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Language of Feminine Consciousness A Reading of the Novel (The Beloveds “Al- Muhboubat”) by (Aliyah Mamdouh)

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ABSTRACT

This research is an attempt to reveal the manifestations of (Homosexuality), which is any attitude, deed or language issued by both men and women that says the inferiority of the female, and how women resist it at different levels, the most important of which is (language) in an Iraqi novelist text (Al- Muhboobat) by (Aliyah). Mamdouh published by Dar Al- Saqi in Beirut in 2003, and the recipient of the Naguib Mahfouz Prize for Novel from the American University in Cairo in 2004.

The method followed in this study was the analytical method, which came on three levels:

1. Quantitative content analysis: in which the number of male and female characters as they appeared in the novelistic text was compared.
2. The qualitative analysis of the content: It included a comparison between the specifications given to the male and female characters in the novelistic text.
3. Analyzing the homosexuality of the dominant language in the text: by which we mean the way in which language is employed in this text.

The research concluded that the number of female characters exceeded the male characters in the novel. And the heroine's desire for rejection, Suhaila, to the reality of tyranny and the invasion that she suffered in the homeland and exile through the rejection letter that represented her in the novel, in contrast to the state of complacency, surrender, and weakness suffered by the son Nader, which was represented by the letter of his machine that he adopted in the novel.

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INTRODUCTION

Aliyah Mamdouh novel (The Beloveds "Al-Muhboubat") was published by Dar Al-Saqi in Beirut in (2003), and Aliyah Mamdouh received the (Naguib Mahfouz) Award for her from the American University in Egypt in 2004.

The heroism in this novel is shared by (Suhaila), the mother, the wife of the military officer, and Nader Adam, their son, who also takes upon himself the narration of events, as he is a narrator who observes and participates in the events. In this research, we try to extrapolate the nature of both identity and language in this novel as a feminine novel that belongs to the field of feminist narrative achievement. According to the perceptions of many critics of the concept of feminist literature, in an attempt to refute the hypothesis that the creative woman, whatever her identity in modern Arabic literature, resorted to writing in the body after going through three stages of successive development: "Mimicking the dominant forms of dominant literary traditions," "objection to these norms and values," and "self-discovery," i.e., "the search for identity." And respond in language to the attempts of marginalization and exclusion from the stressful center (the social environment), which is seen only as a (margin).

Preface: Proposals in Feminist Criticism

One of the most famous sayings of (Simon

de Beauvoir) in her book (The Second Sex) is that a woman is not born a woman, but rather becomes a woman and thus (feminine) is a biological matter, while (femininity) stems from social structures and perceptions. It is a set of rules that govern women's behavior and appearance, and its goal is to make women comply with men's desires and perceptions of ideal sexual attraction. Femininity is a mask behind which the woman voluntarily conceals. And in full compliance with the concealment of the truth of its nature, with the help of fashion trends and cosmetics, (In an indirect acknowledgment and tacit acknowledgment of the centrality of the patriarchal system that controls its existence and being, that system that throughout human history has been imposing on it the concept of (altruism) and enshrining it in its mind, It is the root and it is the branch, it is the body and it is the margin. It is the standard by which her human experience is measured, success or failure). Its existence and being in its best forms and representations are deviation from the criterion that is determined by referring to the man...

If our culture today believes in the duality of human being (man/woman) However, the relationship between these two entities is not an equal relationship at all. The masculine party is always superior, and he does not derive this superiority from certain characteristics of his being. Rather, from his opinion and his keenness to subdue the

feminine side and his permanent exile from the prevailing intellectual and civilized values. That is why (Lucy Aire Yjari) says about our culture today that it (homosexuality) is based on giving absolute privileges to the male as the norm. With all this, he tends to prove his identity, which he believes can only be confirmed by negating the identity of the other who shares him in this existence, which is the woman. In proportion to the fact that this other has an identity and an entity, he must seek to become and affirm it...

