury, 2018: 27). Speakers are accountable for what they say. Thus, if they express a belief, they are often expected to provide some 'proof' for their beliefs and debate with those who deny it. Of course, each genre, context, and culture have its evaluation criteria for what is good, acceptable, or bad 'evidence' (Van Dijk, 2000: 52)

2.1 Nawal El-Saddawi

Nawal El- Saddawi is a prominent Egyptian author. She has held many positions as the Director-General for Public Health Education, but she lost that position and was exiled and imprisoned because of her political views. She has written numerous works in various genres like novels, collections of short stories, and non-fiction books. All her works have been translated into different languages and are being taught in Western universities. In her writings, she discusses the suffering of women in a patriarchal society. In her early years, she has worked as a physician in Egyptian hospitals and saw the results of the physical and psychological oppression women went through. This shapes her feminist identity and can be traced in many of her works where she often discusses and criticizes female genital mutilation and even narrates her account with it in the beginning chapters of The Hidden Face of Eve (1980) most famous non-fiction works.

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

However, her fame in the West is doubted by many critics who claim that it has other reasons aside from her cleverness as a writer.

Amireh (2000: 215) maintains, "A Western audience consumes El-Saddawi and her Arab feminist work in a context saturated by stereotypes of Arab culture and that this context of reception, to a large extent, ends up rewriting both the writer and her texts according to scripted first-world narratives about Arab women's oppression.

2.3 The Innocence of the Devil: Synopsis

The story's setting is a psychiatric institution (a mental health facility that permits the associating of reality and fiction, as well as time and location). Inside the hospital, six people—three men and three women—interact. The asylum manager and the head nurse have authority over the patients, but the female nurse is dominated by the male manager in their expert and personal ties. Two female convicts signify the lives and emotions of women in general. The two individuals who stand out from the other male convicts are God and the devil (Iblis). They interact with women to show the various aspects of religious dominance and manipulation. Jannat is the first character introduced, and she meets the other characters as she joins the asylum.

Each segment focuses on one of the ladies, her interactions with the other figures, and her previous life, revealing why she is in the mental hospital. El-Saddawi depicts the women's lives through flashback techniques coupled with contemporary events and relationships. Some people knew each other in the past and ended up in the asylum together. Sounds, visual pictures, and faces evoke memories of persons or events from the past for the players.

 The novel is difficult to follow if the reader is not focused since the characters are interlinked, and the tale bounces swiftly and frequently from present to past and back. El- Saddawi's use of fantasy is evident near the conclusion when the head nurse challenges the manager and then flees. She is changed into a white butterfly, joined by another, and both are shot, their saga ending in drops of blood. Blood is also used to symbolize women's oppression, like menstrual taboos and the repercussions of not having any blood on the wedding night. The paperback edition's cover features vibrant colors and depicts much of the story's symbolism, including a woman with yellow eyes, bars on the

windows, a rose pouring blood, a butterfly, and a serpent, all set against an Egyptian pyramid backdrop.

El- Saddawi makes numerous references to the Garden of Eden and other imagery to play on the idea of a religious undertone in women's mistreatment. Jannat is a Persian word that means "paradise." In the asylum, both God and Satan are there. A snake is interlaced throughout the narrative, including an image of one in a fractured wall that recalls the devil's role in generating "fallen woman." The fact that God is taken masculine by both Islam and Christianity is a significant book subject. In flashbacks, Jannat and her grandmother raise a commotion by changing the Arabic word for God from a male to a female entity. The tale of Adam and Eve and references to the Garden of Eden offer the point of genesis from which an idea and the resulting oppressive practices arose but have since become universal, transcending all time and space. Although God and the devil are commonly regarded as opposed, El- Saddawi connects them to girls' degrading cohorts. The male God directs Iblis what to do, and he becomes God's "scapegoat." In the end, Iblis dies while attempting to flee, and the inmate designated as God admits Iblis' innocence before passing away. Conceivably this is El- Saddawi's style of putting a stop to the patriarchal system.

2.4 Women's Empowerment

Women constitute half of the world's capacities; therefore, eliminating gender-based inequality is essential to gaining peace and advancement in any society. The term "empowerment" can be traced back to the late 1960s and 1970s from social work. According to Hall (1992; in Rao, 1996: 173), the term "empowerment" is often "*loosely used to mean a variety of different things, from individual self-realization and self-assertion to participation or involvement in projects in a functional sense, to the control over decisions regarding all aspects of one's life and livelihood*"

Batliwala (1993: 48) describes empowerment as "challenging existing power relations and gaining greater control over the sources of power" She (ibid: 129 -130) emphasizes the potential of what she described as an 'empowerment spiral' to mobilize larger-scale transformative political action. The main emphasis accompanies empowerment, not on individual self-assertion but also the structural source of gender discrimination.

