

A Critical Discourse Analysis of Women's Representation in Maysaloon Hadi's Novel *The Black Eyes*

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Abstract

This study applies a discourse analysis framework to explore the portrayal of women in Maysaloon Hadi's novel (*The Black Eyes*) (2011), using Critical Discourse Analysis (CDA) and Norman Fairclough's tri-dimensional model (1989) as the analytical foundation. It investigates the roles and challenges women face in the novel. While there is growing interest in the portrayal of women in literature, Iraqi literature—especially from the perspective of Iraqi women writers remains underexplored. Hadi's *The Black Eyes* provides a unique case to examine this intersection. Despite the novel's rich narrative, which offers insight into Iraqi women's lives, there is a lack of comprehensive CDA to understand how its language constructs and communicates the multifaceted roles, challenges, and images of women. The research fills this gap by analyzing specific passages from the novel using Fairclough's model. The findings reveal a nuanced portrayal of women and underscore the value of CDA in analyzing such works. Further research is recommended to apply CDA to other Iraqi literary texts for broader insights.

Keywords: critical discourse analysis, Fairclough's model, feminism, Iraqi literature, Maysaloon Hadi, *The Black Eyes*, women's representation

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Introduction

Language is a vehicle for social values and ideologies that a man intends or attempts to express. Discourse analysis is an analysis methodology that emphasizes the importance of studying verbal and non-verbal discourse recordings. Critical discourse analysis is a method that helps to identify the relationship between language and social structure, which includes elements such as power, identity, and social roles. (Hassoon, 2014)

Studying the position of women in any society is a fundamental criterion for measuring the progress of civilization. Feminist literature raises a set of differences in form and content, as some see. There is a difference between the literature women present and what men offer. Most of these discussions are about the biological side, which is what men mainly use to keep the woman in their crucible and the place they want. Still, some representatives of the women's movement are based on biological characteristics as a source of women's superiority, for women do not look at things as a man looks and express their feelings about the man in what is essential or not influential.

This paper presents a critical discourse analysis of Hadi's novel "The black eyes.", it deals with the representation of the woman behind the narrative of Maysaloon Hadi in her novel (The black eyes); it is an example of the study. The exploration process has been done by analyzing the narrative of Hadi's novel The black eyes through CDA.

The relationship of feminism with CDA is complementary; Terry (2014) views that feminist CDA helps bring about social change that is useful on a material and phenomenological basis for men and women living in different communities. Lazar (as cited in El Harraki, 2023), feminist CDA aims to show the complex, subtle, and sometimes not-so-subtle ways in which frequently taken-for-granted gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated, and challenged in different contexts and communities.

Despite the insightful exploration of women's representation in literature and society, as outlined in the introduction, a significant gap remains in understanding how these representations influence societal perceptions and contribute to the systemic challenges women face. The problem that this research aims to address is the lack of comprehensive analysis of the impact of literary portrayals of women, as seen in Hadi's *The Black Eyes*, on real-world gender dynamics and societal norms. While feminist literature and Critical Discourse Analysis (CDA) offer frameworks for examining these issues, there is a need for a deeper investigation into how such narratives both reflect and shape societal attitudes toward women. This study seeks to bridge this gap by analyzing the discourse surrounding women in Hadi's novel and assessing its implications for gender equality and women's empowerment in the broader social context.

Literature review

Critical discourse analysts identify and illustrate how people can engage discourse in society to (re)produce power abuse or challenge such dominance. (Al-Hussein & Al-Saaid, 2022). The representation of women has long been an essential topic in feminist studies and discourse analysis. According to Alshammari (2023), Saudi women's achievements are socially perceived and represented; his research delves into the language and discourses used in media

and policy documents, shedding light on progressive and conservative narratives that influence public perception and policy regarding women's roles in Saudi society.

Representation of women in Jordan Peterson's (2023) *12 Rules for Life*. This study provides a CDA of how women are represented in Peterson's (2023) bestselling self-help book. It uses Van Leeuwen's Social Actor Representation model to analyze the gender ideologies in Peterson's text, highlighting the author's perspective on women's roles and issues. (Daham & Mizhir, 2023)

These sources use CDA to unpack the complex ways literature and media represent women, shedding light on the underlying ideologies and cultural narratives that shape these portrayals.

