

The Concept of Gender –Inequality in Sahar Khalifa's Muzakarāt Imra'ah Gher Waqai'a: Feminist Critical Discourse Analysis

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ABSTRACT

Sahar Khalifa is well-known for being the first feminist Palestinian writer, and for her sensitive, economical and simple style in introducing women, especially the oppressed wife who suffers to keep on her home and accepts the false convention and tradition. The study aims to analyze the used language to represent the concept of gender inequality linguistically. Moreover, the focus will be on the problems of feminist women in their society in the light of Sahar Khalifa's "Muzakarāt Imra'ah Gher Waqai'a". The researcher employs the Feminist critical discourse analysis as a tool to analyze the linguistic features of the language used by the protagonist (Afaf), who is the only narrator in the novel. Therefore, the researcher will rely on Fairclough 's theory of discourse. The study aims to identify the narrative and feminist discursive strategies by focusing on the concept of gender inequality as represented by both lexical and syntactic choice of this discourse and the ideological and social implications. Consequently, this study is considered as the first study of its kind to focus on analyzing the used language by Khalifa linguistically in the light of the feminist CDA techniques such as lexicalization, figurative speech, colloquialism, personifications, and finally symbolism. The results show that Sahar Khalifa succeeded in utilizing her feminist discourse linguistically to introduce the problems that Palestinian women encounter without finding a solution and surrendering to reality.

1- INTRODUCTION

Women have an iconic image related to liberation in which they are the nucleus and the foundation of society. The novelists, especially the female- novelists highlight the women's rights to live freely to achieve freedom and happiness for themselves and others. Women were portrayed as the base of their society, on the other hand, without her righteousness, society will be destroyed. The Palestinian female novelists such as Sahar Khalifa, Layan Bader, Layla Alatrash ...etc have provided the readers with prominent contributions in this field. Most of them focus on many essential issues connected with the criticism of the social injustices in comparison with the men. They invite women to rebel against the masculine society. Not only do the female novelists motivate women to struggle strongly to eliminate the traditional social constraints against women but also, they should play a major role in resisting the occupation as well. Sahar Khalifeh who is a woman novelist of the twentieth

century has written a novel after novel, depicting the life of Palestinian women either socially or politically. The artistic development of the image of women in Sahar Khalifa's novels, especially her "Muthakarāt Imra'a Gher Waqai'a " shows that the novelist is seeking to represent the woman as a free human being who makes a great contribution to build the nation on an equal footing with the man. Her novels trace the women's role through the Palestinian 's struggle over the past three decades. Consequently, Sahar Khalifa is one of the most famous female Palestinian novelists who plays an effective role in supporting the issue of women. Both of her childhood and marital life, which lasted for more than 13 years, played a major role in her performance as a feminist pro-woman. Since her first novel, "لم نعد جوارى لكم" Sahar Khalifa has succeeded in attracting the attention of readers and critics and consolidating her presence in the literary arena. With the publication of her novel " Cactus" الصبار (1976) and "Sunflower" عباد الشمس (1980), She

has focused on portraying the catastrophic situation and the sufferings of the Palestinian man under the Israeli occupation in the West Bank and Gaza Strip since June 1967. In her novels, Khalifa focuses on delineating the daily life of the Palestinian society, its complexities and intricacies, mainly regarding the status of women and their relation to men in addition to supporting the men to face the Israeli occupation till she became convinced that the liberation of the homeland begins with the liberation of women from injustice and submission. Sahar Khalifa has focused on two of the most common narrative aspects in her novels until it became difficult to break through the struggle against the strange occupier and the struggle against the injustice of man and society to women. (Al-Qasim, 2005) In the same context, he continued to describe her life and to what extent it has been affected by the Palestinian values:

Sahar Khalifa has suffered what the Palestinian man suffered under the occupation; hence she was looking at the resistance as a tool that might build up the Palestinian society and help come up with new people whose struggles to place women in one place with men (Al-Qasim, 2005, p. 48).

Therefore, Khalifa has focused on describing the structure of the Palestinians with the precise details of what is attached to the Arab women and how the society persecuted them. Furthermore, she has focused on the women's struggle to obtain their legitimate rights to live a decent life without associating them with false statements such as women and body. Khalifa tackled the issue of women and linked it to the liberation of Palestine. The two struggles met; the struggle of women within the structure of society to change masculine thought, and the struggle of the Palestinian man to obtain his legitimate rights (Abu-ElOmreen, 2018).