Gita Sen (1997: 2) and Batliwala (1993: 45) argue that women's empowerment is about power. They say power has two key aspects: control over resources (physical, human, intellectual, financial, and personal) and control over ideology (beliefs, values, and attitudes). In the 1990s, women were empowered through access to and control of monetary resources.

Three accounts on women's empowerment as mainstream in the 1990s have been offered. Some writings suggest that empowerment is relational, i.e., individuals experience a sense of empowerment when a group or organizational members work together to create mutually satisfying relationships with each other (Rowlands,1996: 87).

What empowers one woman needs not to empower another: empowerment has no one-size-fits-all recipes. There can be some forms for changing what a woman/man should be or do and challenging the understanding of gender identities. Gender at work's framework shows dimensions of change and the interrelationship among them (Batliwala, 1993: 31; Sandler and Rao: 2012: 556)

Apte (1995: 27-29) believes that "power" is a vital idea of empowerment in this context. It might mean control of material resources, intellectual resources, and ideology. Materials include all physical, human, financial types, such as land, water, human bodies, work, money, etc. Intellectual resources are instances of ideas, knowledge, and information. Ideology includes beliefs, ideals, values, attitudes, and behavior.

Kabeer (1999: 437-438) stresses three interrelated components to choose individuals - resources, agencies, and achievements. "Resources, therefore, refer to material, human and social demands, and allocations. The Agency is capable or capable of defining, acting upon, and deciding on its strategic livelihoods. The results included several outcomes, from enhanced well-being to a level playing field for women in politics." Consequently, empowerment is not just improving physical and social conditions but also allowing equal participatory engagement in decision-making processes, controlling resources and procedures to sustain them. Empowerment is, therefore, a process rather than a commodity. It involves many components that strengthen one another, such as autonomy, involvement, knowledge, awareness, etc. It is typically selective and unequal and tries to improve equity by disempowering specific structures, organizations, and institutions. However, it is never a straightforward process because resistance, conflict, and accommodation are involved. The ultimate goal is to challenge the

domination and transformation of institutions and systems. Therefore, women's empowerment can be understood as a process of social transformation that helps women manage decision-making and control the resources and advantages that impact their lives, i.e., developing their potential to play a broader role in societal and communal activities.

Moreover, it neutralizes the oppression of women so that women's empowerment can be perceived as a synonym for achieving equity in society individually and collectively, which will make traditional women's principles appreciated more widely in society and not the insistence of women taking power while respecting their own identity. Empowerment recreates cooperation as a practical social process and enables all people to develop more. Therefore, the situation in aggressively competitive patriarchs is (cf. Hall, 1992; Karl, 1995 and Narayana, 1998).

3.1 Data Analysis and discussion
Extract (1)   P. 8

من خلفها عدد من التمورجية يحاولون اللحاق بها. يمد أحدهم يده ليمسـك بذراعها فتفلت منه. يمسك أحدهم بذراعها فتضربه على يده بفردة الحذاء.

Textual analysis

At the transitivity level, the material process occurs when using " تضرب وتفلت ويمسك." These two actions donate the process in which she "beats" them to resist their oppressing behaviors. Another material process is "تفلت" which also implies their resistance and refusal of oppression and male-domination. The behavioral process also occurs when using "يحاولون" since they attempt to catch her as a kind of domination over her.

Process analysis

Internal intertextuality: the idea of resisting her oppression and refusing to treat her as mentally ill because she asks for her rights and resisting male oppression is widely investigated throughout the novel. Throughout the novel, she refuses to be treated as mentally ill. Look at the following extract p (22):

شدت منها ذراعها بقوة، مش عاوزة حقن!

لازم تاخدي الحقنة!

أنا مش عيانة!

أنت عيانة!

A Critical Discourse Analysis of Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

عيانة بإيه؟

مش ضروري تعرفي

She pulled her arm hard; I do not want an injection!

You need to get the injection!

I am not ill!

You are ill!

What is my illness?

You do not need to know

External intertextuality: Jannat's story is similar to the "Fatima" story. When Fatima refuses to be obedient to the oppressed principles, whom she originally refuses to get married to, he uses to beat her violently without mercy. In the end, she grapes the stick, taking it from him and beating him back over his head. Then, he dies.

Social analysis

Gender discrimination is best reflected by using "التمورجية" (male-nurses). Here, men are portrayed as being educated, and their judgments and diagnosis are based on scientific rules, while women are portrayed as being mentally ill who do not know what is right and what is wrong to them. Thus, men have double responsibilities: to take care of women and look after themselves to have a better future.

