
Abstract

Most societies ,today, are living in a postmodern stage, a stage in which the foundational coherence of the grand narratives, whether intellectual or ideological, has been undermined. The historical dualities such as (the subject and the object), (I and the world) and (the female and the male) disappeared in it, announcing a new stage in which the woman write their own narrative, It is a source of concern for the exclusionary narratives revolving around the man and his dominant male system.

The cultural scene in post-2003 Iraq has witnessed the issuance of many feminist.. narratives that seek in their content, central themes, vision of the world, and declared ideology, which implies the destruction of the constant or its marginalization in the male culture , attempting to break the stereotypical image of women as a margin and subordinate that is related to the norms, laws and traditions what are recognized by men.

The Iraqi feminist novel after 2003 revealed what it had kept silent about for many years under oppression and siege, as it sought to break the (taboos) that restricted it, limited its freedom and monopolized its existence: the taboo of politics , religion, and sex.

The research is sprang from many questions, including

-How were the women imaged ?

-Does literary work reinforce or undermine the male ideology?

-What are the cultural factors that shape a woman's experience?

-What is the form Iraqi feminist narrative, and what are its issues?

-What are the images of female characters in the female text?

-Do female novelists speak as women? And other questions whose answers and their descriptions shape the Iraqi feminist novel from 2003 to today.

The research aims to read the Iraqi feminist narrative experience from 2003 to 2020, which is a great experience as a result of the abundance of creative productions and provides a space of freedom as well as the absence of censorship and ease of publishing. The research does not claim that it provided a comprehensive inventory of all feminist fiction production in Iraq or read the texts extensively for it because the feminine specificity is not apparent in the discourse of some female writers.

Therefore, the research adopted models in which the Gynocritical trends that the research seeks to uncover are available without neglecting



other experiences that have been identified with the masculine rhythm of writing in some writings or those that have not shown a clear interest in women's issues and their specificity in a society that can be said to be a male society par excellence.

The research was divided into three chapters, preceded by an introduction and followed by its conclusion. The introduction included two points, the first was devoted to: to talk about the term Gynocriticism as a concept concerned with feminist waves, as detailed by the critic Ellen Showalter and others, as for the second point, it focused on the dialectic of center and margin, and the first chapter came under the title (Sexuality and the Authority of Masculinity), including an introduction to the concept of gender and three topics.

The first topic (Feminist Self and Male Deconstruction) focuses on political violence affecting women. The second topic is about (gender and social reference) where social authority is one of the authorities that besiege and restrict the female, and the third topic is on (the dialectic of honor/ Shame from a feminist perspective).

As for the second chapter, it was entitled (Sexuality and Representations of Feminist Identity) and it also included foreword and three sections of the prelude to talk about the term feminine identity. The first is on (the identity of the female and the dispossessed ego) and how the female ego contributed to establishing itself. The second topic is on (feminine women and male dominance) , talking about female rebellion and her attempts to break away from systems imposed by the masculine community.

On the other hand, the third topic is on (undermining male authority), in which it explains how women were able, in their narration, to undermine the masculine systems that sought to marginalize their role. where the third chapter, (The Semiotics of the Body and the Male Conquest) , it includes an introduction and three sections. In the introduction, the research tackles the features of writing with the female body, then the first topic (female sexual identity) , the second studies (the female body alphabet), and the third topic is about (the centrality of the body in the feminist narrative / women and the cultural formation of the body).