With more delving into her novels, the researcher contends that she believes in one important point that the liberation of the homeland without liberating the minds of individuals from the authoritarian ideas is deficient. Freeing individuals intellectually and respecting women's rights is the first way to liberate the homeland. She has worked hard in several novels to highlight the role of women in supporting men socially, politically and economically, especially in her first novels, cactus *الصبار* and sunflower. *عباد الشمس*. (Al-Qasim, 2005) claimed that "On contrary to what she believed, injustice and persecution toward women increased, Sahar was disappointed when the women offered both of men and the society many sacrifices but they were stuck to outdated customs and traditions ,". In her novel, "Muthakarat Imra'a Gher Waqei'a ",

Sahar Khalifa reflects the extent of the continuing injustices towards women despite sharing with men in all aspects of life. In contrast to her previous novels which strengthened the status of women and their role in resisting the occupation.

Abu-Elomreen (2018) argued that "Muthakarat Imra'a Gher Waqei'a" is one of the most famous novels of Sahar Khalifa, which sheds light on the status of women in the Palestinian society." This novel shows the extent of women's suffering within a masculine society as a way to address the issue of oppressed women. She relied on the feminist discourse in addressing the reader in which the voice of the protagonist is the only voice in the novel.

3. THE AIM OF THE STUDY

The researcher intends to

A- identify, describe and analyze syntactic and stylistic features of Arabic feminist discourse of Sahar Khalifa in the sampled texts.

B- identify the narrative discourse by focusing on introducing the self as represented stylistically through the interior monologue.

C- identify ideological and social implications by describing the concept of power as represented lexically and syntactically.

Thus, the study considers the description of specific linguistic and stylistic features, representing a wide range of lexical, syntactic, figurative and social aspects.

4. RESEARCH QUESTIONS

The researcher intends to answer the following questions to prove her point of views:

1-To what extent does Khalifa succeed in employing the feminist discourse to portray the concept of gender inequality?

2- How does Khalifa introduce the image of women (wife & daughter) in Palestine in a novel?

3-To what extent does Khalifa represent her life and a masculine society?

5. THE PREVIOUS STUDIES

The present study is considered as the first one of its kind tackling Sahar Khalifa's novel through a linguistic study by applying the feminist critical discourse analysis techniques which examine the way how a patriarchal society deals unequally with women through Sahar Khalifa's novel " Muthakarat Imra'ah Gher Waqei'a (1986)". There is no available work of

feminist discourse analysis on this novel by surfing all the database online. However, we have many different types of research in other fields such as identity and the concept of home, but we do not have even a single study of Sahar Khalifa's novel through feminist critical discourse analysis, so we are missing feminist CDA analysis for this novel. We have a study entitled, "The Multiple Resistance Strategies for, Survival under Israeli Occupation in the Novels of Sahar Khalifeh" issued by Khazar University Press, vol. 21 No.4 (2018). In this article, the researchers sheds the light on some concepts in Khalifa's novels such as resistance and its effects on the Palestinian literature.

Furthermore, they focus on investigating the impact of occupation on Sahar Khalifa's novels and how she portrays the image of women under occupation. The researcher tackled the ideology of self-sacrifice in martyrdom. Another study conducted by Breanne White entitled, *Gender and Resistance in the Israeli-Palestinian Conflict: The Woman's Voice in the Literary Works of Sahar Khalifa and David Grossman*, Master of Arts, The Ohio State University, 2013, Near Eastern Languages and Cultures. As a result of lacking feminist critical discourse analysis in research, the researcher tries through a linguistic scope to analyze the used language by Khalifa as an attempt to criticize the outdated conventions towards women despite their roles in society. Focusing on feminist discourse analysis as an approach to analyze the language that is used in novels or other literary works. In the study "Feminist critical discourse analysis and children's fantasy fiction – modelling a new approach" that was conducted by Sanna Lehtonen (2007) who considered the possibility of applying feminist critical discourse analysis (CDA) to examine gender in children's fantasy fiction. On the other hand, Michelle M. Lazar (2007) in her article "Feminist Critical Discourse Analysis: Articulating a Feminist Discourse Praxis" investigated the feminist critical discourse analysis' at the nexus of critical discourse analysis and feminist studies, with the aim of advancing rich and nuanced analyses of the complex workings of power and ideology in discourse in sustaining hierarchically gendered social orders. A recent study that was published titled "Critical Discourse Analysis on Ideology of Feminism in Nawal A-Sadawi's 'Muzakkirat Thobibah'", both the researchers Karlina Helmanita and Zainal Rafli (2018) aim at carrying out a critical discourse analysis on the ideology of feminism in the novel *Mudzakkirāt Thobībah* by Nawāl Al-Sa'adāwī, through linguistic features in the symbol.