Gender domination: men are portrayed as the ones who can know the best for women, giving them the right medicine based on their diagnosis. In reality, men diagnose based on ill principles based on the following general rule: "Any woman who refuses to be obedient to our principles, she is mentally ill and needs medicine." So, men's principles and criteria are dominant.

Self-identity: Jannat is represented as a revolutionary woman who refuses men's treatment of her as a mentally ill woman. Thus, she tries to defend herself by all means that she has. Sometimes, she tries to escape away, while other times to hit them by their shoes.

Public identity is represented by the beliefs and principles of men in Jannat's society. These beliefs can be summarized as "treating every woman who refuses to be abiding by their principles as being mentally ill."

Ideological strategies:

Here, the participants are two groups: the first is "male nurses" who are portrayed as being good, attempting to treat a mentally ill woman, while the second group is unnamed, but the context refers to a woman who refuses to get her medicine. Giving no name to the woman is ideologically purposeful as inferior, treating her as if she is on the body. Another ideological strategy used is an accusation that every woman who is not abiding by men's principles is mentally ill.

Extract (2): p. 8

من وراء حاجز الحريم اتسعت عيون النساء، لأول مرة في حياتهن يشهدن امرأة تدخل من البوابة مرفوعة القامة. أعناقهن تشـرئب بحركة أشـبه بالكبرياء. كالعدوى. كبرياء واحدة من جنسـهن تكفى لنشـر المرض.

Textual analysis

Two types of processes occur. Firstly, the mental process occurs when using "اتسعت" and "نشر". "اتسعت" expresses the astonishment of other women who are experiencing a strange reaction of a girl that contradicts their usual expected reaction. "نشر" expresses the danger of spreading the girl's values of confronting the long traditional known norms of males. The second type of process is the mental process, reflected by the use of "يشـهدن" which reflects the situation in which women are witnessing a new revolution against the norms of males.

Process analysis

Internal intertextuality: Throughout the novel, there is a significant emphasis on the need to keep fighting until the long-oppressed conventions and norms are overturned. For example, when she first arrives in the jail, she enters with her head held high. The following extract reflects the idea of Bahia's continuous resistance:

ويدق الجرس ويخلو الفصل إلا هي. تظل واقفة منتصبة لا تسقط منها ذراع. وتنام وهي واقفة لا تسقط. وفي الحلم تظل واقفة لا تسقط، مهما انهالت فوقها العصا لا تسقط. تموت وهي واقفة لا تسقط.

The bell rings, and the class is empty except for her. She remains standing upright, with no arm falling from her. She sleeps standing and does not fall. Even in the dream, she remains standing and does not fall, no matter how much the stick falls over her. She does not fall. She dies standing and never falls

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

External intertextuality: this picture reflects a strong woman who refuses all the traditions of her society. The same picture exists in *Two women in One*; Bahia, the main character, goes to jail while raising her head high, indicating that she is proud because she is imprisoned while struggling to get free from the oppressed norms of males. The following extract (p.141) reflects how proud Bahia is:

تقدم نحوها أحدهم ووضـع الحديد وقفله بمفتاح وضـعه في جيب، سـارت أمامهم بخطوات سـريعة. عيناها تسبقان قدميها تبحثان بين الوجه ...

One of them (the male nurse) came up to her, put the cuffs in her hands, locked them with a key, and put them in his pocket. She walked in front of them with quick steps. Her eyes are ahead of her feet, searching between the face…

Social analysis

Self-identity: her self-identity is reflected by her reaction in which she is proudly going to jail without any fear. These feelings of pride and power are reflected by her way of walking, which contradicts the normal way. Women usually walk sadly while they are going to jail.

Public identity is best reflected by other women's astonishment and surprise at Jannat's way of walking while entering the jail. In reality, being proud indicates that she does not regret being imprisoned.

Ideological strategies

Making a comparison is an ideological strategy used. In this extract, the writer creates two opposite contradictory categories. The first one is ordinary women, who are represented as weak and obedient to men, while the second category is "Jannat," who is portrayed as strong. In addition, the first category is unnamed, indicating that the majority of women are so weak to ask for their freedom and rights of determining their future. On the other hand, "Jannat" can be easily identified in this extract to reflect that she is distinguished and different since she asks for her rights and refuses the oppressed values.

Extract (3)   P. 31

ويدق الجرس ويخلو الفصل إلا هي. تظل واقفة منتصبة لا تسقط منها ذراع. وتنام وهي واقفة لا تسقط. وفي الحلم تظل واقفة لا تسقط، مهما انهالت فوقها العصا لا تسقط. تموت وهي واقفة لا تسقط.

