Is Ideology an Enemy of the Text of the Arab Woman Writer? Or Is It Just a Mold of Rock That Clips Her Wings and Altercates with The Taboos?

Dr. Hanan Bishara
The Academic Arab College for Education in Haifa
hanan-b10@bezeqint.nl

Abstract: *The novel's mission is to introduce public reality and break down taboos. The novel is a kind of art, and art is an uninterrupted yearning for beauty and thus other values, whether a historical value, cause-bearing speech, or taboo altercation. They are all present in the writer's mind at the time of writing, a condition that does not overshadow the aesthetic artistic goal that has priority in writing novels in my opinion. Any perception of literature, however extreme it may be to move away from ideology, or to declare its denial and opposition to its concepts, involves whether or not it wants to respond, a clear ideological dimension. Literature is a discourse that develops on this ground, involves it, and exercises its activity on. It is an ideologically saturated discourse to which values and relationships come after they have been popularized by relations of social, moral and political forces. It is therefore the function of criticism to reveal these implicit dimensions, and to learn about the ideology of the texts that it addresses. It is a function that is not connected only to exposing the ideology of texts, but also to identifying the transformations that have taken place throughout the history of modern literature.*
Keywords: Ideology, taboo, literature, discourse, stylistic texture, linguistic system.

INTRODUCTION

What Is Ideology?

All ideologies are similar in one thing, their emotional style and motivating nature to the minds of the masses. Thus, in general, ideology expresses ideas whose truth and legitimacy cannot be demonstrated by objective science, but the power of these ideas is demonstrated by their emotional tone and style that moves humans, which is commensurate with the social event that can be done**.** However, the Marxist concept of ideology expresses the form and nature of ideas that reflect the interests of the ruling class, which contradict the ambitions and objectives of the governed class, especially in a capitalist society.

Etymology of the Word 'Ideology'

'Ideology is a French word which means "science of ideas" and it a borrowed word in all living languages. However, it did not preserve it original meaning and it quickly became a foreign word even to French because it did not retain its original linguistic meaning. In Arabic, there was call for its use in the esoteric meaning, but it was impossible to dispense with it and replace it because there no word that matches it by rhythm and meaning in Arabic.[1]

In his book "The Concept of Ideology", ʿAbdullah Al-ʿArawi suggests that the word 'Ideology' should be Arabized into "odlūja " based on the rhythm (radical) (ofūla). Other derivatives of the word family are: adalīj or odlūjāt; adlaja idlājan; dallaja tadlījan; odlūjiy or odlūjiyūn. We say: He looked at something "nazratan *odlūjiya*/ ideological look", which means: He selects things well and knows well how to run them in a way that is compatible with reality in his belief.[2]

Ideology as a Term

Ideology as a concept is defined as a set of ideas, beliefs, values and feelings that influence our opinions, beliefs, values, and feelings that affect our views and our look about what surrounds us. Through ideology, everything is free of impurities. No wonder it distorts reality and fakes it as it transports it to us. It conveys reality by simplifying it irrelevantly, blinding man to see his reality in its true form. Once it is consistent with human behavior and the other it opposes it.

Ideology was considered a metaphorical image through which reality is perceived and systematized. Its concept is not limited to this. It may indicate the past or convey the realities of the present and thus, it looks to the future and tells it, which implies that it is a tool for clarifying the object. [3]

The origin of the word "ideology" is Greek and it consists of two parts: "idea", which means "thought", and "logos", which means "science" or "study". So, the whole meaning is "the science/ study of ideas". The concept developed later as a result of the political development, and "ideology" has become one of the phenomena of political systems. The term ideology ("Idéologie" in French) was used as a concept following the term in the book "Project of the Elements Principles of Ideology"("Projet d'éléments d'idéologie") by the French thinker "Destutt De Tracy", the aim was to create a science of ideas based on an examination of the validity of error of ideas that people believe in so that it could be a philosophical pillar of science, guide to the elements of sound thinking, and to rid the individual and society of ideas that might prevent the truth from being properly presented. This is also what a number of

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[1] Al-Arawi, ʿAbd Allah (2012). *Mafhum al-Aidiyolojia*. 8th ed. al-Dar al-Baydha. Al-Markaz al-Thaqafi al-ʿArabi, p.9

[2] Ibid., p.10

[3] Al-Rawi, ʿAbd al-Sattar (1988). *Al-Aidiolojia wa al-Asatir.* 1st printing. Baghdad: Dar al-Shuʿun al-Thaqafiya., p. 13-27.

