



**THE PROHIBITED SPEECH ON THE SACRED  
PROFANE IN THE LITERATURE OF THE ARAB WOMAN:  
AREEJ 'ASSAF DAMOUNI'S NOVEL: "ANA ISTITHNA ... FAHDAR /  
I AM AN EXCEPTION...BEWARE!" AS A SAMPLE**

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**Abstract:**

Each woman has her own creative moment and her special tendency for creativity. The woman has taken responsibility to express herself in a literary writing that interrogates feelings and experiences that differ from those that the man expresses in his writing. Through her writing, the woman can crystallize characteristics and features that light areas and spaces that have been considered shameful throughout the period during which the man has monopolized writing creative texts. In writing, the woman can give up the 'moral' requirements that surround her as an objectified woman, who submits to the 'will' of society, in order to be able to come closer to those intimate spots that make her entity appear in its particularity, its distinction, and its opposition to the prevailing values of masculinity. The woman has proved that she can produce literature of high quality from the perspective of her human suffering that rages through emotional feelings that are unique literarily, physically and intellectually. Because the Arab woman has read and written for decades according to the conditions of the man and under a curtain of several ideological wrappings, her voice has remained excluded and she has remained forbidden to make her voice heard, to show her concerns and to express her opinion. As a result of unjust social measures, we see that many Arab women writers have broken their silence and started crying loudly. Among these writers is the Palestinian writer Areej 'Assaf Damouny, who wrote the novel "*Ana Istithna' ... Fahdar*" / *I am an Exception...Beware*. Like other women writers, Areej 'Assaf Damouni seems to say in her discourse: "*We are in need of women who reveal a genius that exceeds and challenges the man's genius,*" which implies a call for the woman to enter worlds that have been a monopoly for the man.

**Keywords:** prohibited speech, man, woman, literature, sex, freedom, society

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## Introduction

The challenge that the woman confronts in the modern age has developed with the current generation of women writers, who started criticizing the prevailing circumstances that surround the woman, which appeared clearly in a lot of novels that are written by women. The most obvious witness to that is the feat that took place in Saudi Arabia and produced new writers such as Raja' al-Sani', Qumasha al-'Ilayan, Badriya al-Bishr, Seba al-Herz and others, who wrote works that demolish the control of traditions that do not allow women to practice writing, considering it a public issue. These women writers actually entered the area of saying the prohibited tabooed things.

In the past, the man gave the woman the right to talk and tell stories in order to entertain him and enjoy his time with her speech. Thus, we saw Scheherazade, who appeared at a time that preceded the appearance of the language of the woman's writing'. Scheherazade was the heroine of *Alf Layla wa Layla / Arabian Nights*, where she did not tell or talk, but she was facing the man, and with him, she was facing her death, on the one hand, and was defending her ethical and moral value, on the other.

Scheherazade appeared in order to fight the man with the weapon of 'language', and managed to transform him into a listener and she became the creative artist. She started writing about him in her texts, where the plot is based on its spreading, interconnection, and variation. The woman succeeded in this battle, as she knew how to employ the language and realized how to turn it into a well-woven and coded metaphor.

The issue of fairness towards the woman's writing reveals that the woman's voice strongly attempts to achieve her confiscated freedom by a society and a history that turned it into luggage that belongs to the other, the man and is subject to his will, or, as Simone de Beauvoir put it: "*what defines the woman's position in a specific way is that, despite her being free and independent like any other human creature, she discovers herself and chooses her way within a world where the men force her to take responsibility against the other.*"<sup>2</sup>

Therefore, in my view, when the prevailing Arab male system permits the Arab woman to declare her views in her writings, its permission does not stem from its appreciation to her writing as much as to its desire to show that she is weak as a writer, who cannot reach the level of the man-writer. On the contrary, the male system tries to make her feel inferior, and uncreative in her writing. By doing that, the male system constitutes a trap that has infinite possibilities in reducing the degree of the woman's creativity.

Therefore, in my opinion, that language needs a woman who fights for the femininity of her text and the femininity of the woman's pen in order to restore to the language its primary origin and to seek feminize the feminine. The writer Asia Jabbar talks about this prohibition of the woman's self-expression in the Arab culture in her novel *al-Hub wa al-Famntasil/ Love and Fantasy*, where she says: "*How can the woman speak in a oud voice...except at the end of her life? How*

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<sup>2</sup> De Beauvoir, Simon, (1949). *The Second Sex*. Translated by Constance Borde and Sheila Malovany- Chevallier. Vol.1. P. 126.

can she use the pronoun "I" to penetrate the camouflaging versions that keep the individual fate a part of the collective submission?"<sup>3</sup>

The woman's writing is a kind of explosion of the suppressed and the hidden that she suffers from during her career, besides the great difficulties and obstacles, the social psychological and literary effects, the man's narrow view, and society's narrow view about her role. When the Arab woman writes, she finds herself within a circle that she is forced to be in, and that circle is narrowing around her neck because the patriarchal male Arab history has always tried to convince her of her inability to invent and create, and writing is a creative work that is possible only by men, as if creative writing is a pre-framed subject according to a patriarchal known make strategy.

The woman in her various types of physical and symbolical writings recalls the suppressed things that have been accumulated throughout time to declare them in her debates and conflicts with the man, especially when her writing accompanies the women movements. In spite of that, we can wonder: to what limit has the Arab woman discourse succeeded in formulating its features and define its alternatives? Do the language and discourse assist strategically this comprehensive and fundamental process of formulation? Does the woman's language is revealing her femininity or escape from it? Will the woman who takes a pen, which is considered 'masculine' as a result of the man's monopolization to it, write as a full female or as a writer who is fully creative and distinctive in her creativity? The answer, in my view, is that the Arab women writings that are related to the principle of the woman, whether they are written by men or women, and seek to give to themselves liberal dimensions, forget that language does not always submit to the stability of the discourse. In return, the discourse is able to overcome itself without enabling the human being to realize that because culture, politics and psychology meet in it. The language is not a means of expression, communication, or exchange of thoughts and feelings; "it is the home of the human resident and his shelter. He unconsciously works with it to build his identity and declare himself to the other and the others,"<sup>4</sup> as Heidegger says.