Textual analysis

Two main types of the process occur. The first one is the behavioral process which is expressed by the use of "تنـام." The context of تنـام reflects her strong determination to get free from the oppressed dominant norms of males. In

addition, the relational process is another type occurring by the use of "تظل". It reflects the belief that she will continue struggling till she gets free from the domination of males. Also, the relational process is another type occurring by using "تسقط." This verb is linked with the negation particle "لا" to express her deep strength and power to continue struggling.

Process analysis:

Internal intertextuality: strong determination to continue fighting until free from the long-oppressed established norms is highlighted throughout the novel. For instance, in the beginning, she enters the jail while she is raising her head high. The following extract reflects this idea:

من وراء حاجز الحريم اتسعت عيون النساء، لأول مرة في حياتهن يشهدن امرأة تدخل من البوابة مرفوعة القامة. أعناقهن تشــرئب بحركة أشـبه بالكبرياء. كالعدوى. كبرياء واحدة من جنسـهن تكفى لنشـر المرض.

External intertextuality: a woman standing alone in front of the males' oppressed norms is widely investigated in feminist literature. For example, in "two women in one" novel, Bahia faces the same norms, but she decides to struggle till she has broken all these oppressed dominant norms of her father and society. Her father prevents her from going to university and forces her to marry someone she does not want. However, she escapes away, searching for "Saleem," her beloved friend.

Social analysis

Gender domination: this picture is a real revolution against the dominant principles of males. She stands steadfast in all periods of her life to break these oppressed principles. Thus, gender domination is broken.

Self-identity is best reflected by her standing position in all life circumstances. Thus, she is a strong, feminist, powerful woman who faces all the dominant, long-established, oppressed norms.

Public identity is perceived by the original picture against which Jannat revolts. The public's standard view is that women are weak, obedient, and dependent on their male relatives. Here, Jannat violates all of these norms, asking for freedom.

Ideological strategies

Exaggeration (hyperbole) is the dominant ideological strategy used here to emphasize her power and determination to get free. Grasping tightly over her

A Critical Discourse Analysis of Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

rights till achieving them is reflected by her determination to stand while sleeping or dying. In addition, the violation of customary norms and rational principles is another strategy used that reflects the author's ideology. For example, when someone gets asleep, s/he lies over his/her bed. On the other hand, Jannat stands, even while she is sleeping, expressing her great determination.

Extract (4) P. 47

ـ ساقط

رفع يده عاليا في الهواء ليناولها الصفعة. كانت أسرع منه. يدها كانت مرفوعة قبله. وجسمها أكثر رشاقة. تحلق في الجو كالفراشة. هي شابة وهو كهل. يتحرك ببطء. شعر رأسه تساقط. الرموش تساقطت أيضا.

Textual analysis

Several types of the process occur. The first one is a material process, represented by "رفع وتحرك". رفع reflects the dominant beliefs of males as being superior compared with women, while "تحرك" donates that he is getting aged as if these ill norms are going to vanish very soon. The relational process is another type of process occurring with the use of هي شابة وهو كهل. The identification of هي is of great significance. هي شابة وهو may donate that the revolution against the ill traditional oppressed norms will be increasing rapidly, while هو كهل indicates that these ill norms will vanish. Lastly, the Behavioral process occurs with the use of تحلق, which donates her freedom and power.

Process analysis

Internal intertextuality: the idea of violating the long-established dominant norms is widely investigated in this novel. Here, cursing a male as a "failure person" violates the norms, which usually associate failure with women. The same picture is expressed in another extract as follows:

يا ساقط

اخترقت الكلمة أذنيه كالقذيفة. ساقط؟ كلمة غريبة لا تخرج من فم امرأة إلا إذا كان طفلا وهي التي ولدته. صوتها يشبه صوت أمه. تخرج طرف لسانها وهي تنطق حرف السين. تفتح فكيها عن أخرهما مع الألف الممدودة بعد السين. تتثاءب وثم تضغط بأسنانها على الكسرة تحت القاف.

Another extract that reflects the greatness of her reaction is as follows:

يا ساقط

انفرجت شفتاه ليرد عليها ولكن صوته لم يخرج. أرادا أن يقول كأبيه وجده أن الرجل لا يسقط وإن ذهب لامرأة أخرى ولكن المرأة ساقطة بالطبيعة.

External intertextuality: a woman hitting a man attempting to defend herself against his oppression is continuously highlighted in feminist literature. Fatima does a similar picture in the "Female Spider" novel. When her elder husband, whom she is forced to get married to, hits her with his stick because she cannot get married to her due to being old, she grasps the stick and hits him back. As a result, he dies.

Social analysis

Gender domination: this extract is a complete revolution against male domination in which she violates all the norms and passes all the red lines by cursing him as a failure person. The violation is emphasized by making her hit him.