Enlightenment philosophers worked on in France in the late 18th century, and were then known as ideologues. In particular, the term ideology described the attitudes of politicians and intellectuals, as they influenced their political behavior and defined the framework of their political relations with different social groups. Therefore, political ideology can be defined as "a set of ideas, beliefs, values and opinions, which demonstrate a repetitive pattern, intentionally or inadvertently, in presenting action plans for public policy-making, or an attempt to justify or explain social and political arrangements and processes of a political society. Manheim differentiated between two types of ideology: **Private Ideology**, which is related to the individuals and their justification of attitudes that threaten their own interests, and the **Public Ideology**, which is related to the prevailing thinking within the class or the historical era, as the case is among the bourgeois or working class. In the light of these ideas, Mannheim defined ideology as "a fundamental set of values and models of knowledge and perception, interconnected and interrelated with social and economic forces". He also divided ideology on the basis of governance into two types: **Ideology of the Governing Groups**, who wanted to impose their perceptions and ideas on the rest of society, and to justify and defend the current situation; and **Ideology of Governed Groups**, who try to change these conditions in their favor and bring about changes in existing power-building, including the achievement of social justice and equitable distribution of incomes. Ideology has other types: **Moral Ideology**, which is linked to an individual's behavior, and it distinguishes the right thing from the wrong thing.

- **Political Ideology**, which is related to specific concepts such as: democracy, aristocracy, theocracy, possession, and equality.
- **Epistemological Ideology**, which seeks and tries to find the truth, science versus ignorance and intolerance, faith versus causes and facts.
- **Legal Ideology**, which seeks to enforce and apply laws, and also examines certain meanings, such as: justice.
- **Economic Ideology**, which represents the economic side, and it talks about wealth and its distribution.
- **Religious Ideology**, which focuses on religious disparities, such as Islam in the Middle East versus Western Christianity.
- **Gender and Sexual Activity Ideology**, which speaks of general culture, is based on the definition of marriage, inheritance and the right and equivalent roles for both men, women and children.
- **Race or Descent Ideology**, which addresses the concept of races, and their existence and the roles that they seek to play. [4]

'Ideology' as a Concept

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[4] Heywood, Andrew (2012). *Madkhal Ila al-Aidiyolojiat al-Siyasiya*. 1st Printing. Tr. Mohammad Saffar. Cairo: al-Markaz al-Qawmi li al-Tarjama, p.91-120; "Al-Aidiolojiya" (12/2/2022). *The Political Encyclopedia*, At:

https://political-encyclopedia.org/dictionary.

As said above**, Ideology** is of Greek origin, and it consists of two words. The first (ideo-)means "idea", and the second (-logy) means science or authority, and hence, the ancient Greek concept means 'the authority or power of ideas'. The concept evolved as a result of the evolution of political thought, and ideology has come to mean 'a set of ideas and values that demonstrate the view of the person who adopts them about the reality of the political matters. Ideology is defined as a specific set of ideas, principles or beliefs on which systems are based in their different forms, whether economic, political or other. Ideology can also represent ideas attributed to any culture, group, or even to a human being.[5]

Ideology works on regulating actions, goals and expectations of what is attributed to it. It also represents the perspective through which these entities view things differently from each other based on their identity. Ideology naturally seeks to bring about changes in societies and to regulate the commitment of persons, communities or cultures to certain principles by ensuring that these principles and foundations are consistent with their actions. Individually, everyone has his own convictions, ideas, values and political beliefs that represent his own ideology, which is a right of his own intellectual rights, as everyone has the right of freedom of belief and reflection, which means that every man has the freedom to choose the ideology that he deems appropriate and convincing to him, considering freedom of thought and belief as a human right. Ideology is not a set of static ideas and cannot be changed; it is variable ideas and can change at any time according to the circumstances in which the individual passes, as well as political organizations, as there are many individuals and political parties that have transformed and changed their ideologies because of certain circumstances. In all cases ideology exists in every individual, and in every political organization, whether public or undeclared, because it reflects the ideas, beliefs and values that the individual holds towards the issues and phenomena prevailing in society, although the individual does not belong to a particular political organization or group.[6]