In my view, the Arab woman adopts the art of writing as a tool with which she tries to handle her contradictions with the man or the mother or the patriarchal male society in general. She does not write in order control the man as he does by the power of law and literature. When she wants to control the man, she writes about a subject that the man does not know how to decode its symbols easily. By writing and talking, she intends to explode all her body's explanations and its waves. Yet, she keeps her writings completely far away from her overwhelming desire to overthrow the necessary language to formulate her desire for writing in order to react to the general existential suppression that is practiced on her by the social, moral, and psychological patriarchal masculine relationships.

It is noticed that the language of the Arab woman is always a besieged language. The woman in the man's view is a sensual creature that is imprisoned in socially established traditions and, intellectually, she cannot rise to an advanced level, because high levels are exclusive to the man. In this way, the man feeds the metaphysical duality of happiness and mind.

<sup>3</sup> Assia, Djébar (1985). *L'amour, la fantasia*. Paris: J.-C. Lattès; Alger: ENAL, p. 56.

<sup>4</sup> Heidegger, Martin (1927). *Basic Writing from Being and Time; To The Ask of the Thinking* (1964). 2<sup>nd</sup> Revised edition. London: Routledge & Kegan Paul. 1993, p. 301

The woman's body becomes the negative passive element and the man's mind becomes the positive active element, and the overwhelming dream of immortality that every man possesses stems from that belief.

From all that has been said, we conclude that the Arab woman writer starts in her writings from a space that is ruled by difference. She formulates her writings in a form that is completely different from the forms of the man's writing, whether in written works or other forms of cultural writing that the woman constantly practices. Being a different creature in her body that is living in a masculine patriarchal society, she constantly works on showing herself in a different manner. She also wants to make the man face something that he wants to ignore. Besides, she wants to show that she has endless platforms to formulate her symbols and writings. Therefore, we have to untie the chains around her because she has gained a great authority that is reflected in her ability to tempt and attract from afar through creating the necessary distance. Consequently, dealing with the distance that the woman weaves by her temptation requires that we take a position within the length of this distance.

### **Areej 'Assaf Damouni's Novel: *Aan Istithna' ... Fahdhar/I am an Exception...Beware!***

Literature has been one of the most effective artistic tools that reveal the social and psychological reality of society and its individuals. Actually, it is impossible to separate literature from sociology, politics, anthropology and religion as every artistic work is a product of a social, cultural and political reality, and, at the same time, reflects and directs the period that it appears in.<sup>5</sup>

The novel in our age is considered one of the most important tools through which we can read a certain society, its details, its concerns, and people's daily life and dreams. The novel tries to point out the spots of pain and defects, without trying to beautify the ugly or escape from it. Besides, it does not fear talking about the burning or critical issues and goes deep into their depths. When the novel does that, it says a lot, does a lot, and turns into a mirror, in which the people see themselves and their cares clear and crying in it<sup>6</sup>. That is exactly what the writer Areej 'Assaf Damouni does in her novel, *Ana Istithna' ... Fahdhar/ I am an Exception...Beware*.

She does not beautify the ugly, nor escapes or fears, but rather introduces an extremely burning issue that is embarrassing to both man and woman in the Arab society. She speaks about a sexual intercourse experience that the heroine goes through, which makes her discover her body and denude it in front of the man, as if she were playing an ordinary game.

The novel expresses life in its details and particles and describes the net of its relationships and events, which the writer introduces in a convincing way through the movements of the characters, their conflicts, the development of the events, and the style of treatment and exposition.<sup>7</sup>

<sup>5</sup> Sha'ban, Buthayna (199). *Me'at 'Am min al-Riwaya al-Nasawiya al-'Arabiya*. Beirut: Dar al-Adab, p. 20.

<sup>6</sup> Abu 'Ouf, Abd al-Rahman (1999). *Al-Qami' fi al-Khitab al-Riwa'I al-'Arabi*. Cairo: Markiz al-Qahira li Dirasat Huquq al-'Insan, p. 7.

<sup>7</sup> Alber, Rene' Maril (1982). *Tarikh al-Riwaya al-Haditha*. Translated by: George Salem. 2<sup>nd</sup> ed. Manshurat 'Uwaydat, p. 6.

Areej 'Assaf Damouni succeeded in all that by giving the characters a sufficient space to move freely, highlighted their individual and collective conflicts, and made the events develop smoothly.

Ahlam Mosteghanemi says about her writing career: "*Writing is a self-revelation. One day, I opened a door, by mistake, which I had to open, and I suddenly found myself in front of myself, a novelist. The novelist is the writer who does not hesitate to open the secret rooms in front of you and dares to call you to visit the basement of the house, and the closed places, where dust and old furniture, memory and all the vestibules of the soul that electricity hasn't entered yet.*"<sup>8</sup> In my opinion, Areej 'Assaf Damouni did that in her first novelistic experience. She opens a door, and we suddenly discover we are in front of a novelist that does not hesitate to open most of the secret rooms; she shows them to us and makes us enter the vestibules of her soul without fear or confusion.

Nazik al-'Araji wonders to what extent it is possible to read literature as independent of the character of the writer! She answers: scientifically and objectively, this is impossible, because creativity is a part of the writer. If his/her work is not an artistic creation of his personal experience, it cannot be independent of his individual and collective memory and its specific life experiences, his experiences and the experiences of life around him, and there is no problem if literature comes close to the writer's experiences and his specific personal experiences. The self is a vehicle of thought, vision, skills and experiences, so how can any thought or vision or fictional character slip away or be independent of the incubating vehicle? The approach of the literary work to the writer's self is a characteristic that expresses the depth of his connection to his environment, society and world.<sup>9</sup>

The text of Areej 'Assaf Damouni's novel *Ana Istithna' ... Fahdar/ I am an Exception...Beware*, occupies a distinctive space within a creative vision of one's awareness of his/ her Ego (I) according to the pouring pleasure of enjoyment through reading its creative text. The question that arises here is: What are the mechanisms of the Ego's awareness of the social reality?

The writer Areej 'Assaf Damouni employs the first person singular narrator (I) in her narrative style, which makes the reader consider the text to be personal confessions or memories more than a creative work. However, though such texts deliberately address the prevailing social attitudes and norms, they also largely contribute to the expansion of the creative space that the contemporary authors from both sexes employ in describing their narrative worlds.<sup>10</sup>

The French critic Jean Dejou mentions in his book "*La littérature féminine de langue française au Maghreb*" that the employment of the *first person singular narrator* (I), with the appearance of a novel written by a woman seemed "*an unaccepted stripping for men and the guards of the Islamic faith who maintain that it is very important to conceal the intimate and the emotional, and no uncovering should be done except the male virility.*"<sup>11</sup>

In the same context, Mustafa Al-Gharafi points out that: "*there were strict prohibitions when the question is the expression and revelation of the woman's ego (I), which is often connected to "temptation"; if it cannot be silenced, it should be forced to give full respect to the rules of decorum.*" In

<sup>8</sup> Mustaghanmi, Ahlam (1994). "Al-Zaman al-Mudhad". *Majallat al-Hilal*. Cairo: Dar al-Hilal. Issue, 137. P. 117.

