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Marginalized Voices in Iraqi Fiction: A Textual Reading of Inaam Kachachi's *The Dispersal*

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ABSTRACT

The current paper discusses the representation of Iraqi female narratives and the experience of Wardiyah in Kachachi's *The Dispersal*. It shows how Iraqi women's fiction uses writing techniques to express political conflicts. It examines the challenges faced by Wardiyah in her pursuit of a medical career in the fifties of the twentieth century in the context of Iraq and later her migration to France. The paper stresses the global reach and the political expression of women's literature in Iraq, which has previously been neglected or interrupted in alternative geopolitical contexts by applying a textual reading. It highlights the daily lives and struggles of marginalized groups like Christians and women, addressing cultural, faith, social class environment, and women's rights. The textual analysis is based on the novel The Dispersal by Inaam Kachachi, which follows the life of Wardiyah, a gynaecologist, and her experiences in different eras of Iraqi history. The approach was thematically designed, with a focus on core areas that impact the narrative, including discussions of healthcare and women's experiences. The paper discusses how the main character represents the defective healthcare system and cultural values that lead to the deterring of women from receiving medical attention in 1950s Iraq. Some passages are discussed illustrating how such challenges related to people's perception of women's health concerns impinged on Wardiyah's professional life This study examines the impact of sociocultural factors on the lives and careers of women in the healthcare sector. It draws on a case study of Wardiyah, a woman who has faced challenges related to her gender and cultural background in her professional practice. It also looks at the experiences of Hinda, another woman in the healthcare sector. Hinda has experienced challenges in adapting to a new cultural environment and in achieving recognition within her professional field.

Keywords: cultural representation, Iraqi literature, migration, political conflicts, women's fiction

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1. INTRODUCTION

Women's literature from Iraq has garnered significant acclaim within the Iraqi literary landscape for its political expression and portrayal of the "cross-boundary solidarity of the subaltern" (Ghazoul 198). Examining the daily lives of individuals cohabiting in various contexts of marginalization—including rural poverty, conflict, exile, and international sanctions—delves into matters of culture, faith, social class, environment, and gender. Since the paper is based on a textual reading of a modern Iraqi novel recently translated into English, few sources from journals are available, which, as a result, makes the paper an original contribution characterized by novelty, especially since Kachachi, the novelist, is the only woman whose her novels were enumerated twice for the Boker prize twice. The novel was originally published in Arabic in 2014 entitle tashari then it translated to French , Italian and chinses and to English in 2022. The novel is enumerated for the International Prize for Arabic Fiction in 2014 (McManus 2016).

During that time, Iraqi women composed their narratives to have them interpreted by Arabic readers as women-centric critiques that either overtly or covertly expressed political sentiments. Consequently, if one were to interpret work as conveying nothing but silence, this void constituted a

potent political force, compelling readers to recognize that it was integral to the woman writer's survival and, by extension, the work's overall construction of meaning. This mode of writing presupposes clarity and readership connection by employing allegorical writing techniques that deliberately depict normalcy or silence in an inauthentic manner yet authentic. However, this writing style risks overlooking their intended political point when interpreted in alternative political contexts. For instance, the rather categorical criticisms of pre-2003 Iraqi literature (Zeidel 23) regarding its overwhelmingly Ba'athist political orientation illustrate how earlier works by Iraqi authors have been categorically deemed acts of authority collaboration and propaganda when read in other geopolitical contexts.

What distinguishes Kachachi work especially the dispersal that it is centered about women's and their experiences from different sects and classes offering a comprehensive exploration about female characters' role within the Iraqi society and beyond the borders of homeland .by focusing on female narratives practically marginalized groups like the Christians provide a distinctive lens by which the border sociocultural issues like the successive war , identity and migration are examined . Moreover, Kachachi's narrative style intricately links personal experiences to the political context of Iraq, effectively illustrating how historical events shape individual lives. Her storytelling emphasizes the challenges faced by women amid national upheaval, rendering her work both intimate and laden with political significance. Additionally, Kachachi explores themes related to diaspora, identity, and feelings of alienation, particularly within the framework of the Iraqi experience. Her characters often grapple with the intricacies of existing between divergent cultures, a concern that resonates with readers who have encountered similar issues of migration and belonging. Kachachi's novels are firmly situated within the historical backdrop of modern Iraq, tackling critical events like sectarian conflict and the aftermath of war. This historical anchoring enhances the depth of her narratives, enabling a more profound comprehension of contemporary Iraqi society.