Discourses and Critical discourses Analysais

Discourse covers a wide area of human life, but the term "discourse" is explained in the context of linguistics, especially Applied Linguistics. As quoted in Awan (2017, p.2), two groups of Linguists denote discourse: One group says it as "Texts" only, while the other says it as "Speech."

Critical discourse analysis CDA is an interdisciplinary research field that seeks to deconstruct the way language is employed to produce and perpetuate social practices which might give rise to structural social change (Ali & Sabah, 2022). Critical discourse is an analytical research technique examining how social power abuses or dominates. Nasser and Khalil (2021) state that CDA can be interpreted concerning critique, which is associated with the analysis that leads to a positive outcome, such as investigating successful resistance texts in the anti-racial discrimination movement. In Critical Discourse Analysis, the word critical is self-explanatory, which means the discourse on hidden ideology and social power. Essential stylistics attempts to answer "what the text is doing" by using linguistic analysis tools to uncover the ideologies under lie-literary and non-literary texts. (Riyadh & Layth, 2018)

The goal of a critical approach to discourse analysis is to uncover some of the hidden and often overlooked values, positions, and perspectives. According to Sunderland (2006), Feminism has inspired gender and language study since the late 1960s. What different feminisms have in common is an interest in women and men, girls and boys, and gender relations but also a critical interest; this extends to social arrangements and power relations. The study of language and gender from feminist critical perspectives involves the investigation of whether certain discourses within specific contexts have been or are being gendered. The study also has to do with the production of gender stereotypes and all the other aspects of gender inequalities in discourse.

The combination of the insights of critical discourse analysis and a range of feminist studies of language gave birth to a new approach: 'feminist critical discourse analysis. The main goal is to demystify taken-for-granted or common-sensical assumptions about gender by showing that these assumptions are, most of the time, ideological. According to Lazar (2005), the marriage of feminism with critical discourse analysis can produce a rich and powerful political critique for action.

Fairclough (1989) adopts critical discourse analysis as an approach to analyzing

social interactions in a way that focuses on their linguistic elements. For Fairclough, these linguistic elements are determinants of the social relationships within the social system. As an approach for discourse analysis, CDA links many interdisciplinary approaches for the sake of providing a more profound analysis of discursive practices. Fairclough describes CDA as 'critical' as it analyses and criticizes the connection between properties of texts and social processes as represented by ideologies and power relations. His framework approaches the analysis in three dimensions. For him, the discursive practices involve "(i) a language text, spoken or written, (ii) discourse practice (text production and text interpretation), (iii) sociocultural practice." (Fairclough 2013, p.123). This method of discourse analysis includes a linguistic description of the language text, an interpretation of the relationship between the productive and interpretive discursive processes and the text, and, finally, an explanation of the relationship between the discursive processes and the social practices. (Lindbekk, 2020).

Various methodologies for conducting CDA reflect the theoretical and philosophical orientations of the researchers (Mayr, 2008, p.9); one of these methodologies is Fairclough's. Fairclough (1995) works from a Marxist perspective about neo-capitalism, arguing that the task of CDA is to identify relations of domination and inequalities and how they are produced and reproduced in discourse.

Remarkably, he combines micro, meso, and macro-level interpretation. At the micro-level, the analyst considers various aspects of textual/linguistic analysis, such as syntactic analysis, metaphor, and rhetorical devices. The meso level or (level of discursive practice) involves studying issues of production and consumption, for instance, which institution produced a text, the target audience, etc. At the macro level, the analyst is concerned with intertextual and inter-discursive elements and tries to take into account the broad societal currents that are affecting the text being studied

Feminist CDA

Feminist stylistic notions are more interested in displaying the feminist views in texts, whether prototypically patriarchal or not. It also observes how linguistic devices can indicate the shift from a fundamental dichotomous comprehension of the concepts of maleness and femaleness. (Gheni, 2021)

Feminist CDA is a recent development under the broader branch of critical discourse analysis. Since feminist critical discourse analysts and essential discourse analysts who have applied CDA to fiction share many of the basic premises of CDA. AL-Sudani (2019) states that gender study is considered one of the concepts of postmodernism reached after the end of modernism, where the first one limited the criticism study choices before the second closed many doors of subjects enriched by research. Lehtonen (2007) the distinction between feminist critical discourse analysis and CDA as follows:

"What differentiates feminist CDA from CDA is that the former has developed a more sophisticated gender theory. The understanding of the concept of gender feminist CDA has been influenced by third-wave feminist and post-structuralist theories. as a fluid and multiple variable that is continuously constructed as a range of masculine and feminine identities – or femininities and masculinities – within and across individuals of the same biological sex. These identities are partly shaped by discourse." (Lehtonen, 2007, P.5)

Gender is both socially and individually constructed and it interacts with other aspects of identity – such as ethnicity, age, class, and sexual identity – with power relations; thus gender is not discursively enacted in the same way for women and men everywhere. (Olusaanu & Oloruntobi, 2020)

The main interest of feminist CDA is to focus on empirical studies and how gender is constructed in authentic texts and situations rather than trying to provide an overall theory of gender. Although feminist CDA does not understand gender as merely a product of discourse, its focus is mainly on the ways that gender is discursively produced by people. Since gender depends on context, the analysis focuses on representations of gender (identities) and gendered power relationships in texts and their specific contexts.

The Iraqi Woman as a writer

Feminist writing began with the attempt of the woman to prove herself and to highlight the feminine identity; as she moved from the era of submitting to male power to the era in which she was able to express herself, it is normal for women to be distinguished with unique and distinctive literature. It is a sign of the feminist identity, which means her desire to be or to exist, and to achieve what she did not achieve before and express her current state, so that writing becomes a kind of salvation, to explode suppressed or hidden, and express what is in her mind, through her various forms of symbolic or physical writing, in addition to some events. Feminism aims to change social perspectives because society plays a significant role in rooting the discrimination of women. (Hatim, 2022)

According to Al-Qatirji, (2018) the term feminism in the literary scene only took an interest in the 1980s and 1990s, in the twentieth century AD when genuine interest in the feminist movement in the Arab world began because the United Nations adopted family programs that caused a lot of intellectual controversy about the relationship between men and women, and this is why female literature interest in women's writings present and history. Invitations grew out of the word history in English and was replaced with the word her story. Some of these women even created Magazines and published books in which they rewrote some historical stories.

The Iraqi feminist novel is an extension of the Arab feminist narrative, as it went through stages. The entry of Iraqi women into the narrative world in its beginnings was narrow, and limited due to the restrictions in social, political, and economic forces imposed on her and restricted her creativity, still with the entry of women to education, she had the opportunity into contribute effectively in the various fields of novel and writing, after what was exclusive to the man. The feminist component had a prominent role in the literary movement in Iraq, many creative women appeared, who invaded the cultural movement and distinguished creative that cannot be overlooked and indifferent product in the field of culture and literature.

Maysaloon Hadi

The Iraqi feminist novel extends the Arab feminist narrative as it went through stages. There is a lot to reach what it is now, and feminist literature has a distinguished presence in Iraq Square. There were many distinguished female novelists, including Maysaloun Hadi. Hadi is a prominent Arab and Iraqi scholar, distinguished by her touches, literary flair, and creativity of the narrative sequence that introduces the reader to the novel's world, as well as her unique

presentation style. She is an Iraqi novelist and narrator born in Adhamiya, Baghdad, in 1954. She started writing at the beginning of her twenties; she knew about the diversity in her literary interests. Hadi focused her writings on the Iraqi house and all its details, customs, and details. She described the tragic reality and suffering as a semantic description within simple narrative language close to the readers' mind, using the speaker's pronoun to gain access to deep psychological self-differences in the person's soul.

