

## A STUDY OF EMOTIONAL VICTIMIZATION AND TRANSMUTATION TO CONVALESCENCE IN LIANA BADR'S THE EYE OF THE MIRROR

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### Abstract

*This research article explores victimization of women and their undaunted courage during the Lebanese Civil War (1975 – 1976) in Liana Badr's novel, The Eye of the Mirror. The most impaired section of society during and after the war is women folk. The extent of victimization that the novel portrays ranges from physical and emotional infliction to psychological trauma and then to social estrangement. The current article undertakes novel, The Eye of the Mirror as a literary feed forwarding response of a post-colonial Arab feminist writer who opposes twice colonization of her women and unchains them from the clutches of sisterhood and entrusts her dying culture in the hands of female characters. Plundered by the ravages of war and a discriminatory world under foreign aggression, the female characters at last break their silence and stand with panache while they protect their political position, transitioning from the world of victimizations to the state of normalcy of emotions.*

**Keywords:** Victimization, Lebanese civil war, Post-colonial feminist, Normalcy.

### 1. Introduction

Liana Badr is well-known for her depictions of the bereaved masses of Palestine who lost their homelands, lives and possessions. She engraves the pain stricken memories of exile on the palimpsest of the bleeding Holy Land. Liana Badr is a Palestinian novelist, short-story writer and film director (Banipal Trust For Arab Literature, 2020). The Eye of the Mirror (Badr, 2008) has been written in the context of Lebanese Civil War dating back from 1975 to 1990 whereas Liana Badr depicts the period of 1975 to 1976 particularly in the novel. As the history unfolds that Lebanon government was under the influence of Maronite Christians and clashes between PLO (Palestine Liberation Organization) and Maronite Christian militias took place at Lebanon in 1975. Civil War resulted in the deaths of thousands of people, civilians mostly women and children. Liana Badr says “But every time I start, a war breaks out. The book is based on testimony from residents of the Tal-el-Zaater refugee camp. For seven years, I interviewed the people of camp, mainly the women. As I collected testimony and stories, I came to admire those Palestinian women who were adapting to coping with the most difficult circumstances. The women are the true heroes. They are the ones who figured out how to make bread from lentils and baby food from lentil juice” (Kashua, 2001).

Christian militias disgraced and humiliated Palestinians to drive them out of Lebanon. In 1976 this “Stalingrad” of the Palestinian refugees fell, ‘there were about 4,000 casualties and some Palestinians fled to other parts of Lebanon. What remained of the camp was razed’ (Badr, 2008).

The Eye of the Mirror (Badr, 2008), centralize the efforts of women in times of war and trauma. Symptoms of trauma including hopelessness, confusion, helplessness, anxiety, inability to forget past and loneliness (Fatima Muhaidat, 2017). Trauma echoes across the generations as all characters revive their past and long for nativity. All the female characters ranging from younger ones to elderly Aisha, Hanna , Khazneh, Um Jalal and Um Hassan belonging have indomitable forbearance and stability. Victimization is inherent itself in colonization and females face “**Double colonization**” (Tyagi, 2014), (Ahmed, 2019). Proponents of postcolonial feminism claim that female is subjected to oppression exercised by both native counter-partner male and colonial power. As Postcolonial texts fail to discuss gender issues (Bhari, 2009) and females are misrepresented in nationalist discourse. The roots of post-colonial feminism sprouts from post colonialism where the most eloquent voice of

Gayatri Chakravorty Spivak is heard claiming that women are double exploited in post colonial literature (G.Sawant, 2011). Postcolonial feminist theory is primarily concerned with the representation of women in once colonized countries and in Western locations. It concentrates on construction of gender difference in colonial and anti-colonial discourses, representation of women in anti-colonial and postcolonial discourses with particular reference to the work of women writers. (Tyagi, 2014).