6. METHODOLOGY

6.1 Feminist Critical Discourse Analysis

In respect to the study for the topic, the researcher employed the feminist critical discourse analysis to analyze the used language in the target novel. The word "discourse" comes from the Latin word "discursus" which means conversation, or speech. However, modern science gives discourse rather broad meanings. Discourse includes a wide area of human life but here, the term "discourse" is explained in the context of Linguistics especially applied Linguistics. Two groups of the Linguists are denoting the discourse. One group says "Texts" only while the other "Speech".

Such Two broad categories have been described by Fairclough (1992) who claimed that "Discourse is an abstract noun that emphasize on large units such as paragraphs, utterances, whole texts or genre in addition to its being a countable noun presenting a practice which is signifying the word. According to (1990) novels, short conversations, or groans might be characterized by social content, purpose, a source, and a goal named "discourse" Both Hodge and Kress. (1988) revealed the difference between message, text and discourse. "A message is the smallest semiotic form, which serves a social content, purpose, a source and a but the largest units are Text and Discourse. The difference between the texts and discourses is in the structure of message while they changed by the material realization of systems of signs. (Hodge & Kress, 1988). Feminist Critical Discourse analysis (FCDA) is an analytical research technique which examines the way social power abuses or dominates focusing on issues related to women. In Critical Discourse Analysis, the word critical is self-explanatory which discourses the hidden ideology and social power. It is a set of Linguistic procedures applied to a text to uncover the hidden cultural and ideological meanings. The aim of using the feminist critical discourse analysis' (feminist critical discourse studies) is to understand the complex workings of power and ideology in discourse in sustaining gendered social arrangements hierarchically (Lazar M., 2007). Naturally, a feminist CDA perspective is interdisciplinary, therefore, it suggests the use of language and discourse studies for the investigation of feminist issues in gender and women's studies. According to Lazar (2010) a feminist CDA as a research program is known for its overtly political stance and it is concerned with the analysis of various forms of social inequality and injustice. So, the basic aim of using the feminist critical discourse analysis (CDA) is to unveil the hidden ideology in Khalifa's texts.

The researcher relies on (feminist CDA) to analyze the language that is used by the novelist to focus on women's oppression and subjection. In "Muzakat Imra'a Gher WAqaei'a "unrealistic woman", Khalifa employed the narrative style in her feminist discourse to delve into the reader's subconscious and be aware of women's sufferings of the gender inequality that, in turn, leads them to the deprivation of their rights in a male dominant society. Consequently, the researcher intends to analyze some quotations from the novel linguistically in the light of feminist CDA techniques such as lexicalization, figurative speech, colloquialism, personifications, and finally symbolism.

According to the Oxford dictionary, lexicalization is a process of making words express a concept. Therefore, it can be defined as a process through which concepts are put into words in a given language. For instance, technical verbs and expressions: The bottle entered the cave. – "enter" expresses motion.

Figurative speech such as metaphors, similes, and allusions give readers new insights. Take metaphor as an example. Metaphor can be defined as the process of comparing two unlike objects or things, which may have some common qualities. (the notice to the startled grass).

Personification is a figure of speech in which a thing – an idea or an animal – is given human attributes. Take this sentence as an example (The wind howled in the night).

Symbolism can be defined as the use of symbols to signify ideas and qualities, by giving them symbolic meanings. Symbolism can take different forms. Generally, it is an object representing another, to give an entirely different meaning that is much deeper and more significant.

Colloquialism which has Latin origins that means "conference" or "conversation.", is used in informal or everyday language in literature (Jalalpour & Hossein Tabrizi, 2017). In other words, it can be defined as popular and conventional proverbs is considered as the language of inheritance.

Taking into consideration - Ideology, which can be considered as a system of various ideas, intends to constitute the large power blocks. Language as a medium of ideological forces focuses on legitimizing the relations of organized power. In other words, Ideologies form the basic systems of belief or social representations of specific groups This means that they are not personal beliefs shared by groups, as is also the

case for grammars, socio-culturally shared knowledge, group attitudes or norms and values (Ibrahim, 2016).

It can be assumed that ideologies form the basis of the belief systems or social representations of specific groups. In social and cultural representation power-relationship becomes the most essential base to guide the activities of societies. In other words, they guide the social activity within in-group and out-group members of the community. For example, in some countries, due to cultural conventions, women are completely under the control of masculine power. They cannot take or make any decision without returning to men.

6.2 DATA COLLECTION

According to Cook (1990) novels, short stories and groans may be called discourse rightfully. So, for the present study, the sample is one novel; "Muzakat Imra'ah Ghir Waqeia", by Sahar Kalifa. This novel is easily available in the market in printed form and e-book form. Though the whole of the novel will not be analyzed, yet certain quotations from it will be chosen for the analysis.