Ideology and Philosophy
Ideology is a system of ideas, which seek to change the world and understand it, and can, therefore, be regarded as a form of political philosophy and social philosophy, because these two fields are based primarily on values and principles that regulate their work and perspectives on the world. While ideology aims to change the present because of its non-acceptance to it and its current conditions, and even wishes that the effects of this change will extend to the future, philosophy aims, in turn, to interpret and understand the present as it is, unchanged. That is, it seeks the truth in the world, while ideology aims to change it. As for the flexibility of ideology on the one hand, and the flexibility of philosophy on the other, ideology is inherently rigid, that is, it never changes its thoughts and principles, and no ideology is influenced by other ideologies,

[5] *Collins Dictionary* Online (28/8/2022). "Ideology" At:
https://www.collinsdictionary.com/dictionary/english

[6] *Socialsci. Libretexts*. "Ideology", Retrieved on 28/8/2022. At: https://alfalsafah.com.

regardless of the circumstances, and it stays with its principles, urging its followers to follow its approach and organize their actions depending on them, while philosophy, on the other hand, is flexible, and accepts knowledge and comparisons between different philosophies, in order to benefit from some of them. In addition, ideologues do not accept ideas that oppose his ideology, but rather rebut them without hesitation, unlike a philosopher who encourages consideration and reflection on philosophical doctrines opposed to his philosophy. In this context, it is true to say that the fundamental ideological goal of the ideologue in this life is to repel suspicions against his ideology, as well as to try to spread it by persuading others to become followers of it and adopt it, while the philosopher sees philosophy as a catalyst for access to knowledge, through which the reality of this world can be found, and be characterized by wisdom in all matters of life. In terms of harm and benefit from both ideology and philosophy, ideology can be said to have an actual impact on society, and this impact can be positive or negative, depending on the ideology and ideas it advocates. Moreover, ideology cares for the good of its followers and adherents, and not all people, contrary to the philosophy, whose last concern is to have universal adherents and support. Besides it causes no harm or benefit to societies and people.[7]

Features and Characteristics of 'Ideology'

'Ideology' has three main features:
a. Taking full control of man's thinking and actions, by controlling his perception.
b. Making the ideology adherents depend on its ideas and principles when assessing things and determining their perceptions of them.
c. Being characterized by cohesion, logicality and keeping distance from randomness.[8]

Ideology in the novel is usually related to the struggle of heroes, while the novel remains an ideology that expresses the writer's perceptions by mediation of those same ideologies. Fictional writing by the Arab woman writer is not a fun game whose job ends once completed. In fact, writing for her has a message and an attitude, which has imprinted her writing with a holistic vision and has also enabled her to perceive dialectic relationships that link the individual's thoughts, actions and emotions to life and society's conflicts far from being direct and rhetorical, that turn the narrative into a flat discourse in which the hero tends to change reality for the better being as the typical hero. Taha Wadi views the novel as depicting "a human experience that reflects its writer's attitude to his reality as much as it exposes his understanding of the aesthetics of the narrative form. The novel says this and more through a distinctive art tool, which

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[7] *Britannica* (28/8/2022). "Difference Between Philosophy and Ideology". At:

https://www.britannica.com/topic/ideology-society/The-philosophical-contex.

[8] Willard A, Mullins. On the Concept of Ideology in Political Science. *American Political Science Association*. Vol. 66. No. 2. June, 1972. Pp. 498-510.

is the character.[9] This is what made critics define the novel by saying that it is "the art of the   character". The character is a symbolic creature that signifies a writer's thoughts, and is one of the technical components of the structure of the novel. The novel is also intentional, constructive and organized imaginary procedure.[10]