Self-identity: women are represented as revolutionary characters who are no longer accepting men's oppression and domination. They also start acting in strange behaviors and violate society's long-established norms, such as hitting men back to defend themselves.

Public identity is represented by the man's reaction, who is so surprised to be cursed as a failure since men are usually associated with success, while women are blamed for failure. Also, attempting to hit her is a usual norm in a male-dominated society.

Ideological strategies

Norm-value violation is the most dominant ideological strategy in this extract. Cursing a man as a failure is so strange that she breaks all the fear lines and dares to tell the truth. Usually, women in male-dominated societies are so frightened and so weak to the degree that they hide the truth. In addition, usually, men hit women for trivial reasons, while it is so strange for women to hit a man to defend themselves. Comparison is another ideological strategy used. Here, the author compares the woman in her youth and the man who is so aged. In reality, portraying a woman as being in her youth refers to the fact that revolution against the oppressed norms is starting, and it will increase very soon, whereas portraying a man as being aged refers to the fact that oppressed male norms will vanish very soon.

Extract (5) P. 110

أمه واقفة مرفوعة الرأس. وهو واقف إلى جوارها يمسك يدها. يلكزه الشيخ مسعود في كتفه بالعصا:

-g   سلم يا ولد على العمدة وبوس يده

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

Asst. Lect. Abeer Khalaf Hussein
Asst. Prof. Dr. Wafa' Mudhafar Ali

تشــد ابنها من يده وتمشــي. وجهها ناحية الشــمس وظهرها ناحية العمدة. رأســها مرفوع لا ينحني وعيناها مفتوحتان. شفتاها تتحركان بصوت كحفيف الهواء.

h- إوع تبوس إيد حدا

i- بناكل بعرق جبينا

j- ما حدش له عندنا حاجة

k- اوع تبوس ايد حدا!

Textual analysis

Two main types of processes occur. Firstly, the behavioral process occurs when using "تمشي"و "تشد. "تشد" is a behavioral process which donates the refusal of doing what is being asked, stressing their independence, whereas "تمشـــي" reflects ignorance of what is being said, considering the speech as a worthless speech which has no significance. The material process is another type occurring in this extract by using "يمسك ويلكز. These two verbs reflect the powerfulness and strength of the doer and the dominance of العمدة.

Process analysis:

Internal intertextuality: the idea of women's influence over their children is highlighted several times in the novel. This situation portrays a woman who prevents her child from kissing the village head's hand since they seek nothing from him. So, she thinks that it is not necessary to be obedient and inferior. This picture is repeated when the child states clearly that his mother equals twenty men. He says, "My mother is a woman who equals twenty men)

External intertextuality: The sense of self-respect and glorification in this extract resembles that found in the character of Bahia in El-Saddawi's *Two women in One,* in which Bahia resists and never submits to others obligations.

Social analysis

Gender discrimination is represented by considering the little child and his mother inferior, asking the child to kiss the hand of the village head while lowering the child's head. On the other hand, the village head is portrayed as being strong, powerful, and superior.

Gender domination is represented by the head of the village, who is so strong and superior to the degree that others are recommended to lower their heads to kiss his hand. Thus, he is dominant, and his principles, rules, and norms are dominant.

Self-identity is best reflected by his mother's reaction in which she refuses his child, lowering his head to kiss the hand of the village's head. Thus, she is

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Arcif
Analytics

portrayed as being independent, strong, and revolutionary since she revolts against the long-established norms that existed in the village.

Public identity is best reflected by Shaikh Massoud's behavior, asking the child to lower his head or kiss the village's head hand. Thus, women are seen to be weak and inferior, having no rights except being obedient.

Ideological strategies

Justification is an ideological strategy used in this extract. The mother prevents her little child from kissing the hand of the village head. Then, she justifies her reaction. She states that they are so dependent on themselves, and no one does any favor for them. Moreover, the authorities are clearly stated. In addition, categorization is used as an ideological strategy. The first category is represented by Sheikh Mussa and the village head, representing male domination and norms. On the other hand, the little child and the mother represent the pure humanistic value of human dignity.

4. Conclusion

The novel is a complex one and might be discussed in diverse stages. A superficial understanding may offer the story's essence. However, more profound denotations might be prompted. Due to El- Saddawi's way of writing, the novel is more symbolic than direct, so the reader must consider and infer the hidden meanings. Also, the novel involves many opposing forces, like the male as opposed to the female, the asylum as opposed to the outside world, reality in contrast to fantasy, the past contrasted with the present, deity against devilishness, and divinity along with the devil versus humankind. However, those forces conflict, predominantly in women's lives, to show the writer's observation of women's discrimination in Egyptian society. El- Saddawi tackles many societal and religious aspects, for instance, education, the political system, sexuality, and tradition—all male-dominated. Hence, the novel can be thought-provoking to peruse due to its symbolism, hesitating narration, and repetition, wherein El- Saddawi is a leading of interlacing disapproval of social issues, mainly gender inequality, into a persuasive fictional work.