In terms of literary technique, Kachachi skillfully employs various methods to convey the emotional richness and complexity of her characters' journeys. The incorporation of local dialects and cultural allusions not only deepens her storytelling but also facilitates accessibility for a wider Arab audience. Kachachi's narratives serve as a platform for critical reflection on societal matters, such as healthcare access, women's rights, and cultural norms within Iraq. This dimension positions her work not merely as fiction but also as a vehicle for social critique that contributes to ongoing dialogues concerning gender and society across the Arab world. Collectively, these characteristics render the analysis of Inaam Kachachi's work particularly notable within the realm of contemporary Arab literature.

The author of this work, Inaam Kachachi, was born in Baghdad in 1952 into an Arab nationalist family that backed the Egyptian leader Abdel Nasser. Her father was a teacher of sociology. Like many of her contemporaries, Kachachi was disappointed by the internal politics of the Ba'ath regime, although she spoke up against the American war in Vietnam and the occupation of Palestine. Kachachi studied at the Academy of Fine Arts in Baghdad before working as a war correspondent, cultural journalist, and lecturer. She has lived in France since 197 (ELnamoury, 2021). *The Dispersal* brings to life the drama of exiled Iraqi families. Her novels give a human face to stories taken from newspapers and television. Stories from her family and her memories of Baghdad result in a rich depiction of a displaced society scattered to the winds.

Kachachi's literary achievements command significant attention, as evidenced by her nominations for prestigious awards like the International Prize for Arabic Fiction (IPAF) and the Lagardère Award for Arab Novel. This acclaim underscores not only the importance of her work but also its relevance in today's Arab literary scene. By examining *The Dispersal* through Kachachi's unique narrative

approach and thematic focus, scholars stand to gain invaluable perspectives on the lives of Iraqi women, the impact of displacement on identity, and the broader sociopolitical context of modern Iraq. Engaging with her work is essential for a deeper understanding of these critical issues.

According to Ahmed (2022) Kachachi's other novels, like *The American Granddaughter*, which were translated into English, It was made possible for the English-speaking world to become familiar with the novel's captivating and poignant tale of a person who suffered from the horrors of war and identity confusion because of its powerful and impressive language used in both the narration and stylistic elements of form . The importance of women's literature in Iraq, especially on issues of migration and marginalization, has been an object of growing interest over the last few years. It is into this that Inaam Kachachi's The Dispersal enters as a powerful expositor, building up the story of Wardiyah, a Christian gynecologist, through her balancing between professional and personal identities in an essentially conservative society. This novel discusses the struggles of women in Iraq within the realms of health, cultural expectation, and migration, supplying a thick narrative of political importance. While the body of literature of Iraqi women's narratives increases, there is concurrently a greater lack of critical texts to support exactly how such narratives express political sentiments and contest dominant cultural stereotypes, especially in diasporic experiences.

In an interview with Max Marin on February 4, 2014, Kachachi declares that she was inspired to write Tahari by the female characters who battled to establish a civil society for her generation, allowing women to pursue education, employment, relationships, travel, and live sensibly. Iraq was a pleasant place to reside. However, there were ominous signs, such as dark crows sitting on its branches. They waged war, turning the country into a sectarian society and causing millions of inhabitants to flee abroad. She aims to incorporate historical elements into her fiction work to create a legacy for future generations, including her children and those who will follow them.

The novel follows the life of Wardiyah as a gynecologist and her journey of establishing a career in a small rural town in southern Iraq, where she experiences various life changes such as diaspora and displacement. It mainly focuses on the female role within Iraqi society in different eras. Wardiyah studied medicine reluctantly, not by her own choice. The family forced her into it because of her high grades in secondary school. What was a girl's future? In the late 1940s, it meant getting married, staying at home, and raising sons and daughters, but for Wardiyah, her future was different...there were dozens of male and thirteen female students, and only eight would graduate (Kachachi 2022).