Identity Concept:

The human self is a small entity that identifies with a larger association represented by identity. In order for an identity to be differentiated, it must always protect itself from those who appear to it to be different from it; In order to remain coherent, impenetrable, even if it had to confront another identity that it represented negatively, whether it was superior to it or weakened in its confrontation. This is what always happens to the feminine identity in the face of the masculine identity. Women were often given a certain identity within the patriarchal structures of language and power; Even if she confronted this framework and presented her vision of the world, that vision was not the product of her original subjectivity, nor the product of her rebellion or revolution against her status as a colony, but rather her vision was the

product of her identification with her colonizer and internalization of his hostile ideology.

For all of the foregoing; Today's annual criticism is concerned with the concept of sexuality, which is a social relationship of males over females. It is (behaviour, politics, language and any other act of men or women that expresses an institutional, systemic, comprehensive, and continuous view that says the inferiority of women)This trend challenges this prevailing patriarchal ideology, and works to contradict and change it at all political and cultural levels, especially linguistic ones.

Post-structuralist feminism sees it; The qualitative distinction between male and female in our societies is neither natural biological nor exploitative economics as much as it is racism inherent in language; This justifies its spread in various fields. This leads researchers in the field of feminist criticism to believe that language; It is the feminine means of defense available today, and it is (the key to change), according to Julia Kristeva.

Feminine Language:

But what language is that in which a woman seeks help in defending her identity if a man is writing?

The man is reading.

The man explains as he sees. Dr. Abdullah Al-Ghadami?

Is it the first neutral mother tongue that immortalizes the presence and action of the male as it monitors and records the pulse of the female?!; Or the ideological language that was distorted by the masculine verb when writing was discovered directing its paths to its centrality in action and influence until its masculinity became its face and conscience?! Scholars unanimously agree that all the languages of the world are masculine in their entirety, addressing men and women in the masculine form. Readers, researchers, workers, creators, artists and earners; It means in the mind of the recipient without the need to refer to and focus on the male and female readers, researchers, male and female workers...etc.

Our Arabic language is not deviated from the rest of the languages in this regard, whether in its structures or its grammatical rules.... The distinction - for example - between the Arab and the non-Arabic at the level of the language's structure and semantics leads to another distinction between (masculine) and (feminine) in Arabic nouns, As the feminine Arabic name is categorically equal to the foreign name in preventing the mention of both of them ... and in accordance with the rule because the masculine is the origin, the Arabic language insists that the linguistic plural be treated as (the masculine plural). If what is referred to in the formula is a plural of women, provided that there is one man among the plural, and thus cancels the presence of one

man in a group of women, so he refers to them in the form (masculine plural). In proverbs, we have sayings such as:

- He is weak, cowardly, fearful like a girl.
- The woman (So-and-so) succeeded even though she is a woman.
- So and so is the sister of men.

And in the lamentation of the widowed woman if she works as if the work is not worthy of her, and in the focus of poets and writers on the sensual descriptions of the woman, forgetting her intellectual and mental advantages.

In response to this sexual language, Helle Sekius believes that the difference between a woman and a man is a biological and linguistic difference.

That the woman must invent a new feminist writing based on multiple connotations, new puns, and new models of absence, with the aim of liberating the woman's body from the prevailing methods of portrayal, Claiming that this new, different language emanating from the woman's body will create a new identity for her, and will lead to the establishment of a new neutral language, as she believes that both men and women can use the women's writing style, She cites the work of Jean Janet as a distinct example of feminine writing. See: Among her applications of this call is her saying in one of its texts:

We are the early adults, we are the ones

who conquer culture, pollen clogs our beautiful mouths....

We are the palaces of intention, the stairs, the places that the active treads, we are the mirage, we are black and we are beautiful.