In Hadi's novels, women occupy the lead roles, where she plays a significant role; her ideas and attributes derive from the reality that she lives and from the writer's imagination, and heroism in this way comes close to the meaning that the author aims to, The purpose of the role of the championship, as the concept of heroism is the credibility of values and the simulator of reality, makes an individual who has the characteristic of distinguishing and different from the rest of people in a historical and environmental moment. We see that the novelist has focused on human issues through the novelist's character and its relationship to other elements of the narrative narration. A way to get acquainted with the writer's thought, his outlook on life, and his connection to reality, as the personality is one of the critical elements on which the success of the novelist depends, and it is the central pillar of the narrative work, as it is the focus of the conversation. There can be no narration unless It's about a character. The writer Maysaloun Hadi has presented many personalities, Main, secondary, negative, and vivacious women in their narrative texts. Perhaps this matter prompted the novelist Hadi to give comprehensive and great attention to the problems of women and their closed world, to address the negatives that stand in the way of their progress that made Iraqi women a subject of neglect and delay, and this was done by mixing the problems of women and the changes and political, social and economic developments, which stood as an obstacle to Society as a whole has advanced in her novels. In Zainab, Mary, Yasmine, Black Eyes, Pharaoh's Prophet, and other novels, the novelist was keen on fairness to women by showing her long-suffering. Its causes and the purposes of its introduction are to raise the silent female voice.

Method

Research methodology carefully studies special results by following proper or predefined rules and methods. Generally, there are two types of research: qualitative and quantitative. Specific statistical data is collected and analyzed in quantitative research, and specific ideas, arguments, or theories are analyzed to obtain specific results in qualitative research. The current research focal point is why rather than what so, it applies the qualitative aspect to seek an in-depth understanding of social phenomena.

Participants

This study tried to analyze a woman's representation in Hadi's 'The black eyes ,' utilizing a critical discourse analysis approach; more specifically, the Fairclough model of analysis. Maysaloun Hadi used her writing as a weapon to defend women's rights, criticize the negative social thoughts that surrounded her, and express the reality of dystopia that Iraq has been through the continuous wars. Therefore, the researcher found this novel to be a good model for studying the image of Iraqi women.

Instrument

It was previously emphasized that Fairclough's (2001) three-dimensional model was selected and adopted in conducting the study to explore woman representation in the novel and tried to demystify the ideology behind the way through which woman is represented. Norman Fairclough is a pioneer in the field of critical discourse analysis CDA within sociolinguistics. CDA examines how language is used to exert power, viewing it as a form of social practice. Fairclough posits that every instance of language use is a communicative event. He has created a model for CDA that includes three categories, referred to as dimensions. These three dimensions can be summarized as follows:

The first dimension is called (text); text can be speech, writing, images, or a mixture of all three forms of communication; we call this an analysis at the word level. The first dimension, also called text discourse, is the collection of words and characters we choose when we write or speak; by selecting specific words, we show our attitude toward the subject. For example, my neighbor was an old witch/woman/ lady. In the choice of woman or lady, the speaker expresses an attitude towards the neighbor. When we choose our words, we express an attitude; whether a person is a terrorist or a freedom fighter depends on our view of the action that has taken place.

The second dimension is called (discursive practice); discursive practice involves the production of texts or the constitution of texts here, the analysis takes place at the text level. By critical discourse analysis, we understand that language can be a bearer of change in the words we use and the way we compose our sentences are of importance the way we talk about a subject can change our view of the subject text is almost always subject to interpretation language is not neutral and innocent it often contains values attitudes and assessments that the sender will convey to the recipient.

The third dimension is called (social practice); social practice is about the standards of society or the organization, in effect, social structures; here, it is an analysis of what we call the norm level.

Fairclough analytical approach assumes that language helps create change and can be used to change behavior. Language becomes a power tool; this is what is meant by discourse analysis. Language creates opinions and characterizes our attitudes. It creates social relationships and practices. Languages are associated with power, and languages are part of our communication. Communication is a social event, and the language and the choice of words form the context of our social community. Our languages and communication are also closely linked to the society in which we are located in this connection society. Fairclough emphasizes that all three constraints are "either relatively immediate and concrete terms or in a relatively structural and long term way." (Fairclough,2001, p. 61)

Procedures

Though the whole novel will not be analyzed yet, certain Chunks will be chosen, translated (by the researcher), and analyzed. The principal stress for choosing the Chunks will be those sentences or paragraphs highlighting the woman's representation in the novel.

1. The traditional woman

Yamama began talking about her status in society, her identity, about her bad existence, looking itself in between the folds of torn corridors, between a past and an absent-minded present.