<sup>9</sup> Al-'A'raji, Nazek (1997). "Al-Wajh wa al-Qina' fi al-'Adab al-Nasawi al-'Arabi". *Al-Majalla al-Thaqafiyah*, p. 24.

<sup>10</sup> Allen, Roger (1997). *The Arabic Novel*. Cairo; Higher Council for Culture, p. 150. 150.

<sup>11</sup> Jean, Déjeux .*La littérature féminine de langue française au Maghreb*. 1994. Pp. 123-125.

the cultural Arab heritage, al-Garafi adds that: "*The woman often talks in the language of an independent active 'doer'; the man has remained the speaker in her name and the one who expresses her reality and entity.*" He also wrote: "*The woman is reduced into her beautiful body that grants pleasure and achieves enjoyment, and, consequently, the woman's address and her value are represented in her beauty. Therefore, the mind was not considered in the traditional Arab culture a typical virtue that is required in the woman*". Thus, people approved of her little thinking and absence of mind, because '*thinking*' exhausts the soul and erodes the freshness of the soul and tenderness of the body". He adds: "*Anyway, the traditional Arab culture did not consider the mind an original characteristic or a trait in the woman and considers the mind as something that belongs to the man*".<sup>12</sup>

The woman, as George Tarabishi says in his book '*Untha Dhid al-'Unutha- Dirasa fi Adab Nawal al-Sa'dawi/ A Female against Femininity- a Study in Nawal al-Sa'dawi's Literature*': "*The woman is the colony of the man. This female comes to the language only after the man controls all the linguistic possibilities.*"<sup>13</sup>

Areej 'Assaf Damouni's novel starts with a scene in which the heroine, Raghad, receives a strange phone call from a phone number that she knew in the past. The novel starts moving continually through the artistic technique of flashback through past and present events. We see the heroine highlighting the past and introduce lots of accurate and important details, which lend the narration liveliness and motion that make the reader live with her in an atmosphere of suffering and psychological pressure.

Through this phone call, the reader feels as if there is no relationship between the phone call and the events that will follow regarding the contents of the phone call or the events that had taken place before it years ago, but, actually, the phone call moved the memory of the heroine towards the past in its two dimensions: the *close dimension* of her memory (the stage of her relationship with the caller), and the *remote dimension* (the stage before her marriage). In the end, it moves the writer's memory and her engagement in writing the novel in which the woman finds a period of solitude that enables her to think deeply and ponder about her life. She finds in her uniqueness an outlet to fathom her depths and, ultimately, she reaches the stage of self-knowledge and self-confrontation. The reader sees her cut the past and insert it into the present during her narration of the events, especially the scenes of the traffic lights, the scene of the phone call, and the scene of the 'prostitute panderer'.<sup>14</sup>

In this way, the path of the novel moves from the stage of 'quantity' and 'verbosity' into the stage of 'quality' and 'transparency' within the limits that the heroine's period of indiscretion and recklessness allows. Therefore, the appearance of the general frame of her meeting with the man means at the same time the appearance of the general frame of the structure of the novel.

The novel starts with the following sentence by the heroine: "*I stared at my wrist watch to know the time! It was not an accustomed time to receive a phone call from anyone!*" With this sentence,<sup>15</sup>

<sup>12</sup> Al-Gharafi, Mostafa. (2014). "Al-Wujud al-Manqus... Tamthilat al-Mar'ah fi al-Turath." *Majallat al-Azmina al-Haditha*. Issue, 8. Pp. 127-130

<sup>13</sup> Tarabishi, George (1984). *Untha Dhid al-'Unutha –Dirasa fi Adab Nawal al-Sa'dawi* Beirut: Dar al-Tali'a li al-Tiba'a wa al-Nashr wa al-Tawzi'. P. 62

<sup>14</sup> Damouni 'Assaf, Areej. (2019). *Ana Istithna' ... Beware!* 1<sup>st</sup> ed., Haifa: Maktabat Kol. Shay', pp. 10, 44-47, 105-107.

<sup>15</sup> Ibid. p. 7

the novel exits from the cold of silence into the warmth of perfect accurate revelation of the hidden feelings of the soul.

The events of the novel are distributed between the traffic lights, a certain place near University of Haifa, and the heroine's home: "*Our first meeting was in an area near Haifa... Haifa, which is mine and his.*" Raghad, the heroine, tells her story of love with Rajwan through her long<sup>16</sup> monologues and her memories. She is a young lady who meets him at the traffic lights after he 'hits' her car.

The treatment of the novel raises the following questions: How did the writer express the 'prohibited divine profane' speech? How did she make her heroine rebel? What are the strategies that the writer uses in her novel in order to enable her heroine break her silence and say the 'prohibited'?

Ali al-Ra'i maintains that the subject of 'oppression' in its different social, economic and political forms is the prevailing practice in the Arab fictional creativity. However, the subject of 'oppression' is the other face of the subject of 'freedom'. Oppression leads to rebellion and resistance and pursuit of freedom. The attempts of rebellion and liberation might not appear in a direct way in many Arabic novels, but the creative narrative expression about oppression in itself explodes in the same feeling of its opposite, namely, the feeling of the necessity of freedom and its will. The contrast between oppression and its opposite in the feminine novel is revealed in different features whether in the contents of the novel or the styles of its narration.<sup>17</sup>

Despite its obvious discrepancies, the extremely strict patriarchal Arab society prevented the novel from expressing itself and its feelings. Anything that the woman's body feels and the woman thinks about, due to her legitimate response to her natural components, adopts the quality of taboo and shame. As a result, she finds herself obliged to keep silent about what she feels and desires. Consequently, she becomes deprived even of the language. The thing that is left unspoken about is exactly the thing that the writer seeks to rebel against.

