



The manifestations of the contemporary feminist critical discourse in the reality of the Iraqi criticism

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Abstract

An analysis of women's creative practices can highlight a variety of challenges and opportunities that women face in the process of critical creativity. Women work as equals with men in areas of critical creativity, but still face some social and cultural obstacles that affect their mental outlook in the process. There are some proposals for an analytical approach to the mental manifestations of women in the creative critical process include: Analyzing the manifestations of gender: Critical analysis can look at how the critical creative practices of men and women are similar and different, and how cultural and social factors influence this. Expression Analysis: Critical analysis can address the methods and techniques women use to express themselves in the creative critical process, and how these methods are used to express women's experiences and the social situations they face. Barrier Analysis: Critical analysis can address the barriers that women face in the process of critical creativity, such as social and cultural barriers, which include cultural restrictions, biases, and gender discrimination. Analysis of successes: Critical analysis can address the successes achieved by women in the field of critical creativity, and how they were able to overcome the obstacles and challenges they face.

Keywords: feminism, feminine, woman, manifestations, identity

Introduction

Women's criticism is a term that works on realizing the specificity of women's situation and their eloquence in difference from the opposite sex and the extent to which they develop the practice of feminist criticism and writing.

As this term (feminist) was used to flatten and exclude the mind of critical women, writers and creators alike. And who is considered to have moved away and not rise in his artistic characteristics compared to that man and what he writes and produces from the intellectual creative achievement. From here, this term formed the opposite effects for creative critics, including women and writers, in storming the space of critical and authorial creativity, which for several centuries was limited to men in assessing the thinking mind, in evaluating creative critical studies on the artistic level of women.

The female critics realized through the specificity of their social form and their status as women in the development of the women's critical movement and enriching it with expressive, analytical and interpretive mental ideas that have a different horizon and form with aesthetic, analytical and semantic horizons through critical studies that have a sense and a philosophical and analytical dimension within the cultural and artistic circles.

Therefore, the research deals here with an important issue, which is (the critical woman), which is considered a sensitive issue that has its cultural, social and intellectual dimensions in the way of dealing with the issues of society and Think of a cultural inheritor within the space of her gender and the other gender to find out how this female mind deals with these issues and how different they are from her male counterpart.

Within this study, we identified and selected models for the most important female critics who were creative and had a presence and stability within the critical arena, despite the difficulty of those critical women's studies that sought to

decipher the literary and theatrical artistic work. However, I have dug and researched to establish this study, and this is what gives the study a different aspect by leading such a title. New, not excavated previously, and if excavated for it, it is a shy excavation. The study had dealt with the names of contemporary female critics to reveal through them the mental manifestations of those critics and the extent of the form of the critical approach, and how to think about dismantling the artistic and literary achievement through research and investigation with a critical mentality that has a female creative presence.

In this research, we have relied on the feminist literary critical approach, which is concerned with the precise and airtight analysis of deciphering the texts and the artistic achievement from a female point of view, relying on the propositions of (Jacques Derrida) through his theoretical legacy of skepticism and deferral of the controversial relationship between the duality of presence and absence, or the so-called duality of meaning. The achieved and the deferred meaning, which feminist criticism tackled by analyzing and interpreting literary works and re-reading them again, within a new critical, cultural and aesthetic vision with a feminine mentality that contradicts the masculine cultural-critical context to prove the presence of women within the arena of critical space.

What is known as feminist criticism that emerged during the twentieth century has shed light on women's creativity by revealing to us the importance of women as writers and what is written about them as thought and awareness of their own identity and privacy in society far from their bodies or that they are subordinate to the male and his dominant sovereignty, with the emergence of ideas he advocated. Many thinkers and researchers are against this patriarchal domination, calling for the liberation of this Thought and the slavery that obligated women for a long time. The establishment of a feminist movement during the twentieth