وهم ليسوا الكهرباء، السيارة، التلفاز، ليست المروحية، الصاروخ، الطائرة، ... "أعظم المخترعين في العالم هم الطهارة الكمبيوتر، الفايوم، الاسبرين، ولا ناتالي، الراديو، التلفاز، موس الحلاقة، فرشاة الأسنان، المكواة، الشفرة، لا أعظم ..معجون أسنان، لا دبوس، لا أحمر شفاه، الهاتف، الكاميرا، والفيديو ليست أعظم الاختراعات في العالم غير معروفين أضافوا النعناع إلى فطيرة الجبن المجهولة، غير معروفين ..المخترعين في العالم غير معروفين أضافوا الزعتر إلى المعكرونة."

Hadi (2011, p.10-11)

The greatest inventors in the world are the chefs ... and They aren't electricity, the car, television, not helicopter, missile, plane, computer, valium, aspirin, nor Nathalie, radio, television, shaving razor, toothbrush, iron, blade, no toothpaste, no pin, no Lipstick, phone, camera, and video are not the greatest inventions in the world..the greatest inventors in the world are unknown .. unknown

added mint to an anonymous cheese pie, and unknown added thyme to pasta.

A)Textual Analysis (Description)

Vocabulary:

She mentioned too many inventions and did not even care about them. as if she is an uneducated woman, and handling things superficially. Through her narration, we see that she is burdened with worries, a woman who lives on the margins of life for alley women.

She mentioned the Anonymous cheese pie, thyme and pasta as the best in the world.

Grammar:

The sentence has been structured as a declarative sentence, a compound declarative sentence.

B) Discursive Analysis (Interpretation)

The Force of the utterance:

- The utterance is a direct speech act.
- The locutionary act is expressed in declarative.
- The illocutionary act functions as an explicit performative, representing the speaker's opinion about inventions.

- She has referred to "inventions" to inform and assert that they aren't the best inventions in the world.

- She has made an additive conjunction to signal the additional information.

The Coherence of the Text:

- The coherence relations in the text are constructed inferentially.
- The readers can conclude Yamama's personal opinion from her speech: The greatest inventors in the world are the chefs.

C) Social Analysis (explanation)

- The ideology of a simple woman is observed in the text.
- The intention behind the text is to show the limited thinking of some women due to the difficulties

they were exposed to, which made them in the margins of life.

2. Independent woman

What we cannot deny is that the successive wars in Iraq have created harsh and difficult conditions, bringing with it all forms of economic and social change and a wave that has flooded Iraqi society in details that were not taken into account, but some feminist models have been able to face these harsh conditions, and have tried to rise the wave to reach her goal, and perhaps Jinan, Yamama's friend, represents such models.

"المكان مظلم جداً هنا
قالت لها يمامة
الن تذهبي حقاً الى العيادة هذا اليوم؟
قالت جنان: كلا يجب ان اذهب.. ما شأن المرضى بأنقطاع الكهرباء في منزلي؟"

Hadi (2011, p.122)

It's so dark here ... let's go out in the garden ..

Yamama said to her:

Wouldn't you go to the clinic today?

Jinan said: No, I have to go ... What is the patient's fault for the power cuts in my house?.

Despite the bitterness of economic conditions, its difficulty, and the persistence of power outages, it

did not leave them to go to the hospital and treat patients because she felt responsible towards them. Iraqi women have shown all the capabilities they can to accompany these changes and coexist

with them, and more often than not, they overcome them.

A) Textual Analysis (Description)

Vocabulary:

- The writer mentioned "so dark" as an indication of the difficulties at that time, the power outage was one of them.

- Also, she mentioned "what the patient's fault" to assert that she has to commit to treating her patients and nothing will stop her from doing this.

Grammar:

The first sentence has been structured as a declarative sentence (simple sentence), and the second is imperative, the third one is interrogative, the fourth interrogative is to express doubt, and the fifth is interrogative.

All sentences are simple.

B) Discursive Analysis (Interpretation)

The Force of the utterance:

-The utterance is a direct speech act in all sentences, but the last is an indirect speech act.

- The locutionary act is expressed in declarative sentences.

- The illocutionary act functions as an implicit performative representing the speaker's opinion about

her responsibility for the patient.