Wardiyah struggled through her courses and was not enthusiastic about politics. However, Wardiyah became a spokesperson for her fellow students and led the Rasheed Street demonstration to protest the continued British presence in the country and the Portsmouth Treaty in 1948. Her class has twenty-three pupils: four Muslims, two Christians, and seven Jews. When she asked Sulayman for permission to participate in the demonstration, he agreed (Kachachi 2022).

She learned the term "subversive activity," which meant communism. Her fellow communists, men and women, led protests and organized secret meetings. Some were expelled from the university in their third year for political activities. Wardiyah buried her head in her science books to avoid politics, fearing the consequences. Her brother Suleyman would cut her off if he heard that she had gone to a secret meeting or joined a banned party, saying: 'We are believers, and communism is blasphemy. Wardiyah lived through various periods of political tension when the revolution was described as "glorious," "victorious," and "young." Nevertheless, Wardiyah feared chaos (Kachachi , 2022 p,81).

This study employs cross-cultural perspectives to examine the experiences of Wardiyah and her daughter Hinda. Their accounts illustrate the complex interconnections between migration, identity formation and cultural adaptation across geographical and cultural boundaries. This challenges the

dominant stereotypes and instead presents a more nuanced understanding of the migrant experience, particularly for women from non-Western backgrounds. The paper departed from other studies which has limited focus on intersectionality since most of the current literature tends to deal with gender, religion, and class as separate categories of analysis. More comprehensive studies are needed that explain how these identities are interconnected in shaping the experiences of women like Wardiyah and Hinda. : Whereas the great contributions by migrant women are increasingly acknowledged, few studies have examined how such stories constitute wider understandings of cultural identity and indeed resilience in adversity. The political context is often ignored, as most of the time, the political connotations of female narratives-especially those of migration and access to healthcare-are disregarded. Therefore, there needs to be a more framed understanding of how those narratives are engaging in political discourses for appreciation of their importance.

The following article tries to fill the following gaps :

1. Limited Critical Engagement with Kachachi's Work: Despite the increasing interest in Iraqi women's literature, there is a notable lack of critical studies specifically addressing Inaam Kachachi's *The Dispersal*. This gap highlights the need for more comprehensive analyses that explore her narrative techniques and thematic concerns, particularly regarding the intersection of gender, migration, and healthcare.

2. Underexplored Intersectionality: Current literature often treats gender, religion, and class as separate categories of analysis. This research addresses this gap by examining how these identities intersect in shaping the experiences of characters like Wardiyah and Hinda. However, further studies could expand on this intersectional approach to include additional dimensions such as ethnicity and socioeconomic status.

3. Neglect of Political Context in Female Narratives: The political implications of female narratives, especially concerning migration and healthcare access, are frequently overlooked. This study aims to fill this gap by contextualizing Kachachi's work within broader political discourses, yet there remains a need for more extensive exploration of how these narratives engage with contemporary sociopolitical issues.

Additionally, the novelty of the paper lies in presenting an analytical contribution to Iraqi women's literature by offering a revised viewpoint on *The Dispersal*, underscoring its relevance within this specific literary domain. The emphasis on marginalized communities, particularly women and Christians, sheds light on previously overlooked narratives that warrant inclusion in literary discourse. The study introduces an innovative thematic emphasis on the obstacles related to healthcare access encountered by women in Iraq, thereby providing a unique framework for evaluating Kachachi's oeuvre. This focus on healthcare as a fundamental element of women's lived experiences deepens the analysis within current literary critiques, advancing the conversation surrounding gender and health in literature. Furthermore, the investigation employs cross-cultural analytical perspectives to examine the stories of Wardiyah and Hinda, enriching the comprehension of migration, identity development, and cultural assimilation. This multi-faceted approach differentiates the research from other investigations that may confine themselves to a singular cultural viewpoint. Lastly, the research delves into Kachachi's use of allegorical writing techniques, revealing how these methods serve to articulate political viewpoints and challenge prevailing cultural standards. This examination introduces an additional layer of sophistication to the interpretation of her narrative style and its broader implications for readers, enhancing the understanding of the intersection between literary form and thematic content.