If Helen relies on playing with words, metaphors and turbulence in order to break the logic of linguistic similarity that exists today between the language of men and the language of women; Lucy Arrigari points to the rupture that occurs between the creative self and the mother, under the patriarchal system that grants motherhood only the role of the successor's first task. While creativity is always attributed to itself. It believes in the role of the female language in bringing about change; It requires that this language be suggestive with special hints based on puns and Incoherence language that speaks of the first representations of the female's relationship with her mother before she enters the Oedipal stage.

These Western calls to create a feminine text parallel to the central masculine text that dominates human discourse, We find its echo in some of the attempts of contemporary Arab women writers to write a parallel female text; In an effort to create a non-sexist neutral language that organizes our contemporary discourse in order to restore to it its inevitable and required balance, Including the attempt of the literary and researcher Zulekha Abu Rasheya in her book (The Absent Language - Towards a Non-Sexual

Language) She sees that the reformation of such language takes place first: with the child in his home and school, by removing sexuality from children's literature; Children's literature is characterized by:

- 1- A fair proportion of male and female characters.
- 2- A fair distribution of roles between women and men.

This language is also formed in the practical life and the political and social roles of both men and women through the equitable distribution of psychological, emotional and physical characteristics between the sexes, and by ridding the common language of its sexuality in:

1. Vocabulary.
2. Metaphors, Analogy, and metonyms.
3. Proverbs.
4. The rules.
5. When engrossing and generalizing.

If we want to examine the sexuality of the Iraqi feminine novel, in order to discern the degree of its captivity or emancipation from the biased common language constraint, we must evaluate the following steps in the opinion of Zulekha Abu Risha:

1. Quantitative content analysis: comparing the number of male and female characters as they appear in the narrative text.
2. Qualitative content analysis: it includes a statistical comparison of the specifications given to the female and male characters in the

text.

3. Analyzing the prevailing sexuality: for language, which means studying the way words and grammar were used in the novel.

This is what is directed to our attention in the following pages.

Script Thresholds:

1. Title: The narration opens with the title (The Beloveds "Al-Muhboubat"), which is the form of the passive noun in an indication that the subject's action is in a state of permanence and repetition.

2. The opening sentence in the novel is a phrase that Suhaila, the heroine of the novel, always repeated to her son Nader, which is (In airports we are born, and to airports we return), and it is an introductory sentence in it:

- a. Presenting the current and the accusative verb (in airports) over the verb (we born) and the current and the accusative verb (airports) over the verb (we return) in an indication of coverage and importance.
- b. The occurrence of the verbs in the present tense form (we are born - we return) indicates the continuity and continuity of the act of birth and return in the lives of these characters.

The Language of The Rejection Letter:

The Beloveds "Al-Muhboubat": In fact, a novel about the female bonds that make an

impact on the survival of the central character in the Iraqi novel (Suhaila Ahmed) in her Parisian exile; She suffers from a coma caused by a stroke on the morning of the bombing of Iraq by the coalition forces in the first Gulf War.

The first part of the novel consists of twenty short chapters that reveal the confrontation of Nader, the only son of Suhaila, through his mother's friends in the hospital, when everyone gathers during the visiting hours around Suhaila's bed. Although from his point of view it is the only link that links him to this world, so he came to Paris in a hurry, worried and troubled by the (e-mail) he received from her good friend (Caroline).

Sohaila's language in this novel was represented by what you might call (the language of rejection). She paints a picture of her moments of pain and torment at the hands of her husband, the stubborn revolutionary officer; She and other wives of these revolutionary officers; It presents us with a set of scenes that opens it in its stable and possible form for all those pains and insults in a state of rejection and steadfastness in the face of all these torments¹⁶. She refuses to cry alone; But she accepts him while she is in a group of her companions who are exposed to the cruelty and humiliation she is subjected to on a daily basis. She says: addressing her son Nader: "It is enough for us women to say

that we can cry and talk while we are together. These events lead us to remember”