Liana Badr in terms of postcolonial feminist fictionalizes the inherent differences of her women with contrast to western ones and evacuates the idea of word woman as a monolithic and unilateral subject. Mohanty in her influential essay *Under Western Eyes* (Mohanty, 2003) "By women as a category of analysis, I am referring to the crucial assumption that all of us of the same gender, across classes and cultures are somehow socially constituted as a homogeneous group." Liana Badr celebrates these differences and eloquently projects the voice of unheard masses to appreciate heterogeneity. For instance (Narayan, 1997) declares that third world feminism is not mimicking of western agendas. On the similar moot (Spivak, 2012) The point that I am trying to make is that, in order to learn enough about Third World women and to develop a different readership, the immense heterogeneity of the field must be appreciated, and the First World woman must learn to stop feeling privileged *as a woman*.

As Liana Badr in one of her interviews opines, "I feel a cultural obligation to my people," she says. "An obligation to write, to document and to convey a picture of the Palestinian people, whether through writing, filmmaking, photography or painting" (Kashua, 2001)

### 1.1. Statement of the Problem

War has been of crucial significance to human existence but it invariably has a double impact on women who are simultaneously the victims of the ravages of war and patriarchal oppression. In *Eye of the Mirror*, Liana Badr has tried to surface this invisible aspect of war, portraying the impact of these destructive forces upon the female characters. The research aims at finding out the intricate dimension of this victimization, its physical and psychological effects on the victims as they move towards a relative level of normalcy.

### 1.2. Purpose of the Study

This study aims to analyze impact of war and foreign belligerence over women in novel (Badr, 2008) and plethora of trauma they harbour leading to their physical, emotional and psychological victimization. It also aims to discover their unabating endurance with which they respond reciprocally in war torn region. Further it purports to accentuate the persistence of feminine characters to resist assertiveness of occupants over their lives and culture under the sheen of apparent empathy.

## 2. Literature Review

### 2.1. Victim

(Fohring, 2018) World Society of Victimology defines victim as "Persons who, individually or collectively, have suffered harm, including physical and mental injury, emotional suffering, or economic loss or substantial impairment of their fundamental rights through acts or omissions that are in violation of criminal laws, including those proscribing abuses of power."

(Nikolic'-Ristanovic', 2002) in an article **War and Post-War Victimization of Women**, the major content of discussion is the women as an affectees of war and patriarchy. Violence is part and parcel of war which affects people at largest scale. People are deprived of their families, properties, lives and face exiles. The main crux of this article is that women are the one whom war injures the most, though it is directly or indirectly. Men and women both participate in war but females are socially defined as the passive ones. It is the dilemma that females are ignored in the written histories. Men are predefined heroes and saviours. The sufferings of women are construed to be minor and easily forgotten.

## 2.2. Trauma

(Caruth, 1995) says to be traumatized is precisely to be possessed by an event. In an article *The Female Body Under Siege: The Occupational Trauma in Liana Badr's The Eye of the Mirror* (Mehta, 2004) is of view that *The Eye of the Mirror* is a documentaion that preserves the epic history of sufferers. It compiles the story of exile and resistance. Many Palestinian writers as Edward Said, Fawaz Turki, Mahmud Darwish including Liana Badr share dilemma they suffered. Tal Ezza'tar has history of mass scale killings of people. Authors have spatio-temporal memories of havocs on canvas of their minds. The most important aspect of the novel (Badr, *The Eye of the Mirror*, 2008) is the trauma of war and its affects on the characters. Aisha suffers from trauma of loss through out the novel. War enhances the difficulties of women folk, characters do not only suffers from the cruelty of patriarchs but from the clutches of colonization being a refugee. Her society does not give her even a scant space to share her bewilderment which is the root cause for the creation of traumatic memory. Females are controlled by patriarchy, making them realize that their sexuality does not belong to them. Women's chastity and purity belongs to to the dignity of men.

(Mir, 2021) **Representing Pain, Trauma and the Damaging bodies of Refugees through the lens of Foucauldian "Heterotopia"** presents trauma as a cancerian tumour replicating in the bodies of refugees making them aloof in a world around them. The term "Refugee" has been entailed as interminable pain of ostracized ones. The enigma of their displacement leaves their minds and bodies injured. Even language, which is powerful source of communication, fails to enact and pain distorts their normal state.