ʿAbdelmalek Murtadh sees that the aesthetics of the content is achieved only through the aesthetics of the form, saying that writing is not a pure form, but that it is meanings and thoughts loaded with feelings and emotions, and embodies a stylistic texture based on the linguistic system. [11] Muhammad Kamel Khatib believes that the vision underpinning creative work, includes in its composition the ideological dimension, which represents its dimensions. He defines Ideology as a pattern of ideas, customs, morals, concepts, laws and arts that are formed at a specific historical stage, or on the basis of a particular pattern of production or specific lifestyle.[12] However, Hamid Lehmedani says that the relationship of narrative writing to ideology is determined from **two angles**: the angle of ideology in narrative and the angle of narrative as ideology. As for the first angle, ideology in the novel is one of the components of the narrative textual structure, since the text contains contradictory components, as it is a combination of multiple possibilities due to contradiction of its elements. The narrative text by virtue of its structural texture is fraught with contradictions, in which we find ideology and its opposite, and the writer's position in which he agrees with one of them, opposes it or is neutral.As for the second angle, which is looking at narrative as an ideology, the novel as an ideology, it first means the writer's position specifically, not the positions of the heroes individually. Ideologies within the novel plays only a diagnostic role of an aesthetic nature in order to generate a holistic and holistic perception of the writer's perception. The novel as an ideology is generated only through the conflict that takes place between the different ideologies that are found within narrative work. The novel is converted into an ideology only through the conflict of ideologies and through the conflicts that exist in each individual ideology, and it is this conflict that constitutes the sum of its general construction[13] .

Bakhtin emphasizes the presence of ideology in narrative art as an artistic and aesthetic component. He sees that linguistic guide is loaded with an ideological charge that does not reflect the prevailing social conflict, but reflects it and enters its context. He says: "It is man in the narrative who speaks, and his speech is the subject of a literary verbal diagnosis. The speaker's speech in the narrative is not merely conveyed or reproduced, but it is artistically diagnosed, and contrary to drama, it is diagnosed by the mediation of the discourse itself, the writer's discourse. Hence, ideology only enters the world of the

[9] Taha, Wadi (1980). *Surat al-Marʾah fi al-Riwaya al-ʿArabiya al-Muʿasira*. 2nd ed. Cairo: Dar al-Maʿaref bi Misr, p. 3.

[10] ʿAzzam, Mohammad (2003). *Tahlil al-Khitab al-Adabi ʿala Douʿ al-Manahij al-Naqdiya: Dirasa fi Naqd al-Naqd*. Damascus: Manshurat Ittihad al-Kuttab al- ʿArab., p. 87.

[11] Murtadh, ʿAbd al-Malik (2002). *Fi Nazariyat al-Naqd*. 1st ed. Algeria: Dar Homa, p. 133.

[12] Khatib, Mohammad Kamil (1981). *Al-Riwaya wa al-Waqi*. Beirut: Dar al-Maʿrefa, p. 105.

[13]Lehmedani, Hamid (19990). *Al-Naqd al-Riwa'i wa al-Aidiyolojia: Min Sociolojia al-Riwaya Ila Sociolojia al-Nass al-Riwa'i*. Beirut: al-Markaz al-Thaqafi al-ʿArabi, pp. 26, 33, 39.

novel as an aesthetic component because it is in the writer's hands that she turns into a way of shaping his own world. Ideology as one of the components of the artistic and aesthetic novel may and mor ay not express the author's voice because novel writers often display and confront these ideologies in order to say something else, possibly contrary to the sum of those ideologies themselves. Bakhtin integrates the social in the in the indicative text components, and makes no distinction between ideological and linguistic, and does not separate literature, and other cultural fields and ideology.[14]

We conclude that literature cannot be separated from ideology, because it is an ideologized matter by necessity. When the woman writer carries her pen, she expresses her society and her political, cultural and social affiliation, and actually defends her affiliation by defending her ideas, justifying her behavior and expanding her orientations, and because that needs to be detailed and scrutinized, the novel becomes the ideological model for embracing ideological propositions. For example, we see how the French writer, Albert Camus, embodies this synergy between literature and ideology through his novel "The Stranger"[15], where the novel reveals his philosophy, which constitutes his vision of life and the universe, and his propositions on the of the doctrine of absurdity.

In my opinion, Ideology in its relation with Arabic literature has made it too ideologized, because the literary texts are centered on the moral criticism established by the traditional school, and that the diminishing margin of freedom has made Arabic literature, the epicenter of the struggle for political and social ideas and currents. For example, we read how Muhammad Shukri sparked a whirlwind when he wrote his bold novel, "al-Khubz al-Hafi/Barefoot Bread", which was forbidden from publication, after the narrative components of events, people, time, place, description and dialogue were overlooked, and attention was focused on the taboos, such as sex, politics and atheism. So, the criticism came was so miserable that the novel could triumph by being published more than once.