1. As she feels a kind of support and sympathy in this meeting in response to what you are exposed to.
2. She refuses the exaggeration by which this other is called to (the man) by talking about her group of women saying: (No, we did not exaggerate, but we conjecture a lot about what happened to us and them, and what will happen).
3. She refuses to be ignored by the other (the man) for her and her gender (no one treats us as he should) although she sees the treat as a form of treatment.
4. She rejects loneliness and her sense of it, and considers that her meeting with her companions under the umbrella of (Nun al-Nisa) revives hope in her and in them again: “We think that we have no hope, but as soon as we meet together, even if talking about others is motivated by gossip and rumors, we discover Some of us, no, all of us, need help. We are not alone”).
5. She rejects the reality that pressures her with its cultural loads and social beliefs to the extent that she asks to replace the other pole opposed to her in this reality, which is (the man), so that she may get rid of his injustice and cruelty, so we say: to her companion in the homeland (Imagine if we had mustaches like them If we wear the hat

of one of our husbands, if instead of the drivers, we are the ones who drive them to their workplaces), but her offer is met with rejection by them, as they do not respond to laughter as she expected.

6. She rejects her image and her condition. Every physical assault on her is from the husband, and this rejection appears by her attempts to hide this transgression on her body by dyeing her swollen face with colors and makeup, but all of that was not enough to hide from her companions their suspicion of the physical assault she was subjected to earlier. But he doubted, “It would dissipate as soon as I appeared before them standing or sitting, my skin was dyed, my cheeks were blushed as usual with bright red, my big eyes were getting wider and I shaded their eyelids in bluish-gray to hide their swelling”. Despite all that, none of them advised her of a solution.
7. And all of this is that she refuses to call what was happening to her and her companions on a daily basis in the homeland a tragedy: “We were alike when we were talking about a natural matter, these things, call it what you want, but do not say that it is a tragedy”
8. In her refusal, she goes to the extent of mocking what is happening to her and her companions and laughing at everything that is going on, for it is a funny thing for them, as if it happens to others, they see it in a

video tape, so they do not hate those who slander them every time.

9. She also refuses to call what causes a loss of respect or self-humiliation. She tells Nader: "It did not mean a loss of respect for us, as a person loses honor, at least for me", and she considers that this is what distinguishes them from them, for words such as Pride, Dignity, wailing until late at night are meaningless words in Suhaila's dictionary.
10. Her refusal to resent everything that is going on around her; Even then, resentment takes on the meaning of pity for them, and it seems to be a temporary resentment that they quickly hide behind high walls to smile on their faces again.
11. Their interpretation of the criminalization of what happens to them in private rooms out of sight and its interpretation as "merely excessive activity, and out of place, although it is not permissible to brag about it, of, as it considers it "a mistake, not a sin, not course" even a social scandal". On the contrary, she was trying to look at this physical assault from a positive point of view, deluding herself and others, saying: "The beatings gave her permission to sleep because she was so tired, that it sedated me and my condition got worse".
12. It seems that her refusal to admit that the physical abuse she receives from the husband is an exaggerated cruelty and

brutality that prompted her to refuse to announce it in front of others without her feminine system, especially her son Nader, and then servants and drivers, and this is what she believed of course.

Rather her desperate attempts to hide the effects of physical assault on her; On one occasion, she prompted her to wake up like a lunatic, after she fainted and she was falling apart after he hit her so that he would not have to call an ambulance and enter into a question and answer that she feared of its consequences. Her description of what is happening remains that it is mere (clumsy behavior).