## 3. Reaserch Methodology

### 3.1. Post-Colonial Feminism

Postcolonial feminism addresses the lacuna of main the stream western feminism and post-colonialism. The proponents of this stream claim for their colonization, inherent in the masculine tone of Post-colonialists and dominant posture of western feminism. Postcolonial feminism brings into limelight the racial concerns of western feminism. In 1980's postcolonial feminists stood against the imperialist women, notions about their colonies. They pinned, that case was no different from the phase of colonization. Colonized people have borne the burden of colonization, a period when they were considered uneducated, uncivilized and barbarian, but after decolonization this mass of third world women population is still barred. Turning the picture, Post-colonial Feminist argued that women are now depicted by western feminist again with their lens. Women in the present era are victimized by such misrepresentations at the hands of colonial masters. Postcolonial literature could not stand as a proxy for women folk, as woman is seen in post-colonial literature as she was in pre-colonial period. Post-colonialists refute the maiden colonial discourse to claim their lost culture whereas postcolonial feminists assert for twice colonization of women in independent world. A woman has to repel twofold forces of oppression, the colonial power as well as the chains of patriarchy.

The term "double colonization" has been used by Kristen Holst Peterson and Anna Rutherford in 1986. This term was used in their anthology "A Double Colonization: colonial and postcolonial Women's Writing". Double colonization is particularly referring to the efforts of women in war as well in literary productions which were ignored by male writers. In both colonial and post-colonial worlds females were invisible and their roles were undermined. Scores of theorists have played their part in this field and numerous ideas have triggered. The present research undertakes postcolonial feminist theory as a leviathan in which macro-lens for the scrutinizing novel is Chandra Talpade Mohanty's essay "Under Western Eyes" from her book, *Feminism without Borders*. (Mohanty, 2003). This critique focuses on the cultural, social, economic, ethical and religious differences between whites

and their colonies. Chandra has questioned the hegemonic use of term “Woman”, as a unified group irrespective to the wide cross-cultural gaps between world women. She speaks for the suppression over heterogeneity exercised by colonial powers. The monopoly of westerns is evident in their discourse when they silence their subjects and entitle them as other from themselves. In western discourse the term “Third World Women” is used to draw a line of domination by Europeans. She blows over the concept of sisterhood developed by western Feminists. As Chandra says in her seminal work:

“I would like to suggest that the feminist writings I analyze here discursively colonize the material and historical heterogeneities of the lives of women in the third world, thereby producing, re-presenting a composite, singular “third world woman”- an image which appears arbitrarily constructed, but nevertheless carries with it the authorizing signature of Western humanist discourse.”

Chandra Talpade Mohanty bases her critique over the simplified notion of defining women under one umbrella by the westerns feminism: “By women as a category of analysis, I am referring to the crucial assumption that all of us of the same gender, across classes and cultures are somehow socially constituted as a homogeneous group.”

The researcher has studied the victimization of women in war under the crucial circumstances where they learn to cope up and fight back and survive. Liana Badr appears as the spokesperson of the entire bereaved mass of women struggling for their own lives and their families.

#### 4. Textual Analysis

Although Liana Badr’s each work provides coverage to lives of her people but the roles of women are more magnified in *The Eye of the Mirror*. Female characters suffer from **double-colonization**. On one hand, the atrocity of war bereaves women folk and on other hand indigenous male counter-part ignores them. This novel is also lensed as a literary response by Liana Badr to the Western feminists for their ways of victimizing third world. It validates the loophole in the mere verballity of “woman as a coherent group” and “sisterhood” by observing the practical behaviour of western world towards third world through the text.