7. DATA ANALYSIS

A. Agency: The use of I and We

The novelist relies on using the feminist discourse in which the reader ought to listen to one voice; the voice of the protagonist "Afaf", the direct internal dialogue (soliloquy) that depends on the first-person narrator speaker (I) in which it is the most prominent leading to intimately presenting the narrative style, as well, we hear the voice of the tortured ego whispering to herself (Hamoud, 2013). As previously mentioned, the only sound that was heard in the novel is the voice of the narrator and there was no presence of other voices, that refers to her suffering from an internal conflict with the outside world that repeatedly happens during the incidents in the novel. The researcher contends that the internal conflict happens, as a result, to struggle against her submission to the cultural and social values she faces, the other one was with the external world who forces her as a woman to accept the reality as itself. In this respect, Afaf introduces herself as

أنا ابنة المفتش، وبقيت كذلك حتى تزوجت وأصبحت زوجة تاجر، " وأحيانا أكون الاثنتين معا. فحين يسخر الزوج بناديني "يا ابنة المفتش (4)"، وحين يغضب الوالد بناديني " يا امرأة التاجر

That can be translated into English as, "I am the daughter of the inspector until I got married and became a merchant's wife, and sometimes I was both together. When the husband makes fun of me, "O daughter of the inspector," and when the father gets angry to call me "O merchant's woman" (Khalifa, p. 4).

The novelist intends to start her novel with this expression 'I'm the daughter of the inspectors ' and 'I'm the wife of a merchant "' to reveal her own fragmented identity from the beginning of the novel. She lives in a society that restricts her movements as a child and degrades her as a girl at the earliest age of her life. The gender inequality is present as a key role in revealing the conflict, especially her dad chose her husband and drew her future by choosing a rich merchant.

Even when she wanted to introduce the others, she aims to introduce them from her perspective. She talked instead of her husband. My husband always asks himself, saying "Why did not I divorce her since the beginning ?" (Khalifa, p. 22)

حتى يسأل الزوج نفسه لماذا لم أطلقها منذ البداية

The same thing with the other characters happens in the novel to her family members and her friend Nawal. For instance, she presents her mum concerning the doctor's 'reply more than herself when she was taken to a doctor.

سمعت امي تسأل والدي عن الطبيب وعني

I heard my mum asking about me and the doctor (Khalifa, p. 5)

Khalifa's narrative style that depends mainly on one narrator has great effects on enabling the protagonist to focus on which events she wants to narrate and to attract the readers' attention toward her perspective, whereas it was dependent on the form of self-healing and self-effacing to reveal its suffering and crises with itself and with its social environment (Abu-ElOmeen, 2018)

B-Lexicalization

Gender inequality is present at the beginning of the novel to express the extent of Afaf's loss in which the novelist succeeded in using the expressive words (unwanted-daughter, wife), both words are connected with submission and obedience without remembering her name as a human

(Afaf) . In other words, the self and the feminine identity disappeared when they were linked to inspection and trade.

تبدأ الحكاية بمولد طفلة صغيرة لعائلة نابلسية فلسطينية ، وكعادة ، استقبلت الطفلة بعدم ارتياح يبلغ حد الشهقات وذرف الدموع ، فقد كانت الطفلة الخامسة على التوالي. وتبعها ثلاث أخريات ، والوالد الذي كان يتلهف على صبي يحمل اسمه ويرث أملاكه ومقتنياته ، تأثر جدا بذلك الحدث غير السعيد ... في ذلك الجو القاتم .. تعلمت معنى (وجودي وقيمتي في هذا العالم

The story begins with the birth of a young girl for a Palestinian Nabulsi family. The girl- child was

received with an uneasiness, sobbing and the shedding of tears. She was the fifth child followed by three other sisters. The father who was eager for a son to carry his name and inherit his property and possessions was very impressed by this unhappy event. In that dark atmosphere. I learned the meaning of my existence and my value in this world) (Khalifa, p. 1).

The story starts with the image of losing identity and gender inequality from the beginning. Afaf reveals the feeling of un-acceptance from the first lines of narrating her story. In return, she praised the existence (he is a boy among girls (Khalifa, p. 55) لأنه نكر بين طابور البنات of a boy and how a boy can do anything because of the dated cultural conventions that prevent the girls from having what they want. In contrast, boys can do or take whatever they want because they are boys.

وكان كل ما يطلبه يعطي ويباح (Khalifa, p. 55) (As for the boy what he wanted was available)

Identity loss and inequality affect Afaf 's behaviour when she provokes her friend Nawal to remember their adulthood and how they acted as boys because of the preference of boys.