This dual relationship took the form of a conflict or oppression, which makes a lot of women writers, who live in the shadow of the Arab conditions of time and place, resort to symbols, suggestions, playing with evasive words and shades of enigmatic meanings to express themselves. This reality pushed the woman writer to rebel and condemn this reality and look for ways to escape towards the space/ horizon/ deserts/ soaring/ flight/ sea/ dream...<sup>18</sup>

Areej 'Assaf Damouni, however, refused all this. She did not resort to symbols or suggestions or to cunning evasive words, and thus, she broke the rule and created for herself a new world of the 'daring novel' that does not accept a rule or a law that limits her freedom or her breakthrough and her self-expression.

Areej 'Assaf Damouni did not try to trick the reader or beat round the bush; she did not say fine pretty words, but she said her opinion and expressed herself in a clear and direct way about specific events in the novel. She also made the woman live a state of exception and distinction, despite all the oppression that the woman lives in her real life and the narrative

<sup>16</sup> Ibid. p. 29

<sup>17</sup> Al-Alim, Mahmoud (1998). "Al-Riwaya wa al-Hurriya". *Majallat al-Hilal*. Cairo. Dar al-Hilal. Issue, P. 90

<sup>18</sup> Abu Nidhal, Nazih (1999). *Tajaliyat al-Untha al-Mutamarrida fi al-Qassida al-Nasawiya al-'Arabiya fi al-Kitaba wa al-Takhayul*. Amman: Dar al-Fares li al-Nashr. P. 105-122.

reality. Areej 'Assaf Damouni did not make her heroine live in the shadows, and she sent her out into light, and gave her a platform to speak in transparency in front of the man despite the oppression that she undergoes.

In my opinion, the novel of *Ana Istithna' ... Beware* falls within the frame of what is called the "Feminist Anti-Novel" in which the heroine/woman is engaged in confrontation with the male. The writer in her narrative argument exaggerates in describing the man's negativities and his oppressive practices. Rajwan, who is a disloyal husband, who runs after his sexual desires, is a disloyal lover who marries another woman, but the shopkeeper strangles his wife. On the <sup>19</sup> other hand, Areej 'Assaf Damouni introduces an image of the woman who struggles for herself and her entity. The men in the novel fall while the women rise, struggle and overcome. The heroine, despite her weakness in front of Rajwan, turns into a giant and beats the man while the man is exposed to disasters: "Life assaulted me, turned its scales. I lost everything around me, even myself... I lost my house and suffered from depression." <sup>20</sup>

The writer's style of writing is far from artificial embellishment of language and adopts its way through social inspiration and cognitive recollection that involve the logic of associations. Areej 'Assaf Damouni rebels against the ugly reality that sees in the woman a body, and denudes the man's body, too. Therefore, the heroine daringly asks the man to stand in front of her without dresses, which might surprise the reader and embarrass him as this is a strange pose that is borrowed from a far West and which is unfamiliar to the Arab reader, neither in the novel nor in real life: "I agreed to your request, and now, if you please, let me take a good look at the details of your body. It's my turn now." <sup>21</sup>

The novel under discussion defines in the first paragraph the prohibited speech and breaking of silence through repetition of bothering attitudes and images. The heroine Raghad decides to enter her experience with the self, and declares a severe war against herself: "My conflict is between repulsion and response and what I fear; between the flow of emotion and curbing it." <sup>22</sup> The most prominent device for rebellion and saying the prohibited and challenge is the heroine's use of 'direct speech' about the self in a frank open way. By adopting this device, the writer gives her heroine a challenging non-traditional, and allows her to use the *first* person singular narrator so that she will be able to express her opinion openly, without hesitation or fear.

The heroine of the novel is not from the dynasty of that Arab lady whose will generations of women have transmitted: "Do not disobey him, do not reveal his secret, and never make him smell a bad smell from you." She is a rebellious heroine of first grade. In my opinion, her rebellion is <sup>23</sup> positive. The novel gives a clear and accurate image for the academic woman, who is represented in the heroine, whose experience with the man has turned her into a strong personality.

We see the heroine express her opinion and puts the end line in all her attitudes with Rajwan: "He used to describe me as an exceptional domineering one. I remember when he said one day: I

<sup>19</sup> Damouni, 'Assaf Areej (2019), *Ana Istithna'...Fahdhar*. p. 31

<sup>20</sup> Ibid. p. 23.

<sup>21</sup> Ibid. p. 57

<sup>22</sup> Ibid. p. 9

<sup>23</sup> See the whole will of Omaima bint al-Hareth to her daughter about marriage on <https://fmisr.com/showthread>.



love your love for domination."<sup>24</sup> We also read: "He knew that I love to draw my attitudes as a like".<sup>25</sup> Her power in front of the man appears in her refusal to have a full sexual intercourse: "I have no place for his request...he wanted to have a full sexual intercourse with me...I was afraid about myself. Why not, especially that I came to know that he is a married man and I am an unmarried girl."<sup>26</sup>

Areej 'Assaf Damouni swaps the roles stressing the features of rebellion in her heroine. The woman is the one who conquers the man's body. The writer describes an act of a nearly full sexual intercourse with the man: "I unbuttoned his black trousers and drew its zipper."She <sup>27</sup> continues to describe: "I took off his shirt... how did his tongue entered my mouth...even my neck, which was drowning in the dream, was not spared from his tongue; my young dewy breast was not spared from it, either."<sup>28</sup>

We also read: "This playground is also mine; you are mine, too, and you will not untie yourself from me easily in this night; this is what I said... I kissed him with deep passion; I made his mouth a theater and I am its mistress; I was in my full knighthood and attraction that night."But the heroine surprises <sup>29</sup> us with a sentence that seems to be tucked into a reality in which she puts herself in at that night during her meeting with the man; a reality that suggests that she entered a state of craziness and hysteria. Once she wants to have sex with him, and once she wants to retreat because she knew that he was married: "Do I have to undress in order to be a female?"<sup>30</sup>

In this context, the theories of feminist criticism see that "hysteria" is one of the types of madness, which is made by the medical social institute that imposes on the woman, and sometimes on the man, restrictions, oppression and pressures, and then, it describes those males and females, who rebel against those restrictions as 'hysteric' and 'mad'. This opinion agrees with opinions that see that the reactions of women to the attempts of subjugation, oppression, and subordination that they are exposed to are reactions that express awareness and refusal to this situation, which explode in the form of 'anger' and 'rebellion', which society has no other name to call, except "madness".<sup>31</sup>

'Madness' constitutes one of the ways of escape from reality and it is very common in novels as it represents an act of resistance and rebellion against the state of awareness that constitutes, in turn, the condition of persecution and pain for the woman, and which is represented in what happened to the heroine when she heard the news about his being married: "He is married! How come that he is married and he is with me now... Yes, I am married. Didn't you know that before? It never crossed my mind and I do not read coffee cups!"<sup>32</sup>

The writer employs several strategies to help the heroine to rebel and get out of her silence and say the taboo things in her novel. Therefore, we see her resort to the technique of 'interior

<sup>24</sup> Damouni, Assaf Areej. (2019), *Ana Istithna, ...Fahdhar*, p. 18

<sup>25</sup> Ibid.