The Coherence of the Text:

-In the first sentence, there is a reference to “it is so dark here”, indicating the power outage in the house.

- The coherence relations in the text are constructed inferentially.
- The readers can conclude the writer's beliefs, from Jena's speech: “ What is the patient's fault for the power cuts in my house?”. Iraqi woman can face difficulties and problems.

C) Social Analysis (explanation)

- The ideology of independence woman is observed in the text.
- Concerning ideology and power, the struggle to combat dire circumstances is observed in the text.
- The intention behind the text is to show the problematic circumstances experienced by the Iraqis and the role of the independent woman in facing them.

3. Disobedient woman

Hadi portrayed a disobedient figure, Hayat, who rebelled against customs, traditions and norms, a liberated woman outside the system Norms and traditions, where she was a topic of conversation and other characters' interest in the novel.

"امرأة جميلة .. شعرها مصبوغ بلون فاتح.. ملابسها تجاري الموضة السائدة في عصرها، وضيقه على الجسم."
Hadi, (2011, p.127)

A beautiful woman .. Her hair is dyed in a bright color .. Her clothes are vogueish and tights.

A) Textual Analysis (Description)

Vocabulary:

- The writer mentioned “her hair dyed in a bright color” as an indication that the disobedient woman often dye their hair with a bright color.
- She also used “tights” to indicate that Hayat was dressed inappropriately and revealingly.

Grammar:

The sentences have been structured as declarative sentences and simple declarative sentences (nominal sentences).

B) Discursive Analysis (Interpretation)

The Force of the utterance:

- The utterance is a direct speech act in all sentences, but the last is an indirect speech act.
- The locutionary act is expressed in declarative sentences.
- The illocutionary act functions as an implicit performative representing the speaker's opinion about

her responsibility for the patient .

The Coherence of the Text:

- In the first sentence, there is a reference to “it is so dark here”, indicating the power outage in the house.
- The coherence relations in the text are constructed inferentially.
- The readers can conclude the writer's beliefs, from Jena's speech: “ What is the patient's fault for the power cuts in my house?”. Iraqi women have can face difficulties and

problems.

C) Social Analysis (explanation)

- The ideology of an independent woman is observed in the text.
- Concerning ideology and power, the struggle to combat dire circumstances is observed in the text.
- The intention behind the text is to show the problematic circumstances experienced by the Iraqis and the role of the independent woman in facing them.

4. Women between myths and sorcery

Some women use it to try to explore and demonstrate the mysterious or the attempt to defend psychological development and protection from dangers, and to treat what is believed to be no way for science to treat. It is interpreted in the light of superstitious beliefs, and resort to sorcery and other ideas Superstition.

Among the myths that were also widespread and controlling the minds of girls, even the educated ones, are the predictions of marriage by reading the cup of coffee, and that what is mentioned in the cup will be achieved not inevitably, and this is what happened with (Yamama) in the novel (The Black Eyes) when the neighbor predicted for her (Henwah) Marrying a crazy man.

.. "لا أدري يا خالة
ربما نبوءتك التي منعتني من الزواج
بدا على وجه هنوة الاهتمام حنوة وتجعد الجلد بين حاجبيها، وكأنها تحاول أن تذكر شيء ما دون ان تفلح في ذلك
نبوءتي؟ قالت
كنت ما أزال طالبة في الكلية عندما قرأت لي فنجانني ذات يوم، ..ألا تتذكرين أيام فنجانين القهوة يا خالة؟ قالت لها يمامة
وقلت لي إنك ستتزوجين من رجل مجنون."

(Hadi, 2011, p.35)

I don't know aunty..

Maybe your prophecy prevented me from marrying.

Attention and wrinkling of the skin between eyebrows appears on the face of Hanwaa and looked as

if she was trying to remember something without Success.

She said: My prophecy?

Yamama said to her: Don't you remember the days of reading the coffee grounds, aunt? ..I was still

a student in college and one day, you told me that you were going to marry a madman.

A)Textual Analysis (Description)

Vocabulary:

-The writer mentioned "reading coffee grounds" as indication to folk customs.

And she used descriptive style "attention and wrinkling of the skin between eyebrows appears on the face of Hanwaa and looked as if she was trying to remember something without Success" through which, the reader can imagine Henwha's face.