The objective of this study is to voice women folk who are misrepresented and often unheard in nationalist discourse by male counter-parts who often forget to magnify the role of women. Liana Badr boldly speaks for women, which is missing in the literary productions of male writers. Deeply inspecting the meaning of this double colonization Liana’s reason for capturing wide specimens of female characters is to remind male writers about the invisibility of female folk in their work. On the pretext of male dominance and double colonization the novel of Ghassan Kanafani can be contrasted. Ghassan Kanafani was the freedom fighter and his novels accord for resistance but he does not depict struggles of female characters. He writes on themes of war, trauma, exodus, freedom and hope. His collection of short stories (Kanafani, 2000) written in the backdrop of 1936-1967, is a collection of short stories where he does not account the struggles of females in war. They are seen playing their common roles but not as an active participant. His novella *Returning to Haifa* is a piece of writing depicting Nakba of 1948, when Arab countries immersed under the atrocities of Jews. Even this novel portrays female character a dependent and weak. Nationalist struggle and trauma of exodus are something, somewhere equal, rather tougher for women. Females are seen in the novels of Ghassan Kanafani but unheard and silent.

The text of novel validates the victimization of women exercised by colonial power. The novel opens with Aisha’s departure from convent back to her refugee camp, due to the bus incident inflaming barriers of tolerance between Christian militia and Muslims in Lebanon. Aisha leaves convent with her mother, brother and younger sister who comes to take her



away from convent. Onward from here Aisha becomes a victim of tumultuous situations that swoops her ideal dreams about her future. As narrator tells:

“At least before, on previous vacations, she used to think, wait, expect to complete her studies and become a teacher, someone of whom the whole world would take notice.”

The researcher investigates the PTSD victims suffering from intrusive memories, dreams, and guilt. All the characters suffer from these situations and recall their past repeatedly. Um Hanna, Um Jalal and Aisha suffer through these conditions.

Liana Badr mirrors the colonial boundaries within the white feminist's behaviour when they can verbally assert sisterhood but cannot lose their dominance. In school where Aisha exchanges education for work, Liana Badr brings reality to the world out of shallow decency where all the concepts of sisterhood and women as unified group are torn into pieces:

“They would ask her, but she would not respond because nuns had taught her that it was best for her not to talk.”

Class discrimination and child labour are also the factors behind her victimization, which encircles her as “Other”. Convent does not let Aisha enjoy the complete social sphere even as a human being. Aisha faces the class and racial differences among classmates.

“She would take the cleaning implements and roam the rooms and corners.”

Militarism is a nationalistic belief of opponent forces that leads to annihilation of subjugated masses. Liana Badr voices through her novel that her society is not diseased of patriarchal problems as goggled by western feminists rather the massive killings and shattering of their foundations is nexus of problems. Um Jalal thinks on one place

“The attackers would do terrible things to the girls as they left. What would she do with the virgin who was still her responsibility?”

War demolishes the infrastructure of culture and norms lose their ties. Disruption due to war leads characters to abnormality as the network of life pattern shatters. Liana Badr illustrates the masculinity of war where overall structure and language sums up the centrality of male dominance. She shows how war and violence maintain the masculine tone. Aisha's first interaction with war burdens her mentally. She is seen fearful when air fills with thunder of missiles, mortars, machine-guns and fiery weapons. It descends Aisha into the dark room of her mind where she enters silence. Liana Badr iterates the panic and depression that revolves around Aisha. Her physical victimization is evident when she sits behind cupboard while intense firing and assumes that a missile would pass through door breaking head. The stress of war creates emotional stress over her and results in the loss of appetite:

“She adopted a suffocating silence, refusing food.”

Her physical strain is explained as

“Pain flashed up the spine of her back, which stuck to the wall.”

Liana Badr has created such a tapestry of novel in which every female character is beaded in the string of affairs like a shining pearl playing her role irrespective to the war conditions. Khaznehis Hassan's sister, a victim of polio. She worked in Christian fabric industry but due to aggravating war conditions, she started rendering her services in filling sand bags and food for militia defending camp. She worked in Red Crescent first aid centre ignoring her crippled leg. The conditions of first aid centre became worst as medical aid ran out. The scene of twenty-three corpses depresses Khazneh. Later in the novel when aid centre was left abandoned and staff surrendered Khazneh went to accompany her family towards west Beirut. On her way she saw dead bodies of eight male nurses and six female nurses who were killed for helping Palestinians.