13. Her rejection of the effects of physical assault on her and her attempt to change the parameters of this trend is through dancing (I used to dance to reject various things). She sees in her resorting to dancing as a compensation for her strong sense of weakness, as she dances after every physical assault on her by her husband, as an expression of her violence. She tells Nader, "After that, years later, while we were in Paris, I said to Sarah Al-Iraqiya, my roommate and life: (It is possible that the dance The violence of weak peoples", but in the end, she justifies her thorny existence in life in the form of an unstable married life with a brutal and rigid man with a kind of causal relationship between the fatal shot and the hunting rifle, she says to Nader:

“In the future, Nader, call me the name
The fatal bullet and I called it the hunting
rifle”

14. She refuses to say goodbye and feel her
approaching, even in exile, which is well
aware that her first law is permanent
alienation, which names everyone who
makes a single choice in life, and the
evidence is her description of her in the
opening of the novel (in airports we are
born and to airports we return) as
airports are the last choice And the only
one for every expatriate, she says to
Nader, hours before her parting, as they
gather at the dining table: “It is your
turn, Nader, put the forks, spoons and
plates, and do not forget to change the
water of the vase, or else you put it in front
of us as if we are in a farewell party, leave
it away; we still have plenty of time
before we go.” to the airport”.

15. She refuses to have her ever present fear
of everything, and anything similar to the
fear of anyone else but her, even if it is
her son, so she responds to his
description of his fear by saying: “I am
not afraid. I am like arsenic that I put in
my pockets, and it is ready for sucking
and swallowing”.

16. But the most important thing Suhaila
herself struggles with not to succumb to
him and fall into his captivity, is to forget
Baghdad, that she strongly rejects that,

despite everything that happened to her
in it, that she is afraid of herself if she
forgets to say: “I will not forget, Nader,if
you stop.” Then my soul will be able to me,
and it is more terrifying and savage than
the others, I am not able to hang myself,
perhaps this was the fate of your father, I
simply cannot, I cannot commit suicide at
this age, I am not defenseless, Nader, I
am worse off than you think”.

17. She refuses to show her health in front
of her son in order to continue receiving
his sympathy and care.

18. She refuses to be devoured by the
world; She hastened to accuse her of
friendships, defrauding disease and age,
and stealing pleasures from the innermost
self. She says to Caroline, one of her most
prominent friends: "Come on, Caroline,
call Blanche, Narges, Hatem, Asmaa and
Wajd. Today I will rob the World Food
Bank. I am a thief, my dear. The gods
were so miserly with us”.

19. In order to preserve her Iraqi identity
and pass it on to her son, whom she used to
hear and send cylinders to inside Hasan and
Hadiri Abu Aziz, she refuses that her
grandson Leon should not learn the Arabic
mother tongue out of his mother’s motive
and desire, Suena, of Asian origins.

20. Suhaila’s rejection of all the roles she
went through in her life takes a state of
wanting to detach from oneself, existence
and the world in which she lives, especially

when she watches a movie show. She says to Nader, describing her condition: "Two hours are sitting next to a man and a woman whom I do not know until the light fades." Silence and outward your real mother vanishes, and the second wins, which neither you nor I know.....Sober, In this way, she will be freed from her bitter awareness that weighs heavily on you, and that she bears, that awareness that always reminds her of her lost and labyrinthine in this alienation, which she threw herself to her voluntarily, after losing her husband in the war, and the ambiguity of his fate and her constant search for him even while she is in Paris through the Societies of the Cross. Red and humanitarian associations to no avail. She addresses her son while they are away, saying: "I don't know anything, Nader, there is another person inside me who walks and breathes, enters the bathroom, washes and sleeps, but he does not sleep. I chase myself. I want to meet her again, but I can't, I can't stand the idea that I lost her forever, I will stay waiting for her, Nader.", while she stands in all that, swinging between two places, not knowing to which one she belongs, she says to him: "I feel that I am neither right nor wrong, I am neither afraid nor indifferent, and that my first strengths, those that I had in Iraq, went without Back, gone".