<sup>26</sup> Ibid. p. 59-60

<sup>27</sup> Ibid. p. 54

<sup>28</sup> Ibid. p. 53-58

<sup>29</sup> Ibid. p. 59

<sup>30</sup> Ibid. p. 56

<sup>31</sup> Kamal, Hala (2001). "Al-Junun: Awraq al-Narjis, Muqawamat al-Samt bi al-Kitaba". *Majallat Adab wa Naqd*. Issue 191. P. 65

<sup>32</sup> Damouni, Assaf Areej. (2019). *Ana Istithna, ...Fahdhar* p. 41-42.

monologue' and 'flashback'. She returns to past images remembering what happened to her. She was dreaming of a man of a different kind and was drawing for herself an ideal world that is worthy of her dreams and ambitions.

One of the most important features and examples of 'saying the prohibited' by the hero is her departure and change of the place or the 'social brake', which indicates her going out of the authority of social censorship that is represented by the local environment. Change of place necessarily leads to change of vision. The new place opens in front of the artist a new space to reveal his feeling or awareness. The space revelation expands or narrows in light of the condition of the creative artist. The different place necessarily leads to difference of the imagined things and essential changes in the nature of the creative achievement. The material realities that provide the creator with a vision have changed because his cognitive channels are no more limited to a specific place. An example to that is that the writer made her heroine leave the social brake in herself, first, and then her relationship with the man.

The heroine's boldness was exceptional as she lived bold events. She rented a room near Haifa seashore, far from the social censor, which gave her a larger ability to tell and disclose what she likes. Therefore, we see her rebel against the norms by accompanying a man to a rented room and practices with him his sexual game. Then she ends her relationship with him after she knows that he is married. She decides to draw him so that her meeting with him will be an exciting meeting as she liked it to be, trying with that to take out her personal and life independence: "*I did not want this night to be repeated because if it is repeated, it will become like the other nights... I wanted to teach him that there are women who know to live their love even if for one night... I wanted a night that he will never forget.*"<sup>33</sup> We also read: "*he sat on the bed and he could not realize how I jumped on him. I wanted to prove to him that I am able to do what I want when I want. I took off his shirt and, threw him down on the floor... and, through my surge and craze, I pounced on his neck with kisses; you will be in love with me this night.*"<sup>34</sup>

Areej 'Assaf Damouni moves her heroine in this novel by her emotions and concepts through the stages of her life. She lives the conditions of the defeated woman in front of herself that is occupied with frustration and feelings of helplessness in front of a man of virility, who sees nothing in life except his penis. Therefore, we see the heroine live a state of alienation that is far from reality, and suffers from loss and schizophrenia and misappropriation by the man who reduced her by subordinating her since her birth, which led to her entrance into this maze and this confusion.

Hussein Manassra maintains that it is possible to describe the unrealistic condition of the alienated woman from herself by saying that it is alienation that pushes her towards social mutiny and desire to do the socially prohibited things, and the attempt to isolate herself through refusal to belong to most of the things that are produced by a masculine patriarchal society, and here, the revolution of the woman is focused onto confrontation with the real social traditions.<sup>35</sup> In the novel of this study, the man reduced the woman in his sexual game and nothing more.

<sup>33</sup> Ibid. p. 53

<sup>34</sup> Ibid. p. 53

<sup>35</sup> Al-Manassra, Hussein (2001). *Al-Mar'ah wa 'Alaqtuha bi al-Akher fi al-Riwaya al-Falastiniya*. Cairo: The Arab League. P.196, 212

Buthayna Sha'ban says in this regard: "*The real crisis in the novel is the crisis of the Arab woman in general as she is living a crisis of identity; we feel contradiction between the self of the new revolutionary woman – as Raghad, the heroine of the novel introduces it and lives it in her thought, conscience and actions – and between the social self that society encourages and promotes. In her swinging and wavering between self-assertion or assertion of the hopes of others, the woman becomes worried and confused in her identity: "I am neither a good performer, nor a successful rebel, and this is the stage in which the Arab woman in general passes through. She neither revolted against the customs and traditions radically nor surrendered to the inherited traditions*<sup>36</sup>, and this is exactly what happened to the heroine of the novel. She did not declare a radical revolution but she did not surrender to the inherited traditions. On the one hand, she had a semi-sexual relationship with the man, but on the other, she was aware of the consequences that would happen after it; "*I am aware of the nature of the horrible mazes in which they live after these events end! The remnants of these stories are a lot more difficult than the moment of their occurrence, especially if the girl offers her body and soul to a man she discovers later that he does not deserve what he got.*"<sup>37</sup>

The conclusion is that no matter how much the strategies and ways of breaking the silence and the familiar norms to say the prohibited are, they unite in their purpose which is the achievement of freedom. Afif Farraj stipulates the existence of freedom in order to achieve fictional creativity. He maintains that the good type of women novels reveals moral hypocrisy that prevails in societies whose natural needs contradict with its moral values and traditional taboos and the dualities that are involved in this contradiction. Areej 'Assaf Damouni revealed<sup>38</sup> the society's moral hypocrisy by revealing and exposing the man's behavior in front of her heroine in the novel. Besides, she committed to the woman's case and fought the negativities of the oriental man in his treatment to the woman in an absolute way.