The Study
At the outset, we say that heritage is the treasure safe in the memory of peoples; it stores their experiences, preserves their vision of the world, as well as it harbors things that people keep silent about in their culture, and this is how ideology is embodied.

Heritage is a heavy legacy, but it is a raw material that is electrified by promises. We say that the text is a series of adventures that seek to be new and surprising. The writer should endeavor to make the text a process of demolition and continuous construction, feisty with the traditional stereotypical memory, and its arbitrariness towards an unbearable virgin land. If the writer does not attempt to jump over stereotypical frames, then the poem by the poet Zuhair Bin Abi Salma will apply to him He says:

" مَا أَرَانَا نَقولُ إِلَّا رَجِيعًا   وَمُعادًا مِن قَولِنَا مَكْرُورًا "

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[14]Bakhtin, Mikhael (1987). *Al-Khitab al-Riwaʿi*. Tr. Mohammad Barradeh. Cairo: Dar al-Fikr al-ʿArabi, p.96.

[15] Camus, Albert (2014). *Al-Gharib*. 1st Printing. Tr. Ayat Hanna. Baghdad Beirut: Manshurat al-Jamal.

I see we say nothing but an echo   of our words repeated again and again

Until our present era, ideology has cast a shadow over literature. No good literature has been accepted by it, or bad literature contradicted it. More than that, many writers or poets were imprisoned for a novel or poem in which they expressed their thoughts and opinions. Until our present era, ideology has cast a shadow over literature. What was accepted by good literature and what was not by bad literature. Even more, a writer or poet was imprisoned for a novel or poem in which he expressed his thoughts and opinions, this means that ideology controls literature, and directs it towards a direction that is consented to by the political and religious power, but this has not prevented the emergence of literary writing that revolts against the ideological stereotypes of literature, which seek freedom and equality of all kinds, celebration of the body, and engagement in politics and religion.

Questions of the Study
The study tries to give answers to the following questions:
1. To what extent does ideologization damage the text?
2. Why is it necessary for the writer to look for what is not said and say it in his own way, to reflect his ideology?
3. How does the writer benefit from private and public heritage to crystallize a vision that determines the course of his text?
4. How does the writer make his own wings of private and public heritage to fly with them into the sky of creativity?
5. How can a writer select the raw material from that heritage and bring it to his time, without making it a heavy robe that hinders him from moving?
6. How can a writer process heritage material and transform it into a creative artistic project that responds to the requirements of the era?
7. Can a novelist write outside of ideology at all?

And what if we try to ask the reverse question: What does it mean that the novel/text/is the enemy of ideology? Can a novelist write outside of ideology? Kundera says in his book "The Art of the Novel": "The novel is not written to settle calculations, and if it is written like that, it will fail completely technically,[16] this is so, even though Kundera's novels do not leave the field of ideology, which is its most obvious field. Therefore, we have to dismantle Kundera's phrases and speech about ideology also through the theory of relativity that he referred to, as he talks about the relativity of the narrative truth. Kundera explains and says: "If the novel refuses to adhere to the political ideology of our time, and to contribute to the ideological simplifications that have become clichéd and heavy, this does not mean a neutral attitude on its part, but a challenge, as the novel overthrows the system of common values and ready foundations and undermines prevailing ideas."[17]

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[16] Kondera, Milan (1999). *Fann al-Riwaya. Tr. Badr al-Din ʿArudki*. 1ˢᵗ ed. Damascus: al-Ahali li al-Tibaʿa wa al-Nashr wa al-Tawziʿ, p.78.
[17] Ibid., p.95.

In general, the creator seeks a new horizon, a different vision, and a different adventure. Therefore, it can be said that literary writing cannot be abstracted from ideology, but its presence or distance between them widens and narrows, and the more it narrows, the more tension increases, and the more literature loses its symbolic value. According to Nikos Kazantzakis, "Astonishment is humanity's greatest joy, and it is the astonishment of the new and the different."[18]

At the outset, we say that every treatment of the woman's tragedy cannot dismantle itself from the captivation of reality and ideology. The literary work often accepts being a special tributary of the rivers of ideology. It can influence if it can do that over a long time, because it doesn't pass on its ideas that he has associated with ideological discourse except through the structure of its symbolic speech, trying to achieve this by creating a deliberate fabric of text components in order to influence his idea, with the need to bet on a reader who is merely capable of decoding the writer's hidden rules. Therefore, the ideology enters the imaginative literary world as a component that becomes a tool in the writer's hands to express his own ideology at the end.[19]