In sum, the study shows how the writer's examination of women's obedience to and revolution against violence and their representation of how women experience overt and covert violence in patriarchal societies (where males dominate) are found in the text.

A Critical Discourse Analysis of
Empowering Women in Arabic literature…

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	محور اللغات الاجنبية	
	تحليل خطابي نقدي لتمكين المرأة في الأدب العربي (رواية جنات وإبليس لنوال السعداوي أنموذجاً) م.م. عبير خلف حسين وزارة التربية – مديرية تربية نينوى أ.م. د. وفاء مظفر علي جامعة الموصل / كلية الآداب / قسم اللغة الإنكليزية	١١٤٦
١٤٢٣-١٤٤٨		
١٤٤٩-١٤٦٦	رواية لقيطة اسطنبول لاليف شافاق: مقاربة نسوية م. محمود راكان أحمد جامعة الموصل/ كلية التربية للعلوم الإنسانيق/ قسم اللغة الانجليزية	١٠٧٥
١٤٦٧-١٤٨٢	دراسة مقارنة لحذف المبتدأ والخبر في اللغتين الإنكليزية والعربية م. لميس محي الدين توفيق قسم اللغة الإنكليزية / كلية التربية الأساسية / جامعة الموصل	١٠٦٤
١٤٨٣-١٥٠٤	صورة مجتمع الجائحة في رواية الطاعون لكامو أ.م. احمد عبد عباس الجبوري جامعة بابل – كلية الآداب	١٢٠٥
١٥٠٥-١٥٤٤	عملية المقارنة والاختلاف بين الثنائية الدلالية للكلمة والاسماء المركبة لقرى منطقة بهدينان م. ديمن عبدالله عمر م. دلمان قطاس طاهر كلية التربية الأساس – جامعة دهوك	١٢٠٤
١٥٤٥-١٥٦٦	بنية الحجاجية للمسندين – بوون و هبوون م. سيروان سمين احمد جامعة كركوك / كلية التربية للعلوم الانسانية / قسم اللغة الكردية	١٢٤٥

١٢٦٧-١٢٩٢	التلكؤ الأكاديمي وعلاقته بالمعتقدات المعرفية لدى طلبة الجامعة أ.م.د. وفاء كنعان خضر جامعة تكريت/ كلية التربية للعلوم الانسانية	٨٤٩
١٢٩٣-١٣١٨	التوازن المعرفي وعلاقته بالذكاء الشخصي لدى طلبة جامعة تكريت م.د. رسالة عبد الله خلف جامعة سامراء – كلية التربية	١١٧٣
١٣١٩-١٣٤٢	المتغيرات الحركية الحيوية وأثرها في زيادة مدى الحركة للاعبين المصابين في مفصل الكتف م.م. علاء عبد الله محسن	١١٦٢
١٣٤٣-١٣٧٢	تأثير الديموقراطية الاشتراكية على فكر الاتحاد الوطني الكوردستاني – المؤتمر الثالث نموذجا –دراسة سياسية ميدانية د. أمير خداكرم محمد علي جامعة السليمانية / كلية العلوم الأنسانية / قسم علم الأجتماع	١١٤٠
١٣٧٣-١٤٠٠	تأثير جائحة كورونا على عقود النقل م. د خلدون محمد جرو محمد الحمداني كلية السلام الجامعة	١٣٠٨
١٤٠١-١٤٢٠	طبيعة المشكلات الاجتماعية في الاذاعات المحلية دراسة تحليلية – اذاعة القيثارة تكريت FM برنامج نبض الشارع م.م صهيب مهيدي صالح أ. ياسين طه موسى جامعة تكريت – كلية الآداب – قسم الاعلام	٨٧١