Areej 'Assaf Damouni also attempted to emphasize the idea of freedom the necessity of its existence so that the woman will be able to move towards a new world that is far from the domination of the masculine patriarchal thoughts. This is reflected in the comprehensive general human understanding that the writer grants to her heroine, and clarifies the degree of awareness and education that the heroine has reached. By making connection between the individual revolution and the social circumstances, Areej 'Assaf Damouni shows that her heroine is not an ordinary woman but an exceptional one. She says through her heroine: "*I did not feel that I am an exceptional female before now.*"<sup>39</sup>

The heroine in Areej 'Assaf Damouni's novel falls within the category that Carine Horni calls the 'Compromising Character', despite the power that she enjoys that the reader feels with the progress of the event of the novel. The heroine's fundamental action from the beginning of the novel is her self-destruction, which results from her feeling of helplessness. Consequently, the heroine loses her ability to know what she wants and feels torn and confused without being able to find herself<sup>40</sup>. She says about herself: "*I scrutinized the screen of my mobile...It's him! But I*

<sup>36</sup> Sha'ban, Buthayna (1999). *Mi'at 'Am min al-Riwaya al-Nisa'iya*. Beirut: Dar al-Adab. P. 218

<sup>37</sup> Damouni, Assaf Areej. (2019). *Ana Istitna, ...Fahdhar* p. 60-61

<sup>38</sup> Farraj, Afif. (1980). *Al-Hurriya fi Adab al-Mar'ah*. Beirut: Mu'asasat al-Abhath al-'Arabiya. P. 28

<sup>39</sup> Damouni, 'Assaf Areej. (2019). *Ana Istitna, ...Fahdhar* p. 108

<sup>40</sup> Al-Hamed, Ahmad Jassem (1986). *Al-Mar'ah fi Kitabatih*. Damascus: Dar Ibn Hani, p. 44

do not know the reason for his calling today, and specifically now... my conflict between repelling him or answering him, between what I want and what I fear, between emotion and curbing my emotion, which, if combine, the will give birth to a handicapped son called "frustration", and I am exactly that now, hesitating...I was in front of him a blooming girl, with fertile dreams."The heroine lives a state of <sup>41</sup> dispersion and fragmentation after the surprising phone call with Rajwan: "Oh how much fragmented and dispersed I am at this moment!"<sup>42</sup>

The writer deals in her novel with most of the psychological, social, economic, family and social aspects that the woman suffers from in a masculine patriarchal society that relies on established traditions and looks at the woman as inferior through seeing her as a body. These feelings and attitudes are represented in Rajwan's character, the unfaithful husband who cares for nothing except to fulfil his body desires, just because he met a young blooming girl: "He used to say to me that my walking was like the walk of a trotting mare..."<sup>43</sup>

We also read: "When we met the first time, we were about twenty years old..." ... and: "I loved you because you are chubby", and "I rented a room which was close to the place. Don't worry, nothing will happen if you don't like it to happen between us."<sup>44</sup>

In my opinion, the heroine in Areej 'Assaf Damouni's novel represents the model of the superior female, and this is the writer's opinion about the model of the woman as the writer wants her to be and not as she is in real life. It is the mental model/ the model of the idea/ of the woman that she likes. This can be illustrated and becomes evident by returning to Raghad's life stations: She is a university girl, a psycho-therapist, and married to a man who loves her, but the writer wants to create the model that carries a vision, the vision of the writer towards a specific reality that she wants to depict in a way that corresponds with the developmental level that the woman has reached in the societies that she describes."<sup>45</sup>

In fact, the novel of "Ana Istetnna'... Fahdhar" / I am an Exception...Beware! describes the body-abuse, the mind-abuse and the harm that the woman is likely to be exposed to in a masculine patriarchal society through the story of the heroine Raghad, which she relates by the employment of the *first person singular* (I). In the hot and burning scenes, the writer goes through the risk of saying the prohibited things and describes her body in all its states of commotion and burning.

It is a novel of a cry from the bottom of the heart. It does not only protest against the position of the woman's inferiority in the box of the body, but it attacks the female and the woman's role: the daughter, the wife, and the mother, whose whole existence is limited to the level of her biological functions. The heroine is a university student in the prime of her life. She was about to fall a prey to an experienced man, who wants nothing from her except sex. He orders wine for her to drink as if he was preparing her for the coming rites: "He ordered a bottle of white wine"<sup>46</sup> and rented a room to start the rites: "I rented a room that is close to the place, don't worry,

<sup>41</sup> Damouni, Assaf Areej. (2019). *Ana Istitna, ...Fahdhar*. p. 9-10

<sup>42</sup> Ibid. p. 25

<sup>43</sup> Ibid. p. 12

<sup>44</sup> Ibid. p. 52

<sup>45</sup> Shams al-Din Mousa (1985). *Al-Mar'ah al-Unmouzaj fi al-Riwaya al-'Arabiya al-Haditha*. Cairo: al-Hay'a al-Misriya li al-Kitab. P. 87

<sup>46</sup> Damouni, Assaf Areej. (2019). *Ana Istitna, ...Fahdhar*. p. 37

*nothing will happen if you don't like it to happen between us; I will not do anything except the one you like,"t his I cannot but admibut the heroine realizes his savvy, cunning and resourcefulness: "47 savvy and cunningness in his dealing with women,"48 and he asks for a full sexual intercourse: "When this horse decided to deviate from my plan, I apologized to him...there is no place for his request with me; he requested to conquer my body fully."49*

In view of these examples, we see in Areej 'Assaf Damouni's novel a document of protest against the male opportunism that employs the woman to achieve personal and sexual goals and desires, even though they are ephemeral. The heroine of the novel is a model of the woman who is described by Caty Milit in the words: "*The helpless victim who tried to look for her entity but lost her way*"<sup>50</sup> which is represented in her relationship with Rajwan. Therefore, we find that the pain is present in the narrative writing and the fictional action of the writer, wrapped in a sharp ideological garment. Therefore, Areej 'Assaf Damouni focuses on a starting point that constitutes her central concern that basically revolves around her desire to break the mold in which she put the man, namely, the image of the traditional woman who always obeys and submits to the man's desires and his pressures on her.

Besides, we see that when her heroine expresses her rebellion against reality and goes through the prohibited things, she finds nothing except her body through which she can practice her freedom. Her awareness as she is still twenty years old is not yet fully complete to lead her to a more sophisticated form of rebellion. Therefore, in my view, when the heroine meets Rajwan, she stood at a critical station between the doors of the old and the new, between the East and the West and between the patriarchal concepts and the Western liberal traditions, where the woman's body got its freedom. The result of these collisions was that the impacts of the battle were imprinted on the heroines of the writers as "*War Invalids*"!