The faces of conflict in general are four that begin with conflict with oneself, then conflict with stronger external forces as fate, then with the environment represented in individuals or groups and finally conflict with the "other "/individual. What concerns us in the study here is this ideological struggle of the author's self towards the "other", that is, the man, and the extent of the connection of this conflict and its influence on the vision and the self of the writer to herself and the world. Also,   what concerns us is not to stop at the conflict in itself, but to realize the entity of the impact of the conflict on the author's formation of the image of the other/man/artistically, so as to determine how successful the artistic formation of the novel is, in terms of communicating the author's vision and its ideological attitude.

The novels of Arab women writers are those of ideological attitude with distinction, as they are the ideological vision and intellectual position that constitute the focus of action and reaction in the social behavior of the central personality, where we note

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[18] Nikos Kazantzakis, a Greek writer, journalist, politician, poet and philosopher (1887-1957). He is widely considered a giant of modern Greek literature. He is best known for his novel "Greek Zorba", which is considered the greatest of what he created. He became internationally famous after 1964, when he produced the film "Zorba of Greece", taken from his novel. He became renowned in 1988 when he produced "The Other Seduction of Christ", directed by Martin Scorsese. Th movie was based on a novel by Kazantzakis.

[19] Lehmedani, Hamid (19990). *Al-Naqd al-Riwa'i wa al-Aidiyolojia: Min Sociolojia al-Riwaya Ila Sociolojia al-Nass al-Riwa'i*. Beirut: al-Markaz al-Thaqafi al-ʿArabi, p.40.

enormous amounts of ideas that establish the ideological content [20] of the central character, who speaks in the first-person singular pronoun in novels written by women.

The projection of Ideology on the woman's literature has resulted in the specificity of the critical view of the phenomenon of the woman's literature. As a result of this ideologically biased and categorized view, the chances of critical interest in the woman's writings have become very slim, with the pretext that the woman's literature only reflects women's problems, and that characters in the narrative work are a tool for making the story, and that they become a symbol of other meanings outside their individual presence.

Thus, the image of the woman in women writers' novels reflects the crisis of the individual in his relations with his community, especially in his perception of the woman, who is nothing more than a point of contempt. She is a worker, a peasant, a nanny, and a mother. Above all, she is seen only as a tool for pleasure and work, and therefore, the woman remains in anxiety and instability because of the pressure that the man exerts on her. This image shows the darkness of the social situation of the man and the woman and the difficulty of overcoming it, since awareness has not taken its way into development, but the women's sense of inferiority and distrust of the other remains, especially that novels perpetuate the traditional practices and ideas of the social community that confirm women's inferiority compared to men, but we find that in other contexts she confirms her intelligence, acumen and shrewdness. [21] The Arab woman writer's relationship with the man is characterized by irreconcilability as we see his image grow to be confined to one of her unacceptable dimensions in her novels. He encompasses contradictions, or an individual model, who is more self-loving than anything else, bullying and sometimes backward. The heroines of the author's novels declare rebellion against the traditional model of the man but their actions remain very traditional, as the heroine remains captive to an illusion that her freedom is dependent on the man. This is the role played by the heroines of the Arab women writers. Even if the woman has these qualities, she employs them to preserve and defend the family entity. Thus, the man confiscates her status so

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[20] When the British critic Terry Eagleton addresses the roots of postmodernist critical tasks, he stresses the need for this criticism, as a humanitarian critic, to try to intensify interest in both language and unconsciousness, in literary texts, to reveal the role they play in the individual's ideological composition of the individual. Among those who linked the narrative image of the character to the reference predicament and ideological perception of the writer towards his world and age, we find Taha Wadi, who perceives the novel as a human experience that reflects the author's attitude towards his reality just as much as he understands the aesthetics of the narrative form. The novel says this and more through a distinctive art tool that is the "Character". This made critics define the novel by saying that it's the art of character, as the character is a symbolic object that signifies the writer's thinking and serves as one of the components of technical novel. The novel is also intentional, constructive, and a structured imaginative procedure. See for example: Taha, Wadi (1980) *The Image of the Woman in the Contemporary Arabic Novel*. 2nd ed. Cairo: Dar al-Maʿaref bi Misr. 3; ʿAzzam, Mohammad (2003). *Tahlil al-Khitab al-Adabi ʿala Dou ʿ al-Manahij al-Naqdiya: Dirasa fi Naqd al-Naqd*. Damascus: Manshurat Ittihad al-Kuttab, p.87.