“An uncontrollable panic took hold of her.”

Famine broke out in January and the phase of war and conditions became worst. People ran short of the commodities. Shops were closed permanently. Wave of hunger grew anger

among masses. Liana Badr depicts about the conditions of war where doctor faces scarcity of medicines and antiseptics. The characters in the novel inform that Thabet Woods was the only supply line for food and military support but the area went under siege.

Liana Badr highlights the discourse of colonial power used for a female in military combats. It provides evident proof of double colonization of a female who suffers at the hands of patriarchy. It can be deduced that Liana is speaking for her women to answer to main stream feminists to widen their scope of defining Patriarchy. Liana Badr through this text gives voice to voiceless refugee women. She addresses their problems aloud to tell to the rest of world that a woman in war conditions faces double impediments. She is sufferer of the damages of war. She is the one who becomes the next heir to the generations. The death of their men victimizes them twice. The grief and pain of torturing memories they live in for rest of their lives and the colonial power they are left to face. Every female character Um Jalal, Um Hassan, Khazneh, Aisha and Hanna are voiced to be heard by the reader. Liana has drawn lines demarcating the masculinity of war that victimizes women.

On the pretext of earlier discussed victimization of women including double colonization, idea of sisterhood, western feminists' notion of women as one coherent single group with identical problems and then tripping out women of third world from main stream as a discrete category Liana Badr raises her characters to the door of emotional stability and normalcy. This chapter deals with feminine response through every ebb and flow. She revives her culture through these female characters and cleans the spots on third world Arab women marked by white feminists to celebrate differences. She appreciates her female characters and brings them in a strainer out of novel as emotionally stabled specimens who finally accept their conditions. Aisha, now an orphan and a widow stands on the western side of Beirut expecting to be a mother of fatherless child. Um Hassan, mother of two martyred sons giving lesson of strength to Aisha. Um Jalal enters to west side with valour and bravery holding her son Husam in one hand and injured daughter Ibtissam on her shoulder. Hana spitting daringly at mouth of Christian Phalangist forces. Liana Badr has transmuted the concept of Patriarchy by putting forth the patriarchy of war. She negates concept of patriarchy to be the sole problem of her characters, which is considered by Western Feminists a universal problem. She transmutes the dishevelled picture of her culture and convictions about Arab women. Here Liana Badr iterates to western feminists that differences are for acceptance not for relegating to pariah, not to underestimate others cultural differences. The bleak and narrow depiction of Arabic women belonging to miserable third world is changed through her female characters. The impact of ugly, weak, suppressed, passive, patriarchal, misogynistic, unethical and victimized third world is changed by Liana Badr. She highlights the importance of a male in life of an Arabic woman and advocates that her female loves the sanctity of home with his male. Liana Badr highlights that Patriarchy of war has shattered families. Instead, she upholds her culture and celebrates patriarchy as a third world difference. Liana Badr elevates her female characters in the world of chaos. She rises up each of her female character to appreciate their struggles during war times. Liana Badr vocalizes the differences between third world Arab women and erases the concept of sisterhood. She widely draws through novel the differences between poor class and privileged class women of her world. Her each female character faces height of victimization and out of chaos they bring element of hope and survival with them. They have tactics to live in nothingness and exist even when there is no chunk of hope. Liana Badr's landmark novel reflects that her women are the real heroines who fought in all phases of difficulties and preserved history. She brings each character out of text before reader to appreciate their class, culture, struggles with aplomb. By picturizing, the women of third world Liana Badr answers to western world the beauty of heterogeneity and class differences and reminds them the differences they observe despite of

their concept of women as a unified group. It is not the only emotional convalescence of characters in novel, rather through these characters, Liana Badr privileges all the women of third world to acknowledge and appreciate their positions. Through the fictional character, Aisha Liana Badr delineates that Aisha being a woman of Third world is silenced and troubled by whites. They exercise every possible power over her. They cannot accept others and their differences. Aisha's religion is even at stake in school. Nuns take away from her the right of being a Muslim:

"I beseech you, Oh Prophet, Aisha would say." Sister Mary would be amazed, and say to her with mysterious smile, "Not Oh Prophet. Say I beseech you, Oh Christ, Oh Jesus."