لكن لخوفي منهم تخوفاتهم تصببت و صرت ما بين

But for my fear of them, I was acting like a boy .so I lost between all. (Khalifa, p. 7)

It is considered an obvious reference to gender inequality that makes her act like a boy to satisfy the social culture that intends to prefer boys over girls. linguistically, Khalifa was careful in using the expressive words that carry the inequality between female and male.

وحتى قبل الزواج كان اسمي في جواز سفر الوالد واحدا من زمرة أسماء. وانتابني هلع فاضح. كنت خائفة حتى القرار. وكنت خجلة من خوفي حتى الفضيحة

" Even before marriage, my name had been in my father's passport among a group of names, I had been dominated by an appalling fear. My fear reached an extent even not to make any decision. I was ashamed of my fear until the point of scandal " (Khalifa, p. 74). Afaf intends to convey a message that divorce culturally is considered a scandal that she couldn't be forgiven for it, while a divorced man can marry again and choose any girl he wants, therefore, she should be aware of the cultural conventions which if she was divorced and came back to her family. Khalifa argues one essential issue that women suffer from, which is divorce. In the masculine society, divorce for a woman is unacceptable conventionally and traditionally.

When she thought of divorce as a solution to her tragic life and to leave her husband whom she didn't love,

she found herself restrained and unable to start a new life without a man., in other words, she is afraid to face the community again without a man

تذكرت اني لم اركب طائرة لوحدي ولم اقطع مسافة اميال لوحدي---)
(Khalifa, p. 74) . فاننا مرافقة دائما

(I remembered that I haven't been on a plane alone and I didn't travel for many miles aloneI 'm always with a partner).

Her identity always followed the other; her husband or her father, therefore her personality depends on the existence of one of them. Afaf has tried to find herself and established her identity without relying on them. Nearly at the end of the novel, Afaf wanted to start her life without any restrictions, but her decisions come as advice by her friend (start again ابدائي من جديد)
Sahar Khalifa succeeded in employing the technical action verbs and repetition in expressing herself concisely such as in

(فاصابني الذعر اثبتت عليه فائتي علي اختنق الجميع فتنفست)
"appalling fear caught me. I applaud it and in return it did. Everyone chocked but only I breathed "

These technical verbs are very impressive in presenting her lost personality. Afaf expressed the clash of her world with the values of society. The result of that clash is alienation even if she lives with her family. She refused to marry the merchant but she was forced to get married to him. The technical action verbs اختنق الجميع فتنفست were sufficient to carry the pain of her living among people who called her a reckless girl. Focusing on telling the reader from the first lines using technical term skillfully in describing her inability to reject parental dominance and her rejection of outdated habits.

Khalifa is known as Victoria Verigin of the twentieth century where she utilizes the feminist discourse to shed light on the women 's issues in a society that considers her existence only to serve men. In this novel, she presents the image of women due to her society as if she is nothing.

وكما اعرف المرأة عابرة طريق (Khalifa, p. 115)
"As I know the woman is an ephemeral"

C-FIGURATIVE SPEECH ANALYSIS

The novelist succeeded in employing various types of figurative speech such as (simile, metaphor,etc) to introduce gender inequality. The focus will be on analyzing the following figurative speech:

1-Metaphor

She continues in narrating the unjust gender inequality when she highlights the use of some cruel qualities to describe unmarried girls as if they are extra-burden over their community.

Afaf describes herself as (بضاعة رائجة) in a masculine society. Here, her feminine identity again is lost between false qualities and dealing with her as a human being. (Abu-ElOmreen, 2018)

كل ماكنت اطمح اليه هو ان اجد ذاتي من جديد وان استعيد احترامي)
(لنقسي)

All that I was looking forward to was restoring myself and regaining my self –respect".

Hamoud (2013) argues one important thing that "Afaf always convinces herself that she is unable to stand up again and support herself as an independent one, she will not change her reality because of the social conventions that will not support a woman, therefore, she rebelled through her imagination".

Khalifa portrays her protagonist as" A woman suffering from the dominance of the past over her present and future, " (Hamoud, 2013). This led to a terrible imbalance in which she did not live in her childhood, adolescence or marriage,

احسست اني قطعة من ذلك الماضي وان الماضي مازال حولي واني)
(مازلت انتظره كي يمر في احدى الطرقات ويراني امامه
(I felt as if I'm a part of the past and that past is nostalgic and I was still waiting for him to pass through the alleys to see me in front of him) (Khalifa, p. 28).

Therefore, she lives waiting for the past, not the future, and her life stopped on the events in that past depending on her dreams and memories. Afaf portrays herself living in the prison of gender inequality as a result of cultural misunderstanding.