Fantasy was one of the most important devices that Areej 'Assaf Damouni employed to reveal the truth. Fantasy is a kind of freedom that allows the writer and her heroine to be free of every restriction in real life. Yusuf al-Yusuf maintains that literary and artistic fantasy is one of the kinds of actual freedom, not because it takes the human being to some place where there is no misery or pain or conflict, but because it liberates the energies that are concentrated at the bottom of the soul, and employs them in the space of free action that is able to conduct creativity or artistic creation. Some of the achieved functions of Fantasy is diversion from the familiar and the bond of logic and time to remote places.<sup>51</sup>

An example that illustrates that is the one in which Areej 'Assaf Damouni soars with the reader, and manages through her narrative fantasy rather than her logic to save the heroine from the man's frivolity and savagery: "*There is no place for his request with me. He requested to conquer my body fully... He wanted to have a full sexual intercourse with me. The answer was: pardon me – my aunt came today.*"*Suyufi confirms that fantasy is employed in the modern -In this context, Fadia al*<sup>52</sup>

<sup>47</sup> Ibid. p. 52

<sup>48</sup> Ibid. p. 52

<sup>49</sup> Ibid. p. 59

<sup>50</sup> Khalil, Ibrahim (1997). *Al-'Alaqa bi al-Dhat fi Khususiyat al-Ibda' al-Nasawi*. Amman: Wazarat al-Thaqafa. P. 128

<sup>51</sup> Al-Yusuf, Yusuf (2002). "Al-Khayal wa al-Hurriya: Musaham Jadida fi Nazariyat al-Adab". Review: Adib Muhammad. *Majallat Amman*. Issue, 81, p. 79

<sup>52</sup> Damouni, 'Assaf Areej. (2019). *Ana Istithna,...Fahdhar*. p. 59

*novel as a tool to reach the hidden secrets of the human mind and fathom its sufferings, its confusions, and its internal conflicts. By employment of imagination and fantasy, we manage to penetrate the envelope that surrounds the living reality in order to reach the simple truth."*<sup>53</sup>

I think that Areej 'Assaf Damouni belongs, basically to the bourgeois class and therefore, the question of writing takes the form of a call for liberal freedom. Nazih Abu Nidhal says that "some writers belong originally to a bourgeois class, and therefore, the writing took the form of calls for liberal types of freedom. The physical protest that the heroines practice in these novels usually takes the form of having freedom in its sexual meaning, being the maximum boundary of expressing such liberties as if they were stretching their tongue (body) in the face of society that wanted to impose its restrictions and conditions on them".<sup>54</sup>

There are numerous voices in Areej 'Assaf Damouni's novel that introduce several aspects about the woman's issue. There is the story of the heroine who studied the subject of psychology at the university and tells these stories by herself. There is also Hanan's story, and her childhood friend who accompanied her all the time. She is also a university student whose story is told by the heroine. There is also Um Samih (Samih's Mother), that woman who does not give up her right, no matter how much that costs her. Surprisingly, she was close to the heroine's heart due to a power in her soul and her attitudes in the face of the man. However, I could not find what is called the 'external frame' of the novel, which is represented by the Story-Teller.

The writer excels in selecting names for the *characters of her novel*. She gives them names that provide clear indications about the type of the character and reflect its traits. For example, Habib (= lover), who loved his wife Raghad, the heroine of the novel, did not succeed in inflaming her heart for him. Rajwan (=hope), gives no hope, and was an unfaithful man who betrayed his wife and started a relationship with Raghad but he wanted it to be exciting sexually only and nothing more. Hanan (=affection), who was full of affections, accompanied her friend since their childhood, but she surprises the reader at the end of the events that she has no affections at all when her secret relationship with Rajwan was revealed.

Um Samih (= Mother of Forgiveness) knew no forgiveness and she was raging at everything. Raghad (= good happy life), the heroine of the novel, knew nothing about 'good happy life', and she lived without emotion or love. As we see, the names of the characters in this novel carry the opposite meaning of real life of the characters.

In my opinion, the title of the novel "*Ana Istithna... Fahdar / I Am an Exception... Beware!*" corresponds with the contents of the novel. The writer aroused the 'exception' inside her heroine and at the end of the novel, she triumphed with that exception. Women in real life are not looked at as 'exceptional' but rather as useless creatures. The title carries strong indications that reach the degree of challenge and talk about relationships and mutual emotions between man and woman. The title is given in the form of *first person singular* and in a direct way. It is a provocative title of first-degree. The female speaker in it is an 'exception', and she directs her warning to the man, and her warning title is also a recipe for his erasure!

<sup>53</sup> Suyoufie, Fadia (1992). *Fantasy As An Approach To Reality*. *Abhath Al-Yarmouk*. Vol. 10. No.2. pp. 9-24.

<sup>54</sup> Abu Nidhal, Nazih (1997). *Al-Shart al-'Ijtima'i wa Hudhur al-Wa'iy fi al-Riwaya al-Nasawiya: Fi Khususiyat al-'Ibda' al-Nasawi*. Amman: Wazarat al-Thaqafa, p. 221

On the cover of the novel, the name of the writer is put on the top of the page and the title of the novel is below it in a larger size: The first part of the title 'Ana Istithna' " is typed in white and its end is in black. The second part of the title is: "*Fahdhar/ Beware!*" and it is typed in a slanting shape downwards, which suggests a lot, as if the writer wanted to imply: "*Beware of me! You may fall in the abyss!*". On the top left side of the page, the writer adds a subtitle that says: "*A Recipe for a Man's Erasure*", which also bears another strong direct indication that raises the question: Are we really going to read a special recipe for a man's erasure or is this recipe far from being able to 'erase' or 'delete' or 'wipe out' a man? Or is it the 'erasure' and 'deletion' that is parallel with 'erasure' and 'deletion' of the woman in man's masculine literature?

We also see on the cover a half-face of a woman. Her looks are strong, sharp and piercing. The man who invades her frame is a barking wolf. This description is fully connected with the writer's attempt to give the image that she wanted in the novel, the image of an 'exceptional' girl and not like the other weak ones, who easily fall in the trap of the selfish opportunist man!