[21] Al-Kaʿbi, Diya ʿAbd Allah (1999). "Surat al-Marʾah fi al-Sard al-ʿArabi al-Qadim. Dirasa fi *Kitab al-Jahiz* wa *al-Aghani* wa al-Siyar al-Shaʿ biya al-ʿArabiya". An M.A. Dissertation in Arabic Language and Literature. Amman: Jordan University, p.74.

that she will remain governed by the customs and traditions of society. Besides, the sexual look of the man to the woman nullifies his recognition of her deserved abilities and status, [22] When we come to terms with the reality, we find that Arab woman has been given extra effort on her original effort, as well as the strength of patience endurance. This is where the narrative community corresponds to what society is experiencing.

If we reflect on the relationship of the novels of the Arab woman writer with reality and the ideological attitude through the structure of heroine/woman/, we find that the novels monitor a historical and social phase of the Arab society in general. The topic that attracts the woman writer is that of the woman. She does not address the topic of the woman in a flat and crude manner. Rather, she addresses the issue creatively and through the controversial attitude between art and reality, and from the perspective of a holistic vision based on the current and previous social realities, examining it, and analyzing its contradictions and highlighting its conflicts. The topic that attracts women writers is that of women. It does not address the topic of women in a flat and crude manner. It addresses the issue creatively and through the controversial attitude between art and reality, and from the perspective of a holistic vision based on the current and previous social realities, examining its contradictions and highlighting its conflicts. Thus, the masculinity of the male in the novels of the woman writer is the masculinity of culture and society, which is represented in the patriarchal dominance that is condemned by the novels in order to stand alongside the meanings of absent femininity. The woman's relationship with the other was captive to the traditions of her time, and what the man wants of the woman is to be submissive and loyal. She should lock up their aspirations and hopes in the direction of the inside. She is in no way allowed to go beyond the eternal confinement of the female. Besides, the culture of males sees her place in the house whose doors and windows are closed on her marginally being the place where the woman's aspirations are stifled and her human essence is abolished. So, what happens is that the woman writer projects through narrative scenes all charges of her anger at the male society in her novels. She places the man in the place where we cannot find him in it in the real life, and she gives the woman what the reality of her society does not give her. She gives her roles that society does not give her. She makes her take the leading roles; the one who gives and prevents; she is the one who lead and not led; and she is the one who decides everything that she does or he does. She made her occupy the upper positions, decide on the man's fate and determine it. She may kill him or make him live; she is the one who would give him the pension that she wants and keep the larger share for her; she looks like she wants to create some kind of balance or compensation for women at least in the fictional reality. Therefore, the image of the other/man in the writers' novels is considered an example that reveals the entity of adopting the views of the author in the other/man and in the woman, and how the second/woman/ turns into a horn that echoes the author's views in her novels

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[22] Rijk, Theodore (2001). *Al-Dafiʿ al-Jinsi*. Tr. Thaʾir Adib. 2nd ed. Latakia: Dar al-Hiwar, p.52.

We say that the ideological attitude in the literature of the Arab woman writer is founded on the idea that is linked to the crunching of beautiful values represented by loyalty to the most important components of the spirit, embodied in the institutions of society and the family. We therefore note how the novels tend from the outset to deny reasonable values, which perish in the dumped distances of the narrative to be replaced by the values of treason, betrayal of marriage, betrayal of the sweetheart, betrayal of conscience, things that the narrator insists on reflecting with clear urgency, showing them in the behavior of the woman's personality within the novel that she weaves its threads. Even though we are confronted with the novels of the Arab women writer, we see ourselves standing in front of a fantastical world and confronting the character who was created by the language of the novels to face a world of ideology. The ideological portable in the imaginary texts guides the behavior of the character, so that the recipient will explore it and reveal it within the text by analyzing the language behavior represented by the written symbols.