century in Europe and America demanding a number of demands, most notably equality and non-marginalization through holding scientific conferences and various discourses for women and men alike. This criticism in which deconstruction appeared and was accompanied by an introduction to this criticism fertile climate for all poles of feminist criticism through deconstructing the mental focus that was manifested through the dichotomies of the body / margin, the man / woman, the ego / the other, and the adoption of Derrida's sayings in writing and difference through re-reading of literature and from Through also the woman's eye and her thought to reveal its harmony with the patriarchal thought or the difference from it with the emergence of pioneers of the feminist movement such as: Virginia Woolf, Simone de Beauvoir, and Richard Rorty. By deepening the theory of focusing on the world of women socially, physically, psychologically, and culturally. Which took women out of society's view of her body only, reducing her to it, looking at her femininity with the awareness of her thinking and writing, criticizing female problems in masculine society, and highlighting the identity of feminist literature, which was characterized by an aesthetic specificity achieved through the personality of the woman who is a critic parallel and different from the personality of the man. The research had goals that were pursued and identified, as follows:

- Identifying the approach of feminist criticism and what he wants to reach within society
- Clarification of identity and difference in writing.
- Identifying the issue of the critical woman, this sensitive

issue and her important and dangerous role as a critic in which she expresses the concerns and issues of her society and gender.

Term problematic

Feminism, feminine, woman

Whether we look at this criticism as a movement, theory, or philosophy, no opponent or supporter can deny its influence on the world, which called, remarkably, for attempts to define what it is that corresponds to the analytical and linguistic dimension of the term for all the currents known as the movement. Between Feminism, feminine, woman. If we took some definitions of these terms, we would have approached and revealed the extent of the difference between these designations. Feminists, for example, as Sherine Abul-Naga says: "In general, it means restoring the intellectual and actual balance of power relations between men and women. Feminism is an intellectual orientation that has nothing to do with the biological, so a distinction must always be made between a feminist (i.e. an intellectual and cognitive vessel) and a feminist (i.e. a biological gender)¹." Thus, she investigates and tries to reach what she drew and planned by removing the ambiguity of her body and her stereotypical image within a societal culture, as well as within her representation in literature and art, whether in what she writes or what a man writes. It is a goal that it aspires to in order to liberate it from what has been attached to it from a negative patriarchal culture fraught with dependence and its attribution to the man as a follower, and making it another gender. "These multiple feminist movements converged on agendas to combat gender-based oppression, work towards gender equality, and increasingly

sexual liberation today"². So it is the need for self-empowerment and the realization of identity in order to achieve the extension of the presence of women's criticism outside the racial differences that distinguish men from women.

Feminist criticism means "the voice of women that who remained has been suppressed within the literary establishment for a long time, and it is a voice that relies on women's aesthetic experience in discussing women's issues in literature.

"As for the term "feminist criticism", it is a term used by "Ellen Showalter" in her important article "Feminist Criticism in the Open 1978" to describe critical works that study women's writings. With the aim of tracking the literary traditions of women specifically," Showalter goes on to say that feminist criticism began with readings that revisit the set of approved classic literary texts, and calls this process the name "feminist reading."¹ Women's criticism tries to reveal women's specificities from through critical creations, whether feminist or masculine. As for female criticism, it focuses on the totality of women, its purpose is to highlight the feminine characteristics of feminist writing, or it is "criticism based on female consciousness, and its writer may be a man or a woman"². So it is a project that consolidates feminism and is productive literature. For meaning as gender, heritage, and society, it thus becomes the decisive tool to respond to the rigor of structuralism, and that feminism's penetration of it with new horizons is tantamount to a creative intellectual transformation of the wish of society and its gender.

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Women's mental manifestations of the creative monetary process