Liana Badr's sagaciously holds the criticism of her society in one hand and answers the allegations of western feminists through her characters. Aisha the heroine of the novel suffers from victimization. Her life from childhood to maturity remains tumultuous. A girl who silently gulps every social and racial difference at school, class difference in society, gender difference at home and at last becomes a widow and orphan is seen standing stern at the ending leaflets of novel holding piece of broken mirror in her hand. This mirror reminds her that she is the next heir to coming generation. She learns not to remain silent before colonial powers. Aisha asks dozens of questions to herself amidst the scorching heat and dust while standing on the west side that how long they have been suffering. Generations over generations have been subject to massacres and killings. Liana Badr raises here through her character that why Palestinians are martyred.

"Everyone fleeing like a prey. Everyone ? No. Only the Women."

Liana Badr highlights here that trauma of collective remains only for an individual "woman". She is left back to suffer. Here she iterates that Aisha is the only remaining character who brings with her everything packed in memory. The most silent character of novels learns to apprehend and question the reason for the suffering impending to progenies. A character who at last takes stirring of her life in her hands and makes resolution never to leave her mother. Here her mother is epitome of land, which Palestinians left for saving their children in 1948 and until now was in 1976 they, could not go back.

"It would have been better to remain there, living or dying."

"She had wanted to dream the sea a month ago. She wished she could bring its blueness into her dreams."

The mirror in her pocket reflects a reality that we should not leave our fates to be weaved by others. Liana Badr gives a girl of lower stratum full right to come on the brink of life courageously and she reminds western feminists not to underestimate woman of Arab world through this character. Her role as to be future mother is apparent in her words

"That is my responsibility... I don't want anyone else to take it instead of me."

Um Hassan is the major character as affected by war. She is the real victim of war who had lost her elder son in 1973. She is a woman exiled from Palestine and in hope to return to their homeland they are lingering in refugee camps. She is mother of two martyred sons. Um Hassan shares with Aisha about her past. This discussion entails their pain of dispossession of land and identity. Even in present times when she shares about Fayez, tears roll down of her eyes. Her discussions about the weddings, rituals and celebrations meant for healthy fine. On death of his elder son Fayez the words she uttered were: "Yamma, I congratulate you." She tells her daughter-in-law that Tal al-Zaatar was so pounded that they could not bury her son. The courage of woman, a mother was so important for the rest of members of family that:

"If I had cried in front of them... his father and brother would have collapsed and died."

Um Hassan's tragedy heightens when she hears about death of her younger son Hassan. Um Hassan pacifies her grief and buries her wound in her heart by wishing for new generations. The trauma and shock, which bereaves her eventually, leads her to emotional

convalescence. "Um Hassan did not continue to wail. Grief churned in her throat like stones." She continues baking bread for fighters. At the end of novel when the whole camp is demolished and people belonging to all age groups are robbed, massacred and killed, Um Hassan wails:

"They take everything from us. Marriages, children, homes, stories... old people everything. So, all the time, we defend ourselves as though we were not women, but men in trenches."

Liana Badr describes the nature of relation between Aisha and Hassan and assures to the rest of world that in her culture, a husband is protector for his family: "He smiles in her face, like a father amused by his little girl's waywardness." He stops Aisha of going out in war times where there is all threat around and it is the patriarchy of war and its atrocity, which forces a woman to face widowhood. The violence committed against women in war is the real patriarchy faced by women folk:

"Ayyoush! It is impossible that you should go out before a few months have passed. Do whatever you like. But going out when there's a state of alert! No."

