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**Narrative and the Feminine of the Language****A Study in Maysaloon Hadi's *Zainab, Mary and Yasmeeen*****Key words: awareness, feminine, self.****Asst. Instructor: Jinan Hameed Jasim****General Directorate for Education in Diyala,****Ministry of Education.****Email:jinanhameed73@gmail.com****Abstract**

Zainab, Mary and Yasmeeen (2012), is a novel written by the prominent Iraqi writer Maysaloon Hadi (1954- ). Maysaloon Hadi is known for her writings about woman's issues, childhood and the cultural identity. She believes that writing about woman is uneasy thing because woman can not reveal her feelings and attitudes openly. Woman is still unable to evoke her inner hidden world. For this reason, the novelist takes the responsibility to manifest the feminine awareness not in a form of defending its special closed presence but to be able to comprehend, to reveal truths and to take clear attitude. This is done by transforming the awareness of what the fictional character embodies artistically into what it embodies on the level of visions and attitudes.

For this reason, this paper unfolds the status of woman in her search for her lost self in a patriarchal society, a society that is made of different religions and sectors but it becomes a connected unit in humanity. This paper is divided into three sections. Section one deals with the importance of the fictional character in revealing the feminine awareness and its ability to comprehend the truth of what is going on in the society. Whereas section two illuminates the female inner world and how it is constructed through the form of the novel. The form of the novel becomes a symbol to the Iraqi society after 2003. Section three deals with certain female expressions. They are used either in apparent situations or in concluded situations. Such expressions are used intentionally by the novelist in an attempt to make the language of the novel more feminine. The paper ends up with a conclusion that sums up the findings.

All the subsequent citations from Zainab, Mary and Yasmeeen that appear in this paper is my own translation

**1. Fictional Character between Narrative Awareness and the Feminine Awareness**

In any literary work character forms as an entrance to the narrative

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work. It explores the work's inner world in its relation to the outer world. This can only be done through the interaction and the connection of the character with other aspects of narration. Therefore, narration creates a parallel and imaginary world that counterparts the real world. For this, character plays a significant role either as a type, as a determined function or an object on paper.

In this respect, we can recognize the awareness of the narrative structure and its relation with the female existence in the text through following the character and its language.

Being a psychological term used to analyze character, awareness shows the connection between the character and the being self. Awareness also clarifies how character is created and how it comprehends the outer world. Therefore, awareness becomes a process by which one becomes aware of part of the truth or as Freida Porat states, "being alive, conscious, aware of your needs and your desires, feelings and hopes is your knowledge of the one" (166). Thus, awareness embodies in the character's ability to clarify its attitudes, declares its existence and develops its behaviour freely and clearly. This means that the character completes what is drawn to it because it is "a mental construction" done by the reader more than the text itself. (Hamon 116) When the narrator gives up being omniscient, the narrative character becomes able to evoke and illuminate its views about its world. It will be able to discover its hidden awareness. When the narration becomes spontaneous and depends on the interior monologue, character awareness appears clearly and expresses its inner world in relation to the environment. There is also space-time aspect which will interact to form the awareness of the character. Such interaction will produce the writing experiment which stands for the narrative awareness of the character while the mental experiment signifies the awareness of the reader (Yaqteen 87). Accordingly, the narrator equals the character and the novel turns to be an establishment to reproduce textual and cultural values on paper. (150)

*Zainab, Mary and Yasmeen* explicits the social, political and economic dimensions at a specific point of time from an intellectual female's point of

view. For this reason female awareness in this novel emerges from the character's intellectual capacity of the difference between sexes (male, female) in the Arab society. Yasmeen, the protagonist, is fully aware of the male's behaviour and mentality. She will have the ability to express her attitudes, thoughts and feelings and defend them clearly and freely without any submission to the others.

## **2. The Female World and the Structure of the Novel**

Form is considered as an identity for the narration. It is a creative art that has developed and appeared in variety of styles. This gives the literary work legacy to change and exchange (Mit'b 27). Whereas Saeed Yaqteen defines the form as the discourse that produces the narrative world in the literary work (93). Form equalizes the discourse. Therefore, social reality and the narrative text give the form its dimensions since the writer does not write beyond the rules of the language (97). Consequently, the language turns to be a medium to illuminate the form.