The current global migration crisis highlights the critical need for this research. As an increasing number of individuals experience displacement as a result of conflicts and socio-political

disturbances, the analysis of the narratives born from these situations becomes essential for fostering empathy and facilitating informed discussions. Addressing Healthcare Inequities: With an upsurge in focus on healthcare equity, particularly for marginalized groups including migrants, this study is timely in its examination of the obstacles to healthcare access encountered by women such as Wardiyah and Hinda. The results can play a significant role in informing policy reforms aimed at enhancing healthcare accessibility for migrant populations. Elevating Underrepresented Perspectives: In the context of rising social justice movements, this research underscores the necessity of promoting the voices of marginalized groups in literary discourse. By emphasizing Kachachi's contributions, the study advocates for a stronger acknowledgment of women's lived experiences within socio-political frameworks that frequently marginalize them. Promoting Continued Academic Inquiry: The insights gleaned from this research can act as a springboard for further academic exploration concerning Iraqi women's literature and its function in tackling pressing issues like migration, identity, and healthcare access. This urgency highlights the importance of sustained critical engagement with literary works that confront prevailing narratives and challenge stereotypes.

The paper tries to answer the following questions: How have Iraqi women's narratives been used to express political sentiments through allegorical writing techniques? What challenges did the female protagonist Hinda face in pursuing a medical career and as a migrant to Canada in *The Dispersal* by Inaam Kachachi? How did Wardiyah navigate the challenges of her profession, including the lack of access to healthcare and conservative cultural norms governing women's lives in Iraq? What orientalist perspectives and stereotypes did Wardiyah's daughter Hinda encounter in the Canadian education system, and how did she use her knowledge and expertise to challenge these biases?

2. METHOD

The qualitative nature of textual analysis is applied to Kachachi's novel, which has not been widely discussed in the academic literature, especially in the English-speaking world. By focusing on the narrative of Wardiyah, a Christian woman struggling to meet her professional and personal challenges in a conservative society, new insights are provided into the intersectional development of gender, faith and cultural identity in a migrant context. The methodology employed in this study is a qualitative textual analysis of Inaam Kachachi's novel *The Dispersal*, focusing on the intricate relationship between the protagonist, Wardiyah, and the broader socio-political context of Iraq during the mid-twentieth century. This approach allows for a nuanced exploration of how the personal narratives of Iraqi women, particularly those of Wardiyah and her daughter Hinda, reflect and respond to the political and cultural challenges they face. The textual analysis is organized thematically, addressing the following key areas:

1. Healthcare and Women's Suffering: The study examines how the novel depicts the inadequate healthcare system in Iraq during the 1950s, highlighting the struggles of women like Wardiyah, who seek to provide medical care in a conservative society. This section analyzes specific passages that illustrate the obstacles Wardiyah faces, including cultural norms that prioritize male authority in healthcare decisions and the societal stigma surrounding women's health issues.

2. Migration and Identity: The narrative of Hinda's migration to Canada serves as a critical focal point for understanding the challenges faced by Iraqi women in the diaspora. This section explores Hinda's experiences confronting orientalist stereotypes within the Canadian education system and her efforts to assert her identity as a qualified medical professional. The analysis delves into migration's emotional and psychological impacts on Hinda and her family, emphasizing the

complexities of adapting to a new cultural environment while maintaining ties to their Iraqi heritage.

3. Orientalism : Based on Said's concept of Orientalism , an Orientalist reading can provide insights into how Kachachi's work interacts with Western perceptions of Iraqi society, it is essential to approach *The Dispersal* with an understanding of its complexity and depth. Kachachi's narrative not only challenges Orientalist stereotypes but also offers a powerful critique of cultural norms and political structures that affect women's lives in Iraq and beyond.

3. RESULT AND DISCUSSION

3.1 Healthcare and Women's Suffering in Developing Countries

Women received poor medical care in the fifties of the twentieth century when the novel's events happened. So, it should not be surprising that women are also the least likely to get the healthcare they need. Most women in the developing world do not have access to functional infrastructure because their views are not included in choices about economic management or the distribution of benefits and costs.

Women in impoverished countries often suffer from debilitating and even fatal health conditions because they lack access to primary healthcare. The Western world has never seen the likes of some of these health problems, while others were long ago vanquished by medical expertise. Wardiyah claimed she could not work in a place where infants are born in the middle of the microbe. When she complains to the head of the health department in the province, he states that she can resume her operation on a woman in the surgery ward.