Grammar:

-The first sentence has been structured as negative declarative sentence.

- "I don't know" has been used to express negation, it consists of do (auxiliary) + not (negation marker) + know (here used as main verb which implies the meaning of awareness).

B) Discursive Analysis (Interpretation)

The Force of the utterance:

- The utterance is direct speech act.
- The locutionary act is expressed in declarative and interrogative .
- The illocutionary act functions as explicit performative, to represent faith of some women in coffee cup reading (myths).

The Coherence of the Text:

- The coherence relations in the text are constructed inferentially.
- The readers can conclude yamama's faith (As the case with most women) in myths, from her speech " Maybe your prophecy that prevented me from marrying?"

The intertextuality of the Text:

- yamama has quoted from Henwa's speech "you told me that you were going to marry a madman".
- The issue of myths has various dimensions, such as religious, social, educational dimension.
- C) Social Analysis (explanation)
- In relation to ideology and power, hegemonic of lack of awareness is observed in the text.
- The intention behind the text is to show the limited thinking of some women due to seeking to figure out what is beyond human limits.
- The text influences social practice (normalizing), which has several consequences.

Results

This study sought to clarify the representation of women in the Iraqi writer (Maysaloun Hadi) novel (The Black Eyes) as a model to analyze that image, and the study interviewed this image through various models of the texts of the novel, and the researcher concluded the following results:

First, Maysaloon Hadi is one of the most prominent Iraqi female novelists interested in highlighting the image and patterns of Iraqi women and the challenges they face in society.

Second, The writer's views about the woman's image have abounded; sometimes, she is persecuted, and once, she is a rebel, a traditional woman, and a liberal one.

Third: By analyzing the image of women in the novel, the study revealed a multiplicity and change in that image, we find the traditional woman in all its forms and the rebellious woman with various patterns and behaviors.

Fourth: The author embodied the reality of the Iraqi woman, her conditions, and some of what she believes in, such as her going to the charlatans, her belief in myths, and false beliefs.

Fifth: Names and their significance had an important role in highlighting the writer's visions about women and their reality, as these names and symbols reflected the condition of women, what they suffer, or what they are blessed with, and how they live in complete freedom.

Discussion

This research, employing Norman Fairclough's Critical Discourse Analysis to scrutinize the representation of women in 'The Black Eyes,' uncovers the nuanced and dynamic portrayal of Iraqi women. The findings reveal a complex narrative interweaving perceptions of oppression, rebellion, tradition, and liberation. These results are not merely textual analyses; they reflect

broader societal norms, struggles, and transformations concerning gender roles in Iraqi society and, by extension, similar sociocultural settings. The importance of the research lies in the study enriches the field of gender studies by providing a nuanced understanding of women's representation in Iraqi literature. Besides, its investigation into the societal roles of Iraqi women as depicted in the novel offers valuable insights into the struggles and agency of women within the Iraqi context. In addition to its contribution to Critical Discourse Analysis, applying Fairclough's tri-dimensional model to 'The Black Eyes' demonstrates the efficacy of CDA in unpacking the intricate ways language shapes, and is shaped by social and power relations. This research thereby contributes to the methodological literature on CDA. Moreover, it fosters cross-cultural understanding by focusing on an Iraqi female novelist's work. The study contributes to cross-cultural understanding and encourages a global readership to engage with perspectives and experiences that may diverge from Western narratives.

Conclusion

There is an increasing scholarly focus on the portrayal of women in literature, particularly within Iraqi literature and through the perspectives of Iraqi women writers. Maysaloon Hadi's novel *The Black Eyes* serves as a distinctive case study for this exploration. This research, through the application of Critical Discourse Analysis, illuminates the multifaceted representation of women, particularly Iraqi women, as depicted in the novel.

The study emphasizes the intricate relationship between literature, society, and gender, offering crucial insights that enrich the broader academic and societal discussions on gender, power, and representation. Moreover, the findings have significant implications for feminist literary theory, notably in emphasizing the diversity of women's experiences and the complexities involved in portraying these experiences in literature. The analysis uncovers a nuanced and varied depiction of women throughout the narrative, contributing to the ongoing discourse on gender representation in literary works.

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