Labyrinth Speech Language:

In contrast to the language of rejection with which Suhaila faced everything around her, her existence and being, whether at home or abroad, where exile is stifling her, it was the language of wandering that corrupted the awareness, feelings and feelings of her son, Nader, the inner narrator, observer and participant in the events of this novel. He is the other party to Suhaila's case with life; A she is one of the two Sides of the equation in this novel, with its other side, Suhaila; Each cling to life for the sake of the other and introduces her to him, and each of them remains in this existence for the sake of the other despite their spatial separation imposed on them by alienation, which each paid the price in his own way, a rare pre occupation with his mother in his new life in Canada and leaving him to her in Paris. One of the main causes of stroke, As for Nader, he paid the price for this optional separation - in Suhaila's opinion -,which caused her to wander and always ask about the truth of everything around him, even about the truth of his mother, who knew the world and life with and through her, as she is the umbilical cord that connects him to existence and life, even after he has matured he married and gave birth in a deliberate attempt by him to cut this umbilical cord that connects him to life and knows existence through it. Leave your good glasses aside and let me see you with the defect of short or long sight, for this

is your gift to me, do not recompense me by hiding your eyes from me. I want to be sure, whether it is dry or wet with tears as you bid me Farewell". Nader answers her question by saying: "This is Suhaila, , she asks me for permission to look at her way, and we are separated, and addicted to the game of separation for hundreds of weeks. I can explode in anger and not let her notice. It was complete misery, no expulsion from heaven, the paradise of royal mother hood to which she was attached as the center of the universe, and she ignored it in her cruel way, and we are getting farther away, so I think that heaven does not exist in the first place, my mother:"

Nader continues her questions about the reality of his existence, looking for it in my eyes and his mother's feeling, telling his wife at the moment of farewell: "My mother always said the dead surround me more than the living, why was she saying this, Yasonia, does she remind me of my father or myself ? Am I dead in her eyes because I am here and she is there? Is this the essence of death?"

Here, the internal monologues make a remarkable presence in the novel, as Nader often used them to throw the weight of his questions about the truth of everything around him and everything he went through in his life. Questioning himself about the truth of his relationship with his wife, Suina, of Asian origin, after he had his only son (Leon), he says :“Sonia and I are just two

common people, neither I am in my country nor she, nor were we actually or by intentions patriotic to each other, perhaps they were just hopes And desires, and a kind of courage and fear together, of being a disappointed couple. They hardly drowned in attachment to below the feet, and they did not go to the end of the bounds”, with this inner monologue that Nader converses with himself, at the moment of preparing to travel to Paris to meet his unconscious mother in the hospital, as Caroline told him; Nader reveals to us About his frustration and sense of loss in this marital relationship that did not go to the end of the round as it should have. Now he is thinking of running away; Perhaps his trip to his mother in Paris was a favorable opportunity for this escape, of which Sonya also fears and awaits at any moment, so she remembers him before saying goodbye to him:" Nader, we are alone in Montreal, and the rest is you know, you do not have to leave us here long..."

As for him, even before his mother's illness, he was constantly asking about the reasons for the failure of this relationship :“Mixed marriage, is it the cause of the imbalance ?We speak English at home, and French in company, but Arabic, I speak it to Suhaila when she comes.”

It seems that his ignorance of this company was from the beginning of their relationship together, and he accompanied him even when they were heading to the

marriage bond. He says to himself: “The opportunity for escape was more than the connection, and perhaps the fight and anger that we bury in our hearts is better than dialogue, little by little and over the days and years. My ignorance of it increases. It is possible that she feels the same thing, and here we are going now, performing the ceremonies required for marriage, i.e .the marriage of pressure and intimidation, as for abandonment and abandonment, they will attend, why the hurry?!”

But all these questions, which burn in Nader's soul and do not disclose them to any one, are answered by Sonyaat the moment of farewell by saying: "May God protect you, you will return to us in safety". Although he explained to her the duties that she would undertake in his absence regarding the statements of accounts and debts owed on the house, car and furniture, recommending that she go to the lawyer in all this as if he was depositing them for the last time. Nader Continues to question the reality of his relationship with his wife, whom he sees as a mirror whose other face reflects the reality of his personality and the change that occurred to her in exile after marriage. This love. What happened next ? It is difficult for me to know the reasons for that change.