The creative process is an ability to move what is prevalent and transform it into what is different in a moving, unstable and unstable manner that is characterized by a continuous process because of the objections, jurisprudences and multiple points of view raised by criticism and the interpretations and references of superficial and deep connotations and references, according to society, heritage, culture and civilization. And that the feminist critical mental problematic moves within a marginal rule in front of Centering pivoting for the man and for the creative monetary output he produces. And within this concentration and marginalization is the problematic of a society that moves it within the axes of acceptance and rejection, rapprochement and distance, fairness, and avoidance., fairness, avoidance, rejects and denies its mind, its uniqueness, and its difference, within a struggle centered between the two poles of postponement and skepticism in which functions "impose an infinite deferral of presence, and thought is based on and complements the sound, the element of deferment, and insists on the presence of the word. Self-spoken"³. The position of contradiction, duplication and contradiction with the logic of equal conditions and turns a blind eye to the granting of rights. From here, the woman had to prove herself and crystallize her vision and her critical taste to reveal and express the ideas, interpretations and indications that she is experiencing that she can refer to portables with different dimensions of what the opposite sex sees and thinks. Possessed by women, it is the "language through which women give to their writings the meaning of choosing freedom and enduring the oppression of the two authorities, the patriarchal, masculine authority that women see only faint reflections of their impotence, and another disciplined authority that observes with kindness, sincerity, and severity of missteps and mistakes, to establish around it a monetary entity"¹ because this field It gives her the ability to narrate minute details that only her gender can see or feel, details pertaining precisely to the joints of life in all its details and dimensions in the artistic and mental expressive tool

through which it is possible to monitor all that surrounds reality in terms of imbalances, positives, and treatments that are expressed in an academic and cognitive in a form.

Women's criticism is one of the important means through which it is possible to interpret and analyze the structure of society in all its details and concerns. About he within a conscious mental reading and with a different view from what the opposite sex sees, as she (woman) is the important element in society, as she is a reflection of the manifestations of society's culture and its intellectual, political and economic conditions.

Women's entry into the world of criticism in its infancy shy and confused as a result of women's fears, to prevent them from the minute details that permeate their thoughts that might confront the thought of the man from whom they were absent. Society is the first to shackle women with the harshest and most difficult types of restrictions, especially by ruling them with limited thoughts and superficial views that do not penetrate the depths of artistic or literary achievement. But by entering and challenging it, it gave her the opportunity to actually be present in the various aspects of criticism, which was the preserve of men. Virginia Woolf had a position on this by saying, "The silence agreements that the oppressed made with their masters in order to ensure survival."² From here, feminist critical voices began to rise to compete and prove the existence of her thought and awareness in interpreting What she was unable to do for long periods of time, so the presence dialogues with the absence because the reality of the woman being alienated at all levels, whose grip was firmly ruled by the man, gave birth to her the power to penetrate. So it was necessary to work on the critical woman, as she must have culture and abundant experience, The transformation of criticism within the aspects of creative work had a taste and another form. The feminist critical voice began to take its place within the arena of criticism, with the intervention of women in that criticism, which remarkably opened up about themselves, their orientation, what they wanted to express, and highlighting their mental ability and what their mind possesses of creative critical ability.

From here, had become the critical woman has her personality and self, which is represented by her awareness of what she says and puts forth in terms of opinions, interpretations, and interpretations, far from being a beautiful body, but rather manifestations of body, spirit, mind, and awareness, through the voice of her feminine gender, which addresses, speaks, and expresses his opinion within the boundaries of her gender and the opposite sex, "The voice of The female sex is the one who speaks. In terms of writing, it is not a subject that tends to its individuality, but rather a subject that tends to its gender and its human kind... to make its nightmare a language"¹ in which it expresses what goes within the circle of its thought. So this voice of hers is what is concealed and hidden within her expressive pattern within her realistic heritage, which is her window through which she reveals her own creative manifestations, that voice through which she can assert her existence and create her own critical pattern to be her starting point, her liberation, and her approval of what is muscut about him.

Women appeared to us with critical names appeared to us with their style within the manifestations of the critical arena, with the emergence of the writings of the pioneering feminist she (Simon de Beauvoir) in France. The feminist

issue took another path through her important and influential writings, which became a kind of feminist push by changing and moving the prevailing images and ideas about women and creating a different one for her, her new impact within the societal structure that prevailed and prevailed within the mythical nature of femininity and masculinity.

As women began to follow the methods of simulating their production and developing their awareness through the struggle to prove their identity with the opposite sex. The critic, "Simone de Beauvoir" spoke about this dominance when she acknowledged in her study that the man is the positive origin, while the woman is the negative other that comes later, and this critic presented a criticism of Western thought in his view that the biological difference It is the genders that imposed this inevitability, while this inevitability was brought about by culture and its ideological program².