*Zainab, Mary and Yasmeen* searches for the female self. It is divided into chapters. Each chapter is only a mirror that reflects an aspect of the newly created self. This self is either be founded or looked for. In the first chapter "The Mirror of the Jin", the protagonist faces completely new different life as that she used to it. Yasmeen becomes a different Yasmeen. She finds herself sheltered in a new environment. In a new world that consists of a strange father (Abdul Ahad), a different mother (Mary) and a brother, Edward. It is a Christian society that differs from the Muslim one where she was raised up. This is the turning point in Yasmeen's life. It is the beginning of her search for a new self. It still confronts the original self that faded away slowly. For Yasmeen, it is a new world from which she sets her tiring journey looking for the female self in the feminine world where she is going to find herself.

In the second chapter "Mirror of the Grandmother" Zainab, the mother who brought Yasmeen up, tells what her family discovered in the last of February. It is the last day of winter. It opens the gate to the birth of new life of

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spring. At that time, two doomed girls were born under the name of Yasmeen. One is the daughter of Zainab from a Muslim family. The other is the daughter of Mary from a Christian family. Unfortunately, Sabiha, the grandmother, mistakenly exchanged the two female babies.

Maysaloon Hadi tries to shed light on the differences between the upbringings of the two families which forms two different aspects of the Iraqi society. In each chapter, the protagonist faces the mirror in a desperate search for her being self.

The form of the novel is based on incidents narrated by the protagonist herself. Yasmeen's female self is shattered between the two worlds. In such a case, the narrator will be a participant in the action while the narrative form will be either a biographical or a diary.

Biography recalls back events according to the moment they took place. Here, narrating the past does not necessarily mean reproducing a fictional action but to produce futuristic events as shown in dealing with *Zainab, Mary and Yasmeen*. Whereas diary depends on the act of remembering. The events are going to be written as they were occurred. In this respect, the reader is going to be involved to contemplate and to conclude other events related to the character. The novel is built on a unique technique that mingles between what is told and what is written. This is obvious in Yasmeen's narration of her life story. In both techniques, there is a hypothetical addressee. This appears clearly in the first line of the novel when Yasmeen finds herself in the house of her real parents. The novel begins at the moment of Yasmeen's discovery of her new self. It is the same time of writing or reciting her diaries. According to this, two important issues are revealed. Firstly, the relation between the time of narration and the time of discourse. Secondly, the narration between writing and reciting diaries.

When Yasmeen enters the house and the life of her Christian parents, she recalls back her earlier life with Zainab, the Muslim. She is lost not only in place but she is also trapped in time. Yasmeen insisted on conquering her fear and passed across dreadful streets full of corpses and fake checkpoints in order to

reach to Zainab because “Zainab fears nothing only herself.” This is a normal kind of fear which is instilled in her. It is the product of the male authority. It is resulted from the bad tempered father Mohammed and her brother. She inherited this fear from her mother Zainab. It is obvious in her speech to her grandmother, Sabiha; “how can I be strong, Grandma?” “I inherited this coyness from mom.”(27) Yasmeen does not take into consideration the fear of the real life. She has discovered too late that her being self has never been with her. Only for this truth, she accepts and is satisfied to be a mother for little Zainab:

Alone, I am in heaven with little Zainab. Whatever happened in my early life comes to an end here. Who I am and how shall I bring Zainab up, a Muslim, Chaldean or Armenian? ... I wonder am I a Christian woman got married to a Muslim man? Or I converted my religion and become Christian because of an old fault (169).

Yasmeen is shattered between being a Muslim or a Christian. She can not believe the truth of being a Christian who was brought up in a Muslim environment. At that environment, her personality is formed. But she still longs for her past. She keeps visiting her mother tomb. But for a reason, her continual visit to the graveyard stops. Yasmeen used to find herself with Zainab but her new self prevents her from visiting Zainab. When she visits the graveyard again, she sits by the grave of Zainab and starts recalling and telling her about her new life. Yasmeen tells things Zainab does not know about the new Yasmeen:

I do not know the secret behind my attachment to that place. It is gloomy and distressing but it makes me keep talking and could not keep away from to anywhere else. When I get the graveyard, people who come after the prayer of (Al Fajer) start leaving the place. Ummy, do not sleep on your arms all night. They might hurt you and wait till the last visitor leaves to tell you the rest of the story (84).

There is a story that Yasmeen tells her mother, Zainab. This told story is going to be put on paper. Here one can notice the transformation from telling to writing. It is one of the important transformations in the artistic structure of the novel.