> *"What difference would I make anyway? The infant entering life amid the microbe would open his eyes to patients with third-degree burns, those with a compound fracture, or women whose father or brother failed to cut their throats properly to remove a disgrace inflicted on their families. How could a pregnant woman feel safe during a massacre*" (Kachachi ,2022, p .37).

Both the capable healthcare system and the women in Diwaniya, along with their mothers and grandmothers, experienced childbirth at home under the care of midwives. However, Wardiyah wants to change this and the fact that only one female doctor works in her clinic, not in the hospital in the city. Wardiyah did not like hearing pregnant women referred to as "patients, for her pregnant woman came crowned with what her medical maternity books called 'the pride of pregnancy." Because they are simple people, pregnant women usually say their blessing associated with descendants of the Prophet Mohammed that women in labor count on:" Please give me a hand on imam Hussein, dokhtora, please come to rescue me" (Kachachi, 2022 ,p. 43).

Even though women are supposed to rest and be cared for in the hospital to speed up their recovery, the woman wrapped herself and her baby in her abaya. She stands to go home to her other children.. Husbands will not accompany their wives to the hospital in such circumstances unless the baby is a boy. However, if the delivery becomes complex and a c-section is required, the husband must be informed and brought to the hospital. He was the only person able to decide. It was uncommon for males to object to a caesarean section, as it could help in the child's survival. Despite the possibility of the mother's death, the infant was so valuable that the wife could be displaced (Kachachi 43-44)

It was a conservative culture that even telling the mother's name was considered shameful and unacceptable, and if you want to humiliate a man, call him by his mother's name. On one occasion,

when Wadia left Diwaniya, she sent her daughter Yasameen to renew her license. The serious official read the name and told Yasmeen that Doctor Wadia had brought him to life, and since there was a big crowd, he was embarrassed to say the name, so he wrote it down on paper.

After meeting the governor, they agreed to build a delivery hall, and Wardiyah went to Baghdad to buy the furniture. The new maternity was opened, but no woman dared to come. Being a doctor from Baghdad is not enough to win people's trust. Each area has its icon; for these two, it is illwiyya Shathra. Above all, she was not from the area's Muslim community. Doctor Wardiyah was tried with receiving women who were about to die, having bled and become weak, because women preferred to give birth at home just like their mothers did at the hands of local midwives. The man would only take his wife to the hospital if her delivery was problematic and the midwife could not do the job. Things changed gradually, and the illwiyya blessings had done their magic. Women found their way to her in times of need. She was bound to be trusted and respected even though she was the first woman to walk in the streets without abya on her head.

The previous quote about how Wardiyah's experience shows the significant role that trusts play in women's medical care; even though she was a qualified doctor from the capital, Baghdad, being outside both geographically and culturally since she was Christian among Muslims hindered her ability to connect with the local women. trust in healthcare providers is often rooted in shared community values, cultural backgrounds, and gender norms. In many regions, women may prefer to rely on local midwives, who are perceived as more aligned with their cultural practices and community identity. Dr. Wardiyah's journey in establishing a maternity care facility is a microcosm of women's immense struggles in accessing healthcare. It underscores the importance of cultural sensitivity, community trust, and the need for advocacy in overcoming barriers to care. As women navigate these challenges, their experiences highlight the ongoing need for systemic changes prioritizing women's health and well-being in all communities.

According to Hanoosh (2019), The Dispersal is an example of Iraqi literature concerned with diasporic representations, characters, and events coded in a conventional literary paradigm where some identity elements predispose others. Therefore, while Iraqi literature concerned with diasporic representations draws on the idea of social heterogeneity and disparity in identity, it is not used to base the reading of Iraqi diasporic literature in post-2003 too firmly on static principles.