To break the conviction of Arab women as a sufferer of violence of patriarchy of culture and male dominance Liana Badr depicts character of George. Her male characters preserve love in the bosoms of their hearts of their females. George's adoration for Hana is poetic and he yearns for her when he leaves her to go towards west side with her mother and decides that he will not leave Hanna alone and says:

"He would keep her always by his side and not give her the chance to drift away." Liana Badr unveils the feelings and tenderness of a male partner for his wife and subsides the patriarchal concept. She weaves that in shape of all male characters while describing George's affection for Hanna:

"He had seen her in every stone, every pebble and passing cloud."

Patriarchy and war continuously disturb the tenacity of life. Women are seen fighting this violence. Liana Badr through this novel and characters transmute the notion of oppression acclaimed by western world to be the part of only third world. She shows prism and beauty of relations that people sacrifice in war. She negates the views of western feminists about Arab world women under violence of patriarchy in marriages. To ward off, assumptions of western feminists about third world women Liana Badr sharply brings out her characters from physical state of disturbance to convalescence. She transmutes the idea of third world oppression of women by the hands of patriarchy defined by them. She ebbs her women characters from associated weakness and dependency over others. She has lined up the differences of third world which are observed by first world. The monopoly of First world regarding Third world is highlighted and instead of letting her values go down, she raises her differences to be accepted not retrograded. Liana Badr is a transnational feminist and demands for the acknowledgement of religious, ethical, social and cultural differences of various communities. She refutes the oppression as an essential feature of Arab Muslim world. Many Arab World women writers have been in contention with these two alternating spikes of colonization and the western feminist notions of equal rights. The equality requires the assurance of a quality civic life.

## 5. Conclusion

This study concludes by spotlighting the dilemma of the women of Lebanese civil war. This victimization of people throughout Palestine runs with in the intertextuality of every literary piece sprouting from Arabic writers, where people are themselves, living stories of pain and atrocity. Liana Badr is not only a writer of novel rather a victim of war. She worked as journalist to enlist the victimizations happening before her eyes during and after war.



In summing up this work it is obligatory to mention that scores of Palestinian writers have been contributing through their pens but Liana Badr's work edifies and ameliorates the image of the women of her world.

This novel has been studied with a presumption undertaking it as a response of Liana Badr constructing her story to deconstruct two discourses one viable to the concept of sisterhood and secondly dismantling the portrayal of women by the native men. This novel, *The Eye of the Mirror* is the comprehensive detail of the victimization of the Palestinian refugees, especially women. Liana Badr stands as an advocate of her women and this literary piece is compendium of the sufferings of people inflicted over them by the western patriarchal behaviour of the white feminists as well as western militia. Liana Badr under the impulsion of coherent alienation between the victims and victimizers in the war zones cuts off the ties of votaries of sisterhood. The large proportion of novel focuses on the victimization of female characters at the hands of whites where they hold their centrality and no any refugee women seeks assuage through this sisterhood. On closely scrutinizing of the novel, a reader comes to know that Badr is rightly unconventional about the patriarchal view. She does nowhere accuse her male characters to be the sole reason for the suffering of women rather elevates the role of man as a shed and protector for a female whose very absence leaves women bereaved. This victimization doubles when her counterpart male writers do not give proper place to women folk in their works and leave them lachrymose. Liana Badr's work stands for feminine cause where not only the fictional female characters become ever living paragons of struggle, forbearance and convalescence.

### Recommendations

The research has been conducted vis a vis the framework of postcolonial feminist theory in the context of the Arab feminist response of which Liana Badr is one of the proponents. Her novel can be taken as her contribution to the development of postcolonial Arab feminist response. She has played her part through a deeply felt feminine response both in words and actions of her various fictional characters in the wake of the Lebanese Civil War that started in 1975 between the Christian Maronites and the Arab Muslims, particularly those who had originally migrated from Palestine. A consistent recourse to history, both social and political is thus an inevitable framework when undertaking research on this topic. The research is thus historical in nature and postcolonial in context. The researcher has narrowed down her research regarding Badr's narrative to the tenets of postcolonial feminism in general and to the contours of the Arab feminism of which a large body of literature is already available.

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