The nature of the conflict in the artistic construction is subject to the man's narrative character to the degree of the conflict that the woman writer actually suffers from in her society with the man, which is summarized in three axes: the axis of conformity, the axis of opposition, and finally the axis of hesitation. These axes would limit the form of the relationship with the man in three forms: one of submission, one of domination and one of conciliation. The type of the man's conflict as a narrative character is generally subject to the outlook to the man in general. This outlook remains captive to the position of the woman writer in her community in particular, and this will reflect the nature and size of the man's position from the world of women in general.[23]Conflict is one of the major factors influencing the construction of the man's narrative character in the stories of the Arab women writers, and its importance lies in its ability to define the narrative character, its behavior in reality and its internal world,[24]

that is so because the conflict of the character in its reality and in the complex circumstances that surround it means, in its most important aspects, completing the features of the character and enabling the recipient to realize it in its intellectual and physical dimensions, and thus, practicing its life and judging it artistically. [25]

Consequently, the interest of the Arab woman female writer in the female Ego / the female I, became the source of action or movement, and a window for her female personal experience as a writer, which positively affected the achievement of a degree of artistic honesty, which accompanied the movement and action of the heroine and lent her the dimension of real-life causality. Besides, the area of the event also shifted from being an affiliate of the man's movement to being a subordinate of the heroine/woman

[23] Naji, Sawsan (1995). *Surat al-Rajul fi al-Qasas al-Nisaʾi*. 2nd ed. Cairo: Wikalat al-Ahram li al-Nashr wa al-Tawziʿ, p.277-278.

[24] Ibid. 277-278

[25] Al-Waʾili, Karim (1986). *Al-Mawaqif al-Naqdiya bayna al-Dhat wa al-Mawduʿ.* "Dirasa li Naqd al-Qissa al-Qasira fi al-Iraq. Cairo: Dar al- ʿArabi li al-Nashr, p. 177.

administration, and thus, she started taking him as a focus of the storytelling in exchange for her marginalization and demolition by the man by removing him from the forefront of the text. However, the negative effect of the interest in the "Ego" is the diminishing interest in the Other/the Man, who has become a secondary personality that occupies the forefront of the text, but its movement and action have gradually disappeared, and we have come to see it through the central/woman's personality in her novels. Though the man occupies a dominant position in the reality of this central personality/woman and in her awareness as a "master" man and owner of her mobility, this position has become regressive at the level of participation in the event/act in the text, with his movement going away and his action gradually declining in return for the appearance of her movement and her action through the script as she is excited and influenced by it.

In my opinion, the Arab woman writers' novels can, through her subjects and themes, draw a world that is possible and tragic and portray two ideologies that clash and struggle all the time: the ideology of masculinity and the ideology of femininity .
During this, the novels were careful to create strangeness and distance between these two ideologies in the joints of the actions, thereby deciphering artistically the symbolism of these two ideologies. So, we can say that novels of the Arab woman writer have gone beyond the problematic relationship between the novel and ideology, or the relationship of the outside of the text with its inside or the textual relationship with its owner and creator.

Therefore, we see that the ideological vision is only one of the components of the textual structure of creative work. Therefore, these novels are strict in representing this ideological vision.

Summary
Ideology means a system of ideas, beliefs and values, which are important and prevalent in every society. It is also constantly associated with the political thinking and develops with it. In addition, there is a system which is affected by conditions that   society and the surrounding environment witness, which leads to the formation of this ideology. Most uses of ideology are associated with the description of the thoughts that the individual or groups or political organizations adopt.

The novels of the Arab women writer seek to pass a hidden ideology that is present in the form of a profound iconic guide that is represented in the image of a general imbalance that we feel only its manifestations, which is embodied in tyranny and its consequences.

We say that ideology is the enemy of text; it is like the template of rock that cuts the wings of the writer who cannot fly away in his words, feelings and imagination. The creative work is a continuous transformation that rejects stereotyping and modeling. Therefore, the writer remains in a state of disregard and maneuver with ideology, so as

it will not enter and tyrannize his text and impose its terms, and raise its flags at the expense of the splendor and glamour of the literary text

To sum up, my view is that the ideologization of the text damages the text to a large extent because, in my view, it will simply turn from an artwork into a noisy political publication, sagging and its plot crumbles. Its characters become a boring rhetorical idealism that does not touch the recipient's consciousness, does not affect his feelings and does not add to his awareness. That is why our question will remain: Is ideology indeed a necessity and we cannot do without it?

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