١٢٠٩	القوى العاملة المجرية في تركيا بين عامي ١٩٢٣–١٩٣٨م أ.م.د. احمد محمود علو السامرائي الباحثة: هيفاء فاروق كريم البياتي جامعة سامراء/ كلية التربية– قسم التاريخ	١١٠٩–١١٢٤
١٢٦٣	كفاءة الخدمات الصحية في مدينة المحمودية لعام ٢٠١٦ أ.م.د. فؤاد جياد مطر الجنابي أ.م.د. سهيلة نجم عبد الابراهيمي كلية الآداب / جامعة بغداد	١١٢٥–١١٤٤
١٣٠٤	نماذج مختارة من المساجد المعلقة م.د. غسان علي مصطفى جامعة سامراء – كلية الآداب – قسم الاثار	١١٤٥–١١٨٠
١٢٧٣	يهود العراق تاريخيا م.م. صادق محيي علوان وزارة التربية العراقية – مديرية تربية صلاح الدين	١١٨١–١٢١٦
محور العلوم التربوية والاجتماعية		
١١٨٦	تحليل البيئة في تصميم المناهج م. أفراح عادل محمود قسم اللغة الإنجليزية / كلية التربية / جامعة سامراء	١٢١٩–١٢٣٦
٨٥٢	التحصيل الدراسي وعلاقته بالاندماج الجامعي لدى طلبة كلية التربية في جامعة كركوك اريان عبدالله محمد جامعة كركوك / كلية التربية للعلوم الانسانية / قسم العلوم التربوية والنفسية	١٢٣٧–١٢٦٦

معاملة الرسول محمد ﷺ لبني النضير والرد على ما يثار حولها من تحريضات د. مها صالح مطر النعيمي جامعة الموصل / كلية العلوم الإسلامية / قسم العقيدة والفكر والإسلامي	٦٩٩–٧١٨	١١٧٧

محور التاريخ والجغرافيا

أثر التغير في كميات الأمطار المتساقطة على الوارد المائي لبحيرة حمرين في محافظة ديالى / العراق للمدة ١٩٩٠–٢٠١٩ أ.م.د أزهار سلمان هادي أ.م.د رشيد سعدون محمد جامعة ديالى كلية التربية للعلوم الإنسانية / قسم الجغرافية	٧٢١–٧٣٦	١١٨٢
الإستراتيجية الصينية في القارة الإفريقية المصالح والتداعيات الأستاذ المشارك: إبراهيم عبد اللطيف عبد المطلب خوجلي جامعة كسلا – كلية التربية – قسم الجغرافيا – السودان	٧٣٧–٧٦٢	١٠٣٢
البحر الأحمر ومشروع قناة البحرين دراسة في التحولات والتطورات د. هند فخري سعيد العراق / جامعة الموصل / كلية التربية الأساسية / قسم التاريخ	٧٦٣–٧٩٠	١٢٦٢
التباين المكاني لمعامل تعبئة المياه في محافظة بغداد لعام ٢٠١٩ أ.م. د. مي ثامر رجب م. د ذكرى عادل محمود جامعة ديالى / كلية التربية للعلوم الإنسانية / قسم الجغرافية	٧٩١–٨١٠	١٠١٦
التحليل الجغرافي لتكرار وشدة واستدامة الجفاف في العراق م.م سارة احمد خلف / المديرية العامة لتربية كركوك م.م عمار عبدالله عبدالقادر / وزارة التربية / مديرية التطوير المؤسسي والتنسيق الحكومي م.م رعد صاحي عليوي / وزارة التربية / المديرية العامة للتعليم المهني	٨١١–٨٣٤	١٠١٨
التحليل المكاني لإنتاج ونقل مياه الشرب المعبأة في مدينة سامراء لعام ٢٠٢٠ م. عمر محمد صالح أحمد السامرائي جامعة سامراء / كلية التربية / قسم الجغرافية	٨٣٥–٨٥٦	١٢٤٨

ي

كلمة العدد

الحمد لله الذي أكرمنا بخير كتاب أنزله، وشرفنا بخير نبي أرسله، والصلاة، والسلام

على سيدنا محمد وعلى آله وصحبه أجمعين.

وبعد

تمضي مجلة سر من رأى للعلوم الإنسانية في طريقها الذي اختطته، من حيث المنهجية

الرصينة التي اعتمدتها في نشرها للبحوث في مختلف التخصصات الإنسانية، وذلك ما جعلها

قبلة كثير من الباحثين، والناشرين الذين يحرصون على إنجاز بحوث تحترم القراء، وعلميتهم

فعلى الرغم من اتباعها ضوابط مهنية، وعلمية صارمة إلا ان البحوث الواردة إليها في تزايد

كبير، ومستمر، وكادر المجلة يعاهد الأساتذة، وطلبة العلم بالسير على تطوير، ورفع معايير

النشر في كل اتجاه.

والله ولي التوفيقوالله ولي التوفيق

الأستاذ المساعد الدكتور

قيس علاوي خلف السامرائي

مدير التحرير

ﻭ

الاشتراك في المجلة

تـدفع المؤسسـات الحكوميـة والجامعـات ومراكـز البحـث بـدل اشـتراك قـدره (٢٥٠٠٠) دينـار داخـل القطـر للعـدد الواحـد وتخاطـب سـكرتارية المجلة على العنوان المدرج في أدناه لغرض الاشتراك أو التبادل.