3.2 *The Dispersal* of Women: A Cross-Cultural Perspective

Another significant story in the novel is Hinda, the eldest daughter of Wardiyah. Upon her birth, Hinda exhibited an intense allergy to bottle feeding. Wardiyah attempted to provide her with powdered milk, which the infant vomited and subsequently developed a high fever and diarrhea. Consequently, the only viable option was to provide her with her mother's milk. Following consultation with Doctor Allawi in Baghdad, Wardiyah was advised that Hinda consume either her mother's or Jennet's milk, which a female donkey produces. Wardiyah was reluctant to accept the doctor's advice and thus sought to identify a suitable nurse in Diwaniya to provide nursing care for Hinda. Concurrently, Wardiyah was occupied with her professional duties at the hospital or clinic. The solution to this problem emerges when one of her former patients, accompanied by her married daughter, visits her. She informed Wardiyah that she had made a vow to make a sacrifice upon the doctor's successful treatment of her daughter's newborn infant. Her daughter Sharara was to serve the doctor for two months, during which time she was prepared to act as the wet nurse for the infant.

Wardiyah felt embarrassed for the volunteer wet nurse, as she was not a servant or a poor woman who needed to sell her milk. She was a wealthy woman with a herd of buffalo, which enabled her to earn a comfortable living. After hesitation and completing the requisite tests, Wardiyah ultimately accepted (Kachachi 145-146). This example shows how those simple women take care of each other and form solidarity. However, Sharara is a Muslim and uneducated woman; she gives a hand to Wardiyah, the Christian doctor.

After two months, Wardiyah sought assistance from Illwiyya Shathra to locate a new wet nurse. With her assistance as the human encyclopedia, they located Bustana, who subsequently entered their domicile and became a family member and second mother to Hinda. Upon Hinda's maturation and Bustan's permanent return to her domicile, the latter's absence continued to evoke a profound longing and uncertainty. Hinda often succumbed to tears when these feelings persisted despite exhaustive searches. Subsequently, when Hinda commenced her education at the kindergarten level, Jirjis appointed Bustana as the housekeeper at the same establishment. It is commonly believed among the children that Hinda is Bustan's daughter (Kachachi 148). Wardiyah frequently asks for the help of Illwiyya Shathra, who, as her title suggests, is honorable and belongs to the dynasty of the Prophet Mohammed (peace be upon him and his household); this bond between the two different women is powerful, although they come from a different ethical, cultural and educational background. Bustana, who functions as a wet nurse for Hinda, becomes a member of the family and a trusted figure; these women resemble a sample of the global view on femineity.

When Hinda and her family migrated to Canada, she experienced a cultural transition from a well-known environment in Diwaniya and the freezing weather of Canada, which functioned as a cultural shock, signifying the challenges faced by migrants in an adaption to new settings. Hinda reclaims past beautiful memories of her home in the Middle of her loneliness, stressing the significance of cultural identity and migration experiences. Another challenge appears when she tries to balance her familial duties and professional ambition. Salim supports her in reflecting on the mutual partnership that their new life needs to adapt to new economic realities and cultural expectations of migration.

Women's solidarity is essential in cultural dives, such as the relationship between the Hinda, Wardiyah, and Bustana. The initial reluctance of Wardiyah to accept help from Sharara, a Muslim woman, underscores the complexities of cultural and religious differences. However, the eventual acceptance of this support signifies the potential for cross-cultural cooperation. This relationship provides Hinda with the necessary care as an infant and establishes a familial bond that transcends cultural boundaries. Bustana's role as a wet nurse and later as a family member further emphasizes the importance of female solidarity in the face of adversity.

Subsequently, Hinda and her husband and their children relocated to Canada. Hinda frequently recalled about her residences, including those in Diwaniya, Baghdad, Amman, Manitoba, and Toronto. As migrants, they arrived in Canada in September, when the weather was freezing, in stark contrast to the high temperatures in Iraq. The process of adapting to life in Canada was challenging. Her husband believed both should be gainfully employed. He believed that one of them should pursue employment. At the same time, the other undertook further studies, with the partner working, securing a position in the medical or engineering fields. He determined that Hinda should pursue studies, but before she could practice medicine, she would have to pass a challenging examination. Salam secured employment in a factory and remained home, assuming responsibility

for caring for her two children at night. When her children were asleep, she commenced her studies to attain an equivalent qualification in medicine to that which Hinda had gained from Baghdad University. "When she was young, Hinda looked to her mother as a role model, with her stethoscope, physician's lab coat, and two hands that reeked of antiseptics" (Kachachi 203). Hinda's struggle with her family points out the difficult circumstances faced by Iraqi women. Similarly, it suggests that her husband is not an oppressor who interferes with his wife, as they both realize the situation's complexity. Consequently, they agree that one will pursue education while the other will seek employment.