The color of the cover of the novel is also dominated by 'red'. In my view, the writer deals with this color in two ways. The first way implies that she wanted it to be deep, and therefore, it is thick and deep in an obvious way and occupies most of the cover. This way, according to Ce'zanne<sup>55</sup>, makes the color deeper together with the other colors that the writer chose. The *second way* lends the color a touch of superiority as it is accompanied with the verb "*Fahdhar/ Beware!*" The verb in the *imperative* form is defined as the verb that indicates the fulfilment of an action in the future given by a superior speaker. This meaning and implication appear in the title clearly: "*I am an Exception...Beware!*"

'Color' in literature occupies important spaces due to its capacity to have a lot of indicative dimensions and semiotic indications. The artistic employment of color might be stemming from cognitive sources of the writer's cognitive unconsciousness. Areej 'Assaf Damouni employs color in the cover of her novel in order to express the psychological condition that she wants to convey to the reader, and to draw a literary poetic image by colors, because literature is a speaking drawing.

Since color has a high suggestive power due to the psychological and intellectual dimension that it has, the writer employed it to make the forms, colors, and thoughts interconnect and build formulations that build a typological structure.

When we say that the writer employs 'color' in her literature, we certainly do not mean that she employs it as nature has offered it to us, but she creates out of it an imaginative image, as Bachlard maintains. The writers' employment of color in their literature results from their realization of its influence on the reader, which results from our knowledge of colors, whether consciously or unconsciously.<sup>56</sup> Through this employment, Areej 'Assaf Damouni achieved a

<sup>55</sup> Paul Cezanne is a French artist is one of the fathers of modern painting. His paintings are characterized by have the red color. For more information, see: Susannah, Rutherglen. Merleau-Ponty's doubt: Cezanne and the problem of artistic biography. *A Journal of Verbal/Visual Enquiry*. Volume 20, 2004 - Issue 3. Published online: 14 Sep 2012. Pp. 219-227; Maurice, Merleau-Ponty. "La Douce de Cézanne" in *Sens of non-sens*. Paris: Nagel. 1948.

<sup>56</sup> Bachelard, Gaston (2000) *Poetics of Place*. Translated and edited by: Ghaleb Halsal. Beirut: al-Mu'asas al-Jami'iya li al-Dirasat wa al-Nashr wa al-Tawzi', p. 119.

language of communication with the receiver through finding an adjacent network of relationships that produce a communicative language through color.

Outside the context, color has fixed indications but it can convey a certain concept that the writer wanted by putting it in a context that constitutes deviation from its original meaning due to the visual intensity and emotional charge that the color carries. Besides, interaction of the text creates a mental image because the writer may intend to mention two colors that bear opposite traits in order to produce a mental indication through discordant indicators. The writer reaches a specific type of realization of a common thought with the community that he is connected to in a specific historical period. The real awareness is a product of his experiences that are connected to the reality of daily condition and its psychological and intellectual conflicts in his specific period. If the classical writer was describing 'color' with what applies to it in reality, the writer today describes 'color' with the expressive and exciting indication that it carries.<sup>57</sup>

What confirms that Areej 'Assaf Damouni subjugates the employment of color to actual awareness is her resort to the *yellow* and *red* colors on the envelope of her novel, which are two contradictory colors in their traits, which produce in the end an intellectual indication through discordant indicators.

There is a clear relationship between the writer and his /her novelistic characters in their works, and this is confirmed by several writers, whether men or women. Nazih Abu Nidhal sees that there is a strong relationship between the writer and his creative work even in the most neutral and objective cases. For example, the French novelist Balzac said once: "I am happy that I am a novelist; I can admit that on the tongue of my heroes there are things that I would not dare to admit if I was not a novelists". Abu Nidhal notices that literature, especially the novel, bears a lot of its writer's biography, and this is revealed more clearly in women's literature, specifically in the beginnings, where the novel takes the form of diaries, or personal confessions. The greatest common denominator in those novels starts from the conflict between the man and the woman and, consequently, the novel turns to be a defense case about the victim (woman), and a great conviction of the criminal (man).<sup>58</sup>

This is clearly obvious in the title that Areej 'Assaf Damouni chose for her novel "*Ana Istithna' ... Fahdar/ I am an Exception... Beware!*" and even more obvious in granting the triumph and victory to the woman at the end, when she leaves the man lost at the traffic lights, which was a noticeable mark in her novel. At that place, the heroine was acquainted with the man and continued with him in a relationship, during which and after it, she felt oppressed, and at that point, too, the novel ended and the woman felt victorious and reached the end line and put an end to a relationship that haunted her for a period of time.

<sup>57</sup> Qalaj, Sa'd Abd al-Rahman (1975). *Jamaliyat al-Lawn fi al-Sinama: Bahth fi al-Asalib al-Mukhtalifa li Istikhdam al-Lawn fi al-Aflam al-Riwa'iya*. Cairo: al-Hay'a al-Amma li al-Kitab. p. 115

<sup>58</sup> Abu Nidhal, Nazih (2004). *Tamarrud al-'Untha fi Riwayat al-Mar'ah al-'Arabiya wa Bibliographya al-Riwaya al-Nasawiya al-'Arabiya* 1885-2004. 1<sup>st</sup> edition. Cairo: Dar al-Fadhila li al-Nashr wa al-Tawzi' wa al-Tasdir. P. 155



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## Summary

In view of what has been said above, it is possible to say that the woman writer can, like the man writer, go to the edge of her craziness in order to regain her absent freedom and humanity. She can also inquire the man in his standards and inherited values, and can siege him with the image of the woman that is achieved within the freedom of writing, far from that image that he established in his mind and fantasies. Therefore, writing, as a literary genre, becomes an inquiry of the self, memory and body.

In my view, the woman, who has been forced for a long time to live a marginalized life, and submissive to injustice and inferiority, possesses a social experience that differs from the man's experience who clings to the male logic and authority. Therefore, the woman's writing is a kind of digging up in the memory and body and retrieving of the collective self with its psychological loads and violent confrontations with everything and everyone who suffocates her identity and denies her freedom.

The woman writer, and by virtue of her physical structure, social position and historical heritage, has elements that enable her to devote her life experience and to distinguish her creative writing amidst ways and directions that are common between the woman and the man. However, this distinction in her writing is conditioned by her awareness of her position, the context that she writes in, and the special authority that writing grants her.

To sum up, it is possible to say that the Arab educated and intellectual woman writer finds herself obliged to fight the male patriarchal tyranny in the various forms of relationships between the man and the woman, and be one of the most ferocious and bloodiest pillars of society, and thus, she starts from a liberal vision to liberate herself from the male domination and persecution.

Areej 'Assaf Damouni succeeded in her novel in revealing and exposing social, psychological, cultural, and male conditions that exploit the woman. Besides, she draws the readers' attention to lots of tragedies and pressures that the woman lives because of her self-negativity.

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