The oral narration needs a supposed addressee who responds to the act of storytelling. This is accompanied by other effects on the level of phonetic rhythm, pauses and rotation between the unconsciousness and the consciousness of the narrator. This can also be shown in the shifting from the past and narrating diaries to the present moment of writing the story. This is only seen in the last chapter of the novel when Yasmeen says, "it is the last chapter of the long report which will be published in parts without mentioning my name" (195).

Here there is a hint to the addressee. Yasmeen adds "Zainab, your mother, Sabiha, told me that she had lived with your father and your mother... (72) Yasmeen also addresses Zainab "My grandma, Sabiha, was sick and the weather was very cold and the conditions were very bad, isn't it, Ummy Zainab?"(78) In these examples, Zainab represents a hypothetical addressee while the actual addressee is the first character of Yasmeen. It is the first awareness that was formed when Yasmeen was the daughter of Zainab. It is the product of a different social and cultural environment from the newly born awareness that is formed when she is the daughter of Abdul Ahad. Yasmeen says:

I have heard Mary told Abdul Ahad on the mobile phone in a low voice that she had found me sleeping in the car last night. After she had woken me up, I talked to her in a strange dialect that changed female into male and vice versa. She spoke about herself in the third person... Suddenly I realized that Yasmeen was here and she had spoken more than needed. I have to resist her and stop talking to her again so as not to be taken to hospital (146).

Also in:

Only now I am surprised at my friendship with Tabarak. How did it continue despite the fact that we were from two different environments? But I could not remember how had it started? Do you remember? (56)

What is noticeable in the events recited by Yasmeen is the time of writing her diaries. She is fully aware of what she is writing. The language of her diaries reflects the culture of her new world. She uses certain utterances, words and expressions related to her environment. She uses the word "toilet" in a different

way and meaning as it was used by her when she was the daughter of Zainab. Also, she used to call Zainab “Ummy Zainab” While she calls Mary “Mama Mary”. Such things convey the sense that time is only a means used to recall thoughts through using unconnected events. Such events meet only at the moment of remembering and writing. Hypothetically speaking, Writing precedes the telling.

Yasmeen’s memory becomes active when she by coincidence heard Mary talking about the depression of Yasmeen. At this moment, she remembers a situation related to her depression when she was with Zainab:

If only Zainab had been here, she would have exorcised me. She would have taken me to the Takiyat of Shaykh Gumar in Al-A’zza district where he would perform the exorcism. He used to say that her star is light (146).

This idea leads Yasmeen to describe the house of Shaykh Gumar and the road leading to it. It passed through the house of Rachel, the Jewish. Then she describes her visit to the house of Rachel. She also describes the suffering of her grandmother Sabiha who finds shelter at Rachel's house after the death of her husband. Through the stream of Yasmeen’s consciousness, the writer sheds lights on the life of the Jews in Iraq at that time. Rachel is “one of the only seven Jews who didn’t leave and stay in Iraq” (149). All of a sudden, Yasmeen goes back to her childhood saying: "I was aware that my father would hit us when we would come back home... I was aware we were late as we had been late at my uncle’s Rashid house..." (149). Suddenly, she makes a shift and comes back to Mary. Such a technique is repeated throughout the novel. It is a stylistic technique in writing diaries.

Another technique used is a sequence of sentences that shows how Yasmeen’s awareness is formed, as in:

At sunset, my grandma, Sabiha, always bewailed and mourned her daughter who was lying alone in a hospital.”, “Every sunset, my grandma sobbed recounting their beautiful merits and repeating a lot of poems which she didn’t forget any segment of them. If she had been examined in them, she would have got ten out of ten... at night, she sat on a metal bed which was placed on the roof, questioning life”... “What is this life? Curse

upon life..., “but seriously, what is this life? Curse upon a life where Zainab is not there...” The man on the palm tree is singing...He is over there... He is singing and I remember (15, 16, 17)

Such sequences of sentences are used to display the different articulations in Yasmeen’s discourse and also to reveal the inner world of the protagonist. Three main ideas are revealed above. The first one is “if she had been examined.” Yasmeen recalls this example from a child's point of view. How a child looks to things. Her world is the school and her scale in life is the exam out of ten. This example reveals that her mind is still attached to her early childhood. While the second example “Curse upon a life where Zainab is not there”, is a transformation of the grandmother saying to the inner awareness of Yasmeen about things. It is the shift from remembering to the full awareness of the act of remembering. The last sentence is “the man on the palm tree is singing”. Here is a sudden shift in time from the past (time of remembrance) to the present (time of writing diaries).