Nader continues in his internal monologues that he uses to rummage about the past and its events, showing sits deep effects in himself, and this time he depicts

for us the nature of his relationship with his father, and the relationship of this revolutionary father to both of them - he and his mother – here calls while he is in the hospital in front of his unconscious mother's bed; The nature of this tense relationship with that arrogant parent ,to the extent that it prevented him and prevented him from simply asking about side or accidental matters, because he was afraid tha tthis question would turn him in to a permanent rupture with this parent; He says to himself: "I am preparing myself to start the story, but I do not dare, I am afraid if I start not knowing where it will end, we will separate, perhaps forever? I was preparing myself for his separation, he could have separated us, Suhaila and I for days and nights, and when he comes we cannot meet him, so we separate again." . I have no hope of having a real father come and open the door for me and talk to me quietly of a few things, simple, ordinary, unrevolutionary”.

And he returns to addressing Suhaila through an internal monologue at this very moment while she is lying in front of him on the bed: "Mom, you are heartless, talk to me a little. I tried to get close to you, I always tried, but you didn't make it easy for me. Why, Suhaila, why? And here I am insulting you again”.

In Nader's serious quest to find out the truth about his mother, he begins to read her memoirs, which she left in her apartment in

Paris, in the reasons that at the end of her return from the hospital to the apartment of his mother, but despite everything he read from her diaries in Paris and the nature of her relationship with this world of exile. Trees, boredom, people, and what she recalled from her painful past in the homeland, rare in this paper, was unable to know the truth of this woman who is first and last his mother, as the official paper proves and denies the daily reality. She wants to mislead me so that I don't doubt her, she is like this so that I don't find her, neither in this world, nor in papers, nor even in the Hereafter. Are they stories, just stories that you tell and you will not know the consequences of that for me if I look at them one day? How many lies will you make up? How many slips will you pronounce?"

He remembers while he is in Narges' car on their way to her house after a long day he spent with his mother in the hospital, the incident of smashing his last guitar. By ending his relationship with his guitar, which he considered a part of, he bid him farewell to his feelings, n opportunities, and sorrows... When he went to the garage in his home in Canada one day to find his guitar there, he wondered to himself who put it there, her or me? When he could not stand his dusty appearance, he pleaded with him to beat him until a string was cut off in a dramatic scene in which he recalled scenes of his father beating his mother, and at this point Nader

returned to the questioning language with which he printed his speech throughout the novel, and asked himself again through an internal monologue: "And I kept repeating to myself: I'm the opposite of my father, was I really like that?" His presence in the garage and his breaking his guitar was a dividing event in his life between the two realities of the past/present, there(home)/here(exile), as he believed that by breaking this act, he put a dividing line between the two worlds. But it was clear, as soon as he wondered again while he was still in this dark garage, he said to himself: "How could I change to this extent?! I felt that I had been stolen, robbed, my first simple nature was robbed from me while I was in that dark garage, I felt for the first time Since we left Baghdad, that I have not returned here nor can I return there".