Hinda's tenacity and resolve constituted the primary sources of fortitude she drew upon when she undertook the examination. The responses provided by the candidate in the initial examination did not align with her expectations. Upon receipt of the second sheet, the difficulty level increased. Upon completing the examination, she expressed gratitude to God in Arabic, prompting the examiners to inquire about her distress. Her behavior may have appeared erratic to examiners unfamiliar with her language. She completed the initial two examinations and prepared for the third while pregnant with her third child. The examination was conducted in the country's remote capital. Salam drove for six hours, and they arrived at night. A hotel was sought so Hinda could rest and prepare for the examination the following morning. She was not examined in isolation. Her family was present, engaged in prayer, and awaiting her return at the entrance to the room. This time, the examination was conducted in a simulated setting, with fourteen actual patients presenting with acute and chronic diseases. Hinda was required to arrive and be present before the examination commenced. She transported her handbags with one hand and supported her abdomen with the other. Hinda was concerned that she might have difficulty understanding the patient dialect, but she could communicate effectively with them, which boosted her morale. Subsequently, the examiners, who had previously appeared displeased, smiled at the young Iraqi doctor and shook her hand as she left (Kachachi 205-206). This was the certificate of equivalency that had taken four years of her life to obtain. Additionally, she undertook the American tests to ascertain whether Salam might identify a suitable specialization there. They believed Canada would permit them to rear their children according to their preferences.

She applied to several different hospitals and clinics but received no responses. Hinda gave birth to a female infant who bore a striking resemblance to her grandfather, Jirjis. Her eyes were blue-grey, which could be described as combining the sky and sea colors. Hinda named her daughter Narjis, which she perceived to be a phonetic approximation of her father's name. Upon learning of her daughter-in-law's second pregnancy, Salam's mother expressed her dismay in a low voice, stating, this poor soul does not deserve it.

Upon traveling to Manitoba to undergo testing and commence her role as a doctor, the examiners expressed a negative opinion of the standard of medical care in Iraq, a country afflicted by internal strife. Nevertheless, her responses demonstrate that she was well-informed and had received appropriate training. To substantiate her responses, she provided meticulous details. She proposed an appropriate diet for the patient and a list of medications to be avoided. Furthermore, she cited an instance where she employed an English scientific term, prompting the examiner to inquire about her intended meaning. Initially, she assumed he was radicalizing her, but she explained upon his reiteration of the question. This demonstrates her capacity and erudition, surpassing even the

examiners. By the examination's conclusion, she had spent the allotted time in equal proportions on medicine and Iraq, Iraqis, the war, and the conditions of educational institutions and hospitals there.

The examiners wrote in the report," advanced, excellent, attentive, relaxed knowledgeable in her field and accurate in all the details. We extend our best wishes to her in her chosen profession. Hinda seized the opportunity to be in the area and contacted three hospitals, and Dr Dobruja found her a place at Fisher River (Kachachi ,2022, p.143). Furthermore, upon reflection, Doctor Dobruja concluded that the position was unsuitable for the family. Consequently, she opted to leave her two children with their father in Toronto and take the young child with her, as she still required breastfeeding. During the interview, Doctor Dobruja inquired whether she had previously treated men in Iraq. He also inquired whether she removed their clothing and conducted a thorough examination. Hinda responded in the affirmative to both questions.

Additionally, Doctor Dobruja notes that shyness may prevent her from doing so. Hinda responds that she treats them without considering their gender, after which Doctor Dobruja informs her that she has been offered the position. The committee deemed her practical experience in her country sufficient, and thus, she was not required to undergo a training period. She expressed concern about the remote location, approximately two and a half hours from Winnipeg, the capital of Manitoba, and the lack of a physician at the medical center. However, she proceeded with the assignment and accepted the position. Hinda's experience of the Canadian education system, which she perceived as superior to that of Iraq, and the examiners' apparent view of her as unworthy reinforced the orientalist view and stereotyping of developing countries by the West, particularly about Iraq as savage and oppressive towards women. However, her knowledge became a powerful tool to prove herself.

The ability to access healthcare by Hinda as migrant women from the East, specifically Iraq, is also a challenge. When she arrives in Canada, she has