Memory does not keep everything. It keeps what has a sentimental impact on the mind and the feelings, or has an effect on later actions in the life of man. So Yasmeen retells certain incidents that have an influence on building her personality, as seen in the incident of the visit of the American soldier to the school where she had studied:

Another American soldier came with many games and presents of different shapes and colours..... These games were closed boxes made of cardboard drawn on them mini computers as tokens from American troops to the school. Those games were applicable to itself in the principle room and were gone in the school competition on Orthodox Caliphs. The winners were Teba, the daughter of the headmistress, and the daughters of some teachers. I think I’ve found something here... there’s a scorpion near the bottle of water. Our teacher asked us to tell a story about the American army. And not to be afraid to tell what we would like to tell about the American army. . A story about the American army! What to write? The girls were laughing... (34).



In the above extract, many minute details are not organized in time. Events are intermingled. One event interrupts the other without any connection as if Maysaloon Hadi wants the reader to notice how Yasmeen is lost in her thoughts and how her emotions are swaying between her past and her present. It is a disturbed character. It is her agonized self that is lost in the past and tries to be reborn in the present.

The narration takes another approach in which Yasmeen is telling her story while Asami is writing this story. She says:

What a beautiful flower it is! It is similar to me when I visit the graveyard. I tell her whatever I like and the only answer I receive is silence... That has never lessened my rest. Instead of that it becomes tasty as the view of the land for Asami... When Asami knows I visit the graveyard every Eid, she gives me an appointment there. My mother is with us dead as she was dead in life... surrounded by graves belonging to many people. Each one is like "Ummy", turning his back to the window..... She always got worried when my father had been late..... But is there a certain sentence to end this diary up, Asami asked? I turned to the view that I captured and paid Asami's attention to it (196).

Here, intensive events in which Yasmeen compares herself to a flower. The life of the flower is short but it is renewed again. Yasmeen finds rest and peace of mind when she visits the graveyard and speaks to her dead mother who was always dead in life surrounded by people who were also dead turning their backs to the window. The window stands for life. People were turning their backs to life because it is meaningless.

The man descended the palm tree and left the graveyard followed by the white and black boys... the story ended. Asami took a breath ..... She read me few lines of what she had written from my biography on her notebook: "At first, hijab was heavy and inappropriate on my head. The same question was repeated wherever I had been to, 'Why do you wear hijab?' (197)

Then she narrates the story of AL hijab and of the American visit as were written by Asami. The difference in the two narrated events is that the story written by Asami is more coherent and chronological without jumping in memory. The retreat of the man and the two boys is an indication to the mother

who gives birth to Yasmeen. It also refers to the end of the story of Zainab's daughter by accepting her fate and the fate of Zainab. The idea of confronting her new life is repeated throughout the novel in different styles. It is repetition that makes language play its role in revealing the self awareness and the narrative awareness of the protagonist.

### 3. Expressions in the Feminine World

Despite the fact that *Zainab, Mary and Yasmeen* criticizes and reflects certain aspects of real life, it deals with the theme of male dominance and the search for the female self. This can be obvious in the discourse of Yasmeen at two levels:

#### 3.1 Apparent Situations:

“Yasmeen, Stop. Stop. You forget Al-hijab of little Zainab, but I didn't stop.” (202)

Al-hijab has an important significance in the formation of Yasmeen's character. It represents the female lost identity. In the quotation above, al-hijab is a symbol of the construction of little Zainab's personality. Through al-hijab, Yasmeen knows the male world with its rigidity and authority that marginalizes female. Al-hijab is the first manifestation to the lost identity of Yasmeen. It also makes the reader face a story within the story. It is the story of little Zainab which was written by Asami; the journalist and the witness on the action. Little Zainab refuses to put on al-hijab. This is a clear indication of the transformation in the personality of Yasmeen and the construction of the personality of little Zainab. Yasmeen sees that al-hijab has no relation to female but its function is suggested by male to repress female. Abdullah Ibrahim sees that male authority explains religion and religious values according to what ensure its ideology (11). If one considers that Al-hijab means “covering, wariness, amulet and avoidance” (Ibn Mandhoor 36). These indications are emerged especially with social and nomadic values, (Abdul Kareem 33) after the existence of “a direct threat from outward powers that make man feel the threat” (Alnusair 136). Al-hijab also has social dimensions that privileged religiously (Ibid, 135). Thus, Al-hijab

represents subdued childhood and deprived Yasmeen of fulfilling her dreams. Her father brings her a dozen of veils instead of bringing “coloured hairclips like other girls”. This reflects and reveals the social upbringing which has a religious basis. The same thing is in the saying of the teacher of religion when she talks about sweets, “wrap it with thick paper to prevent flies from being on it as we do, beautiful girls.” (25) Religion is used as a cover to hide the bad social and religious behaviour of people.