وهكذا بت مراوحة واقفة عن العمل رجل في الارض ورجل في
الهواء ونمت على هذه الحال سنين واستيقظت يوما فوجدتني زوجة
التاجر فتعست وتذكرت العز الذي نشأت عليه في بيت المفتش فينست
وبت واثقة ان التعاسة قدرتي فلم احاول تجاوزها بالتغيير

I am still standing at work, one foot is on the ground while the other is on the air, lying on bed in this position for ages, one day, I woke to find myself a merchant's wife, I got regretted then I remembered the days of prosperity and the house of the inspectors, I was disappointed and convinced that Misery was my destiny and I did not try to overcome it with change. (Khalifa, p. 45).

Portraying misery as something can be passed, as well as, holding a comparison between the bachelorhood and the marriage refer to the inner struggle. She wants her readers to reach the same extent; the submission itself in both lives. It is a crystal clear that Afaf suffers a double alienation; inner and external conflict, whereas she lives with a husband whom she does not love that increases her feeling of expatriation, (Hamoud, 2013). Consequently, she again surrenders to her society. She only had one way to get rid of that feeling that is thinking about the past and childhood. Living between the past and the present and holding the comparison between them lead her to be unable to make the rightful decision.

Afaf keeps on introducing the escape from the effect of gender inequality by starting new careers through practising to painting and storytelling to express and satisfy her talents and to assert herself but she failed.

(بدل ان يساهم في تحقيق ما طلبت حرمي راحة البال والصدقة)
(Khalifa, p. 43)

(Instead of helping me to achieve what I wanted to have, he deprived me of the peace of mind and friendship).

In depicting her love story, she focuses on her father's dealing with the issues of love in a conceiving way arguing to what extent an oriented society who seeks to find a rich bridegroom in the Gulf countries without asking about his past. From her point of view, her dad sentences her to death. Her marital life continues even though marriage comes into failure.

2-Metonymy

Envy comes as a result of the differences and inequalities between the two genders female and male. In many occasions, Afaf envies the boys' position in society.

(لحارس والمحروس ويضيئوا لك الشموع والمبخرة)
"The Guardsman and the guarded light the candles and the vaporizer for you " (Khalifa, p. 53)

The metonymy here indicates her envy because of not being a baby-boy. She did not get the same respect. She lives in a negative alienation that refers to the contradictory life.

(If I lost him, what I should wait for)
(Khalifa, p. 97)

Her request to travel to her country alone is the first step toward the solution. She asks herself if she gets divorced, who will take care of her. It is a metonymy indicating her fears from the future if she got divorced, how the society accepted her.

حلمت بالنوم ببلدي امي وامي البلد وكلما اشتد الفراغ ازددت فراغ
(Khalifa, p. 86)

"I dreamt of sleeping between the hugs of my mum and my homeland that the more increase in my free time, the more leisure time I get "

The metonymy of homesickness and missing her mum is used to leave a wonderful impact on the reader to sympathize with her situation (Al-Qasim, 2005).

Khalifa worked on presenting Afaf as the victim of alienation that made her a little girl who is moving towards her mother to sleep. Her rebellion comes to reality when she decided to break away from her husband and make it a true decision. Despite her conviction that her decision is rejected by her community, she decided to challenge social values. Here, conversation with the Irish woman was in an attractive way to support her decision ((انتي شعلة يا عفاف) (you are a brilliance). The employment of this conversation supports Afaf's intention to start up a new life, furthermore, her meeting with her ex-beloved affects her personality with the support of her friend Nawal when she advised Afaf to restart her life انطلقني (the advice comes as an invitation to reject the submission to the neutrality and the inequality against women even if she is a wife or a daughter.

لم احاول تجاوز قدرتي بالتعبير وضعت بين ماضي وحاضر
(I couldn't express my destiny, as I had been lost between the past and the present)

This metonymy refers to how much gender inequality has affected her personality that, in turn, leads her to be lost between the past and the present.

The pro-woman novelist, Sahar Khalifa was so creative in employing the figurative speech in her speech to present her suffering from false social tradition. Whereas she used many of the narrative devices to offer us the fragmented identity because of the dead social habits she faced in her life. Despite her roles and sacrifices, that in turn, makes her feel that a woman is the weakest member of the society for believing in males being power and dominance over females.

3-Personification

The novelist Sahar Khalifa, relied on this type of figurative speech to insist on two important things, her escape from reality that was fed up with false habits, and entertaining herself from thinking about the reality. Particularly, she personified two things, an apple and her cat. She portrayed her cat as a woman who lived the same suffering and oppression with the same reaction toward her society.