In her book (*The Second Sex or the Other Sex*) published in the fifties of the last century, which clarified the form of the Dialectical relationship between a man and a woman... With this, the writer revealed to us the man's view of the woman and the differences in the view of the female, which also revealed the reason for the difference between the sexes by the man's gaze at her. From here, women were considered in a dangerous situation, as this view was interpreted as possession, subservience, and control that extended for decades under the authority of the so-called (patriarchal authority), which society forcibly imposed on women.

The dialectical relationship prevailing between them is the relationship of an essential, essential male gender that represents the real and essential human race, while the woman represents the marginal sex, which is called the other sex, which is represented by the blind dependence that makes the man the dominant and controlling woman's freedom. That is why (Simon de Beauvoir) sought to show the manifestations of the woman's for itself, "the man sees in the freedom of women a danger that threatens his manhood."¹ From here, the feminist movement was very important to defend the freedom of women and to prove their existence and their role as thinking and important human being in all fields of society to acknowledge that they are no less important than men in building their society. Simone de Beauvoir struggled to break the barrier of fear that had been built for women for decades, as she wanted to restore her dignity and break all the restrictions that impede her path as a woman and a human being. She received what was given to her "². That is why she was striving for the woman's voice to be heard and resonated, and its importance is no less important than the voice of the man, whose voice has dominated all arenas for decades, including the critical one. The Literary Heritage Series", so the critical voice of women had an influential dimension in the life of the knowledge, literary and scientific arena.

Miserable conditions and concerns of women have been equalized between women in the West and Arab women. There were names whose light shone among the Arab literary and theatrical critical circles, including the Egyptian critic (Nihad Saliha), who was searching and investigating the manifestations of her open critical awareness between theater, enlightenment, literature, and very importantly, women's (feminine) issues, whose concern was to communicate the Arab feminist critical voice to world theater circles. Her critical lice had the great selling between an author, critical study, and theatrical research. It contributed remarkably to the crystallization of theatrical

artistic creativity methods, as it penetrated the man's tribal concerns and assumptions that dominated the critical arena. The categories of criticism themselves are quotes are completely male-biased, as the feminist researcher Eileen Showalter"¹ goes to. If we review her book (*Contemporary Theatrical Currents*), we will find its influence and its clear impact on the writings and performances of Arab theater. Through it, theatrical currents discussed their chronological succession, their tracking, their overlap and their synchronization. As for Her book (*Theater across Borders*) was a clear manifestation of her style in communicating the message of the Egyptian theater to various aspects of the world and making it a link between East and West.

As for her critical manifestations in the field of feminist criticism, she had the biggest selling and manifested in her book (*Women between Art, Love and Marriage*), which In it, she focused on the woman working in the field of theater and the patriarchal society's view of her, this view that remained imprisoned in a culture inherited for several generations, so the manifestations of this study were to be through the personal experience of the critic herself being (female), this study appears from a purely feminist perspective within a social context A harsh view of the female within a patriarchal and authoritarian cultural heritage, so that the study reveals to us the situation of the female who is culturally marginalized for biological reasons, these reasons affected the cultural and intellectual character of women.

It was critic (Nihad Saliha) belonged to what is called (gender criticism), that is, criticism that is concerned with the production of women exclusively, by presenting her concerns and mothers in various forms and methods, such as memoirs, poetry, letters, novels, and other methods and means through which she can communicate her voice. It is distinguished by the shape and type of the literary topic and the material it carries that excites and encourages the Arab woman, being a female who does not concede, being a female voice that has its own style, whether this is in a written or spoken form, in addition to the characteristics of her mind and awareness and the imaginary and productive imagination she possesses within an elaborate language and rhetorical style. What appears clearly in the folds of her book (a reading in the memoirs of Fatima Sirri, and other studies). In which she discusses the historical and literary form of women within her feminine heritage, so that at the end of her book she reveals her own experience as a woman who possesses the feeling, awareness, and mind that men possess, and this is what the critic Nihad Saliha was looking for in order to communicate it to the world in all parts of the earth. Women have not been spared from the look of marginalization and the consequences of freedom of expression that have shackled and excluded them from the map of culture and creativity in Iraq, because they still occupy the second rank within their society, but despite all this, Several names shone on the Iraqi monetary scene, and the critic was Dr. (Bushra Musa Saleh). The academy strives within a critical process of reading texts Literary and critical in the light of cultural contexts and within the coordinating implied, "reading the "writings" of poetry, novels, and criticism in different readings, whether to elicit features of masculine domination, or to champion feminist phenomena in those writings, until they reached - some of them - to a report that literary works have historically denied the full humanity of women¹, Bushra Musa tried to penetrate the depths of the texts through elusiveness and deceitfulness that cannot be imagined through the nature of the cultural