Yasmeen finds herself divided from inside between two environments. The only difference between the two is Al-hijab. The new social system that she has discovered at the house of Mary has a psychological impact upon her. This makes her satisfied to let little Zainab take off Al-hijab.

The rigid authority of man also appears in Yasmeen relation with her father Mohammed, brother Mustafa and her husband. Asami has criticized the inherited authority of male because of the effacement of the Arab culture:

Books have nothing but the glories and victories while captivity, looting, odalisque, and the killing of Caliphs to their brothers and relatives are all deleted from the curriculum. Instead of discussing this heritage and wipe off the arrogance of men..... they select what goes against women (164). Therefore, women become aware of their right to fight against a dominant male culture. This is obvious in the saying of the grandmother “because Mustafa is the man and not you.....He’s at ten! How can he be the man? She replies ‘We are not better than King Ghazi during the time of kings’ (24). But such domination finds its root in the social, economical and religious establishment (Ibrahim 11). As a result, Yasmeen the daughter of Abdul Ahad faces the challenges and refuses to stay at the house of her real father more than an hour and then travels with her family to California. Whereas Yasmeen, the protagonist, keeps her belonging to Zainab which causes her continual suffering. “On the introduction day I felt a bit shy...I was afraid to look back...” Shyness and fear are what an oppressed girl feels because of the patriarchal education. Yasmeen repeats her feelings on the first night she had spent at Abdul Ahad’s house, “I remembered a gloomy return from the only trip to Samara...” She tells

how she had lost her way home and an old woman brought her back. Yasmeen asked her mother Zainab, what would happen if she lost her way again and Zainab could not find her. What would happen if she fell in a well, what would happen...., what and what? Such memory leads Yasmeen to tell another story about their neighbours who were travelling on a ship from Bahrain and were locked in. The insistence of Yasmeen on repeating such events shows how she had lost her self after the death of Zainab, “and I have to be born again ...without past ... At the age of seventeen I have to come back knowing how to pronounce letters and know the names of everything” (42). The new world of Yasmeen reconstructs her. It represents a new culture that is in conflict with the dominant male culture. Yasmeen has to choose between them or reconcile them.

Maysaloon Hadi tries to show the social and cultural transformation within Iraqi society after 2003. The writer succeeds in criticizing the new cultures that appeared through the symbol of the veil. Liberating the body means liberating the self from awkward habits.

### **3.2 Concluded Situations:**

Concluded situations reveal the nature of the inner conscious of the character. It is a mental structure that refuses to be submissive to the dominant male culture:

The bell has a strange ring. It surpasses the singing of caged nightingales that are about to die, as Mustafa used to say...his graffiti on the cracked wall of the sitting room are still there, in a picture of a man written below ‘black pirate’... the buzzing of the metal bed under its two female prisoners who are afraid of leaving it... for seventeen years I kept watching the ceiling of the room. When I smell the sweet smell of -----I remember the fire that burnt my friend Alaa...She was the only one whom I feel as if we are flying with starlings that land on the orchard of ‘Abu Qhaeb’. Alaa has never been afraid of tantal nor of the wild boars that show up at night... (65).

This scene is made of the following phrases:

- The bell .... Strange ring ... surpasses the singing of nightingales
- Imprisoned ... in a cage ... about to die. And

-Picture of a man... written below... black pirate.

-Metal bed... buzzing... female prisoners... afraid of leaving

One can conclude that the two female prisoners are Zainab and her daughter Yasmeen. Yasmeen can not free her sub-consciousness from the memory of her earlier life with Zainab. The bell is something Yasmeen was not use to it. It is strange and weird, unlike the singing of the nightingales that she used to listen at Zainab's house. There is no reassurance sound. The only connection is in Yasmeen's hidden thoughts. The connection between "the bell" and "the nightingale" is Yasmeen's real awareness. The achieved outcome is death; the death of Yasmeen the daughter of Zainab.

Another example that shows concluded situations is "as Mustafa used to say". Mentioning the name of Mustafa and the "black pirate" embodies the dominant male authority.

Whereas in:

It is just after five years of being my neighbour, Asami had visited me. I knew she had been writing for seven hours at the newspaper. And when she returned home, she had been writing for another ten hours. She used to tell me if she stopped writing, this means either she was dead or she slept... Her mother used to blame her for neglecting her health but she believed that the keyboard is what keeps her alive (156).