القطعة عنبر لن تعيش حياة كاذبة كحياتي، ولن تضطر إلى معايشة قط لا تحبه ولن تكون وحيدة، لأنني سأكون معها، ولأنني سأساعدها، ولأنني سأرعاها وأرعى أمومتها

"The female cat, Anbar, will not lead a deceptive life like me, she won't have to co-exist with a male cat that she does not love and she will not be alone because I will accompany her and I will cater for her and her motherhood" (Khalifa, p. 64).

Also, the apple given by her dad's friend, Afaf dealt with it as her friend, so it shouldn't be eaten
عسا هم يرحمون التفاحة I hope they will be merciful to the apple (Khalifa, p. 4)

D- COLLIQUALISM

Sahar Khalifa is famous in employing conventional proverbs in presenting gender inequality. Her heroine, Afaf, remembers her brother's birth and putting الشبة و (الخرزة الزرقا) (Khalifa, p. 139) , "the good luck and the blue bead", Its well-known that families have fears of envy, so they intended to put a bead .without doing the same thing with the birth of a girl.

Traditionally, Envy is a result of the differences and inequality between the two genders female and male. In many occasions, Afaf envies the boys' position in society. She criticizes the dated tradition.

May it rid of all evil eyes (Khalifa, p. 53) برقوق من عين الحسود

Furthermore, her mum asked her to stop eating at the same time as her brother without caring about his weigh-in contrast to Afaf's

مثل الغولة بتاكل علي الطالع والنازل (like a Ghoul, you eat everything) (Khalifa, p. 150)

Furthermore, the novelist used a poetic verse mixing standard and colloquial language to present the image of a woman who has been created to serve men, hence she tried to add a new protest toward the cultural and social conventions.

ألا أيها العمر هل من بديل- لزوج مقبت وكوم غسيل (Oh my years, is there any alternative for a dirty husband and a pile of laundry? (Khalifa, p. 114)

E- SYMBOLISM

An action, an event or a word spoken by someone may have a symbolic value, in this novel, Khalifa utilized the concept of symbolism to indicate how the gender inequality leaves a great impact on Afaf's personality. The title itself is a symbol of leaving the reality to live in a world of imagination as a trial from Afaf to stop clashing with her society. In (The memoirs of an unrealistic woman) ,مذكرات امرأة غير واقعية) Sahar used the words (ابنة المفتش و زوجة التاجر (the daughter of the inspector and the wife of the merchant) Here the symbolism theme is clear, the "inspection" Refers to

the meaning of masculine control, and "trade" carries the meaning of consumption where the cultural identity of women completely vanished. We return to the famous saying of Simon de Beauvoir: "A woman begins by saying that I am a woman when she tries to define herself, and no one does that". The refusal of her love for the neighbour's son symbolizes the father-authority mainly.

When he forced her to marry the merchant as a reaction to her love story. Afaf had an intimate relationship with childhood memories; for her, the apple wasn't an apple. She dealt with her as aa living thing and gave her names such as Amera, Samira...her apple was different (تفاحتها غير شكل). She continues presenting the self-indulgence that has suffered from the rejected love and the abominable. In her article, Hamoud (2013)stated that he novelist criticized the society and to which stage of destruction that Afaf reached after leaving her husband. Afaf tried to revive her life after meeting her old love, but surprisingly he sook to have sexual relation.

By the end of the analysis of the selected corpus for this thesis, the researcher has found that the hidden ideology that controls the Palestinian society is a male dominant ideology. As for the concept of power, the research has concluded the following.

F-POWER RELATION AND SOCIAL IDEOLOGY

Taking into consideration the power relation in Palestinian society, masculine authority and dominance have great impacts on the women s' submission and obedience. In this novel, Khalifa tackles the social aspect of Palestinian society as the main focus of the novel. The racist ideology imposed its control over Palestinian culture, made man the centre of power. Moreover, she highlights the issues of women oppressed in a masculine society. The heroine of the novel, Afaf, suffers from coercion because she is a female in a masculine society that considers women as a burden and a second class human-created only to serve men. Afaf has an identity crisis as a result of an impersonation of identity. Impersonation of identity, which is considering her the only narrator of the novel, is a sign of non-reconciliation with oneself. From the beginning of the novel, Afaf reveals her fragmented self. She lives in a society that binds her with restrictions and devalues her as a human being. Afaf has tried to accept the restriction of the outdated conventions, therefore, she relies on narrating her story on the soliloquy to reveal her suffering and crisis with the social environment

حين كان يغضب زوجي بناديني ابنة المفتش وحين يغضب ابي بناديني زوجة التاجر (Khalifa, p. 41)

When my husband was angry, he would call me the daughter of the inspector and when my father got mad at me, he would call me, the merchant's wife.