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مجلة للدراسات الانسانية محكمة متخصصة

تصدر عن كلية التربية / جامعة سامراء

الأسس الطباعية للبحث

❖ يطبع البحث على الآلة الحاسبة، وعلى ورق حجم (A4) وبوجه واحد.

❖ لا يتجاوز عدد صفحاته (٢٠) صفحة بما فيها: البيانات، والخرائط، والمصورات، وإذا زاد البحث على ذلك يتحمل الباحث دفع مبلغ (٢٠٠٠) دينار عن كل صفحة إضافية، على أن تقدم النسخ الأصلية الخاصة بالأشكال والخرائط على ورق (تريست)، وبواسطة برنامج (Microsoft Word).

❖ بعد الأخذ بملحوظات المقوّمين يرفق قرص (CD) مع البحث المصحح.

❖ تكون الطباعة بحرف (Simplified Arabic)، وبحجم (١٤).

❖ تكتب الهوامش في آخر البحث بنفس خط المتن، وبحجم (١٢)، على أن تذكر معلومات المصدر كاملة عند وروده أول مرة، لتغني عن كتابة قائمة للمصادر.

❖ يقسم البحث على مقدمة وعناوين مناسبة تدل عليه، لتغني عن قائمة المحتويات.

❖ لا تلزم المجلة بإعادة البحث إلى صاحبه، إذا اعترض على نشره الخبراء، ويُكتفى بالاعتذار.

❖ منهج البحث العلمي والتوثيق من سمات المجلة المحكمة.

❖ تعنون المراسلات باسم (رئيس التحرير) او مدير التحرير.

❖ إذا كان البحث يحتوي على آيات قرآنية، يكون نمط الآيات وفق برنامج مصحف المدينة ولا يتم نشر البحث خلاف ذلك.

تعليمات النشر في مجلة (سر من رأى)

ترحـب مجلـة (سـر مـن رأى) العلميـة المحكمـة بإسـهام البـاحثين في القطـر وسـواه مـن الأقطـار، فتخطـو بهـم ومعهـم خطـوات واثقـة نحـو مسـتقبل مشـرق في نـواحي الحيـاة، وفيمـا يأتـي بعض ضوابط النشر فيها:

الأسس الفنية والتنظيمية

❖ تستقبل المجلة البحوث العلمية في مجالات العلوم الانسانية كافة.

❖ تقوّم هيئةُ التحرير البحوث علميًا مع خبراء مشهود لهم بالكفاية العلمية في اختصاصهم الدقيق.

❖ ترفض المجلة نشر البحوث التي لا تطابق منهج البحث العلمي المعروف.

❖ يلزم الباحث بالأخذ بما يرد من ملحوظات حول بحثه، من خلال ما يحدده الخبراء المقوّمون.

❖ أن لا يكون البحث مقدَّمًا إلى مجلة أخرى، ولم ينشر سابقًا، وعلى الباحث أن يتعهد خطيًا بذلك.

❖ يشترط أن يقوّم الباحث بحثه المقدم.

❖ يثبت على الصفحة الأولى ما يأتي: (عنوان البحث، والاختصاص الدقيق للبحث، واسم الباحث، ولقبه العلمي، ومكان عمله، وبريده الإلكتروني، ورقم هاتفه، وكلمات مفتاحيه باللغتين العربية والانكليزية)، وفي حالة وجود أكثر من باحث تذكر أسماؤهم وعناوينهم، لتسهيل عملية الاتصال بهم.

❖ يطبع موجزا للبحث في صفحة مستقلة، وباللغتين العربية والإنكليزية، على أن لا يزيد عن صفحة واحدة.

❖ يعتمد أسلوب البحث العلمي في كتابة هوامش البحث ومصادره، ويعتمد الباحث المنهج البحثي الخاص باختصاصه، وتذكر الكتب المستعملة في البحث على النحو الآتي: اسم الكتاب، واسم المؤلف، ورقم الطبعة، ومكان النشر، وجهة النشر، وسنة النشر، والجزء (إن وجد)، والصفحة. أما الدوريات فتكتب على النحو الآتي: اسم الدورية، وعددها، وتاريخ صدورها، وجهة الإصدار، والصفحة.

❖ لا يعد قبول النشر ملزما للمجلة بنشر البحث العلمي ضمن الاعداد إلا ما يليق بسمعتها الدولية.

أعضاء هيئة التحرير

مجلة

سُرّ مَنْ رَأى

للدراسات الإنسانية

مجلة علمية فصلية محكمة
تصدر عن كلية التربية في جامعة سامراء

الهيئة الادارية