Yasmeen tells about her friend Asami, the reporter. The outcome of this scene makes the reader feels women isolation towards the other and her unity with the selfhood. This will produce a world full of writings. Thus, writing becomes the only out let for women to be unified with her selfhood. Women are able to express themselves freely and face the domination of male in words.

Situations like "the graveyard, father's authority, the work of the brother in streets and the moment of remembering opens the way to the protagonist inner world. The moment of remembering is the swaying between the past and the present. It is a moment of declaring the repressed feelings that builds the protagonist's awareness.

**Conclusion**

In her novel, *Zainab, Mary and Yasmeeen*, Maysaloon Hadi succeeds in announcing the female lost identity through certain narrative techniques. Mainly, she makes use of the language and changes its form and makes it seem a feminine one. Moreover, she connects the used language to the themes of the novel. Also, she uses time-place techniques, repetition, story within a story and the self awareness of the character to free and liberate the body of the protagonist and consequently declare the liberation of the self. In this respect, the novel becomes a real confession of the repressed and oppressed feelings of any Muslim woman who lives in a patriarchal society as in Iraq.

The novel also shows that Iraqi society with all its different religions and sectors are unified in terms of humanity. It shows how the Jewish, Rachil offers a safe shelter for the Muslim Sabiha and how a Christian family brings a Muslim girl up and vice versa.

The novelist succeeds in exposing and revealing the personality of the protagonist and her search for her real self and identity, through the cage of the narrative form. It is "strenuous questing" that frees Yasmeeen and let her see the fact of her life from the depth of misery and evokes what she needs to tell.

*Zainab, Mary and Yasmeeen* becomes a metaphor for a desire and an aim for greater balance between masculine and feminine values. It is an invitation for equality and a wish to find the real self within and throughout the society.

The novelist turns the novel to be self aware and opens new vistas to face the challenges and to reveal the sincere power of writing.

السرد وتأنيث اللغة: دراسة في رواية ميسلون هادي زينب وماري وياسمين  
الكلمات المفتاحية : الوعي ، الانثوي ، الذات.

مساعد. مدرس: جنان حميد جاسم

المديرية العامة للتربية في ديالى

### المخلص

زينب ماري وياسمين (٢٠١٢) رواية للكاتبة العراقية ميسلون هادي التي ولدت عام ١٩٥٤. حيث عرفت ميسلون هادي بكتابتها عن قضايا المرأة تحديدا وعن الاطفال والهوية الثقافية. وتعتقد ميسلون هادي ان الكتابة عن او حول المرأة ليس بالأمر اليسير لان المرأة لا تستطيع الكشف عن مشاعرها ووجهات نظرها بحرية. ولكون المرأة العراقية بالذات لا تستطيع ان تعبر عن عالمها الداخلي فقد تبنت الكاتبة مسؤولية اظهار (الوعي الانثوي) ليس على شكل الدفاع عن وجوده الخاص المنغلق وانما بقدرته على فهم وكشف الحقائق واتخاذ مواقف واضحة وذلك عن طريق تحويل الوعي الفني الذي تجسده الشخصية الروائية الى الوعي الذي تجسده على صعيد الرؤى والافكار والتصورات ومن وجهة نظر نسوية. ولهذا جاء البحث موضحا مكانة المرأة في بحثها عن ذاتها المفقودة في مجتمع ذكوري والمتكون من عدة ديانات و طوائف والتي ارتبطت فيما بينها واصبحت وحدة مترابطة في الانسانية.

لقد جاء البحث بثلاثة اقسام وتناول الباحث في القسم الاول أهمية الشخصية الروائية في الكشف عن (الوعي الانثوي) وقدرتها على فهم ما يجري في المجتمع. بينما يوضح القسم الثاني عالم الانثى الداخلي وكيف تكون هذا الوعي من خلال الشكل الروائي. وبذلك اصبح شكل الرواية رمزا للمجتمع العراقي بعد عام ٢٠٠٣. اما القسم الثالث فقد خصص للصيغ التعبيرية لعالم الانثى اما عن طريق المواقف الظاهرة او التي يتم استنتاجها. وقد تعمدت الكاتبة استعمال مثل تلك التعابير لجعل لغة الرواية اكثر انثوية. وينتهي البحث باستنتاج يلخص ما توصل اليه الباحث. وقد قمت بترجمة جميع الاقتباسات من الرواية الى اللغة الانكليزية.

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