CONCLUSION

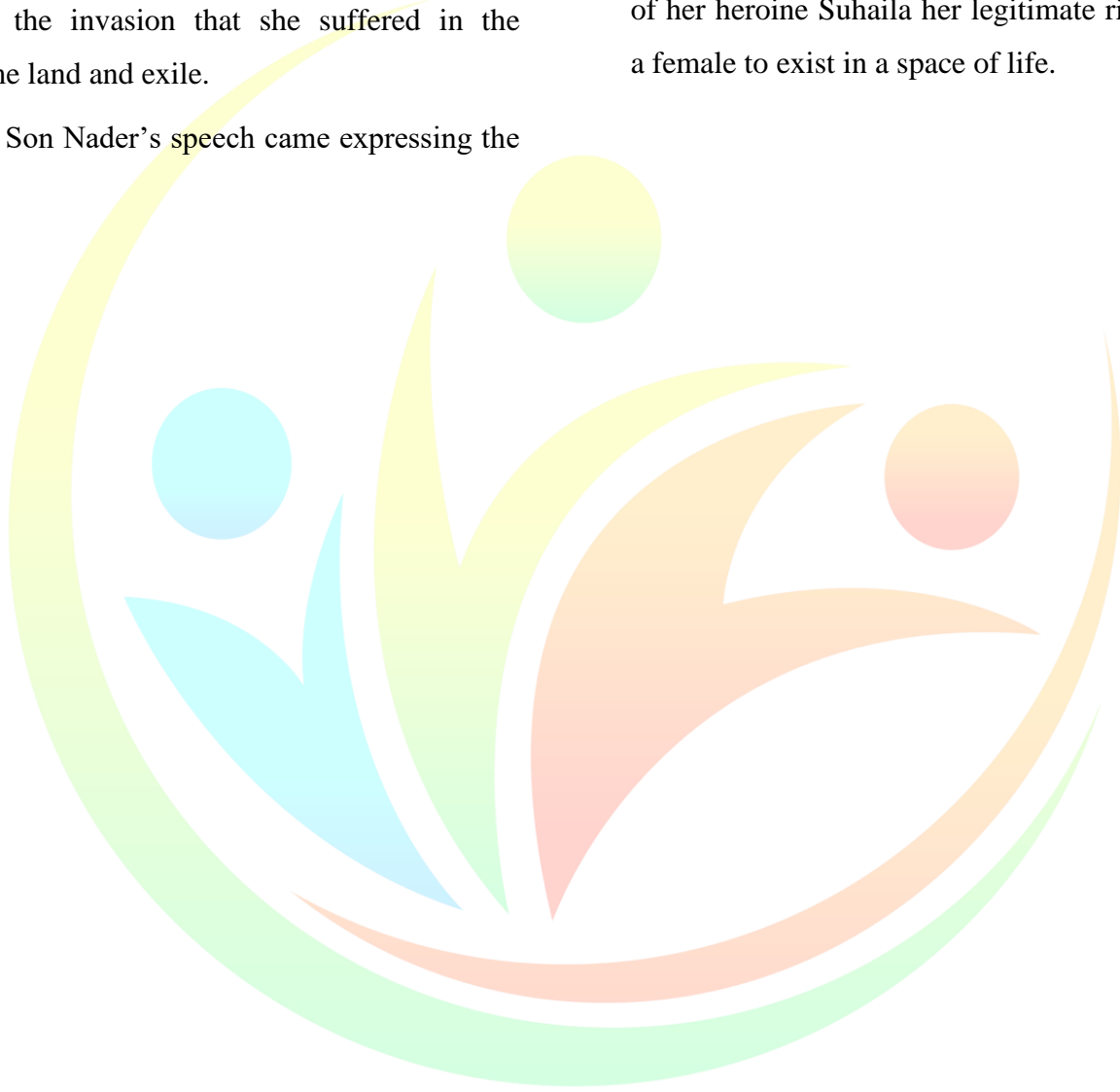
The quantitative analysis of the novel's content revealed that the number of female characters exceeded the number of male characters in it. The qualitative analysis of the narrative content showed the overwhelming desire for rejection that always swept the heroine Suhaila, whether in the homeland or in exile, while the man in this novel always remained captive to his fear of the other, and his attempt to hide this fear by domination and oppression at times- as her husband did in the homeland and by submissiveness and weakness and surrender

to all the pressures around him, as her son Nader did in exile.

It was natural after this that this novel was based on two discourses of the two prominent poles in it. Suhaila's speech came as a discourse rejecting the reality of tyranny and the invasion that she suffered in the home land and exile.

Son Nader's speech came expressing the

reality of wandering and alienation that he lived in at home and in exile as well...so that the novel (The Beloveds "Al-Muhboubat") by: (Aliyah Mamdouh) was a novel that truly represented the concepts of sexuality when she defended through the feminine awareness of her heroine Suhaila her legitimate right as a female to exist in a space of life.



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