Due to the ideology of the masculine society, women were dependent and owned by their dads and husbands. So Afaf surrounded by restrictions that shouldn't be neglected that enforced Afaf to accept her a fragmented identity to satisfy the masculine ideology.

8. RESLUTS

"*Muthakarat Imra'a Gher Waqai'a*" (1986), written by the prominent Palestinian novelist, Sahar Khalifa, depicts the emotional and conceptual growth of a woman. The story covers the turmoil of the female character overcome by fear, frustration, and helplessness. In the first part of the novel, it was clear that there was a similarity between the life of the writer and the life of the heroine of the story. Both suffered from patriarchal authority, the authority of society. It also discusses the importance of women's honour according to social and cultural conventions.

Generally, the novel reflects the battle of the woman with the reality and the difficulties that she faces to free and emancipate herself away from the restrictions and restraints of the masculine authority over her. Afaf had an inextricable relationship with the social environment, which she considered herself as the weakest person in the face of the influence of society.

Khalif is glorified by the use of various narratives and dialogues, flexibility in using the language between the classical and the colloquial, and she maintained her spontaneity in the choice of words and phrases and was characterized as usual by her short sentences and her few sharp words in their meaning and rhythm. She also adopted the method of the cat in exile. Moreover, she wanted to convey the reader that her protagonist is surrendered to the painful reality that she lived, but in fact, she is actually an unrealistic woman because she has encountered false customs and traditions.

The narrative style of the individual speaker provided the heroine, (Aafaf), with the ability to choose the positions and events that she wanted to focus on. Furthermore, it makes the voice of Afaf, the protagonist of the novel, the only voice presented to the reader with the sole point of view. If she presented the views of one of her family's members or her friend, Nawal, that was by invoking and reviewing their conversation in the past. Afaf dreamt to have an ordinary life with her love, but she was crashed with the harshest reality that moved her to life the past where she found her lovers, identity and happiness. She is completely shocked and distracted by that beautiful past, which she is fantasized about. Near the end of the

incidents, she is restored to her consciousness and chose her present with all his cruelty, preferring him to the great illusion that he has experienced all the past years in exile.

9. CONCLUSION

Sahar Khalifa, herself, being the heroine of her novel "*Muzakarat Imra'ah Gher Waqai'a*" (1986), translated as "memoirs of unrealistic woman" weaved her novel so as to capture the avid readers' attention towards her artistic illusionary narrative devices so as to let them surrender to the reality around them. In her turn, Sahar Khalifa could portray Afaf's actions' and ideas' to be opposed, while others don't. The writer, herself, intended to convince her readers to feel that Afaf was an unreal woman in her society who lived in her own old and approved beliefs, concepts and ideas were for about a hundred –years-ago or more.

However, today in the last quarter of the 20th century the world has developed and changed greatly that its concepts, ideas, and even life itself have changed too. The whole world has become a global society. Hence, the question arises; how Afaf becomes satisfied with her current situation of her society and the surrendering of her akin people, the continuing dominance of such concepts, beliefs that have influenced woman and marginalized her to be on the margins of the society of work? such dogmas and concepts have not only caused the man to feel paralyzed and marginalized, but they made him ignore his personality and being a rootless, submissive and helpless creature that distrust his powers as well, praying in the hope that the mercy and the justice of the heaven come and support him. However, during such long wait who knows!! Moreover, such a society has suffered severely under the harsh and dominant powers and the fires of such an external occupation. Thus, the society itself has become distrusted, unreal, unpredictable, unrecognizable and unacceptable. Hence, the woman may rebel and revolt against her society. Consequently, Afaf, the heroine of a very realistic novel of Sahar Khalifa's came to play such a role in this novel.

10. RECOMMENDATIONS

"The memoirs of an un-realistic woman" is one of the most significant novels, written by the creative novelist, Khalifa in which she intends to criticize the masculine Palestinian society that ignored the women's roles and sacrifices. The critics ignored it due to its focus on the social issues the contrast to her previous novels; *The Cactus*, *A Hot Spring* the *Sunflower* الصبار وعباد الشمس وربيع حار. Therefore, there will be a need to shed the lights on this novel and its importance such as the clash between the reality and self, the concept of identity, the concept of Home, ..

etc. Furthermore, there is a real need to focus on the linguistic analysis of her novels especially on introducing the oppressed women in Palestine and the Arab world. There is an intensive need to focus on the used language in Kahlifa's novels to reveal the real suffering from the outdated conventions and false traditions surrounding women and restricting their roles socially and culturally .

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