structures of society, and within the visions presented by the critic through deep readings and critical intellectual, cultural and human diversity of several texts and different studies. A modernist critical project, "The importance of cultural criticism is evident in its being a branch of textual criticism, and therefore it is one of the sciences of language and linguistics concerned with the criticism of implicit systems, which are implied by cultural discourse in all its manifestations, patterns and

Formulas, and what is informal and non-institutional and what is like that either way"². Critic Bushra Musa Salih took it upon herself to reject the monolithic vision of the literary accomplish, as she does not agree in classifying the writings within a specific biological framework in what was circulated regarding feminist theory, so that the reaction of the critic in many of her writings and press interviews was her denial and refusal to divide the criticism into masculine and feminist. There are no dichotomies in which criticism is divided and one gender is marginalized from another. She believes and affirms that God created man and perfected him intellect and form. From here, she described criticism as criticism in which both men and women participate without discrimination between one gender and another by saying, "Yes, there are sacred areas." The woman did not approach her with her soft feet, and the reason for this is nothing more than, for me, nothing but the myth of distributing roles into masculine and feminine, Under the prevailing custom is nothing but..."³.

The critic had a variety of different readings in proposing a modernist stylistic method through which she adopted an Iraqi modernist critical project. And since it pursues what is called criticism of criticism, therefore we see that Bushra Musa Salih has adopted a different line for herself that is characterized by freedom of critical reading, because this method does not have a specific method or basis for adopting critical opinions and ideas according to certain elements of it. Therefore, the critic has emerged remarkably with her readings of cognitive deconstruction in a literal critical manner of the components of the critical text in the employment of concepts and terminology within the mechanism of revealing the method used in the critical reading of the text through the method of description and analysis. In her book (*The Boytaqa of Culture towards a Poetic Theory of Cultural Criticism*), Which included between folds the critical vision of cultural criticism, and what it dealt with in one of the chapters of the book of critical manifestations dealing with the tribal spirit that prevails in the controlling self as an Arab personality long decades.

Conclusion

The study attempted to reveal the features of women's criticism through the development of women's social status within the transformation that prevailed in the course of their privacy, as they are human beings, and men do not differ from them and are not distinguished from them by anything. The study reached a number of important positions that the study stood on mainly and effectively, including the following.

1. A woman is a being with her own path, thinking, and awareness of critical viewpoints pertaining to society.
2. With the development of societies, female critics began to take their role by raising their critical voice and their role as a creative woman and a female who has her

presence as a housewife. Despite this effective role, she remained within the circle of restrictions and barriers that were imposed on her and besieged her for the time being.

3. The image of the woman remained as a marginal person and made her feel alienated as an educated woman with her social role within a development that gives her few opportunities to prove that she is an integrated entity with one nail with the man.
4. Women's critical discourses were manifested by a deep desire for continuous engagement with their society.
5. The critical woman penetrated the social fabric and systems, exposing the unspoken, and confronting the other by refusing to be a marginalized being under the ideological masculine power that dominated her for decades.
6. The critical woman has proven her worth within the critical arena and her ability to make a difference from men's critical propositions and others.
7. Through our approach to three female critics, we find that women's criticism is a strong indicator of her presence and creativity through a sober discourse that is based on insisting on breaking the man's virility and sanctifying him as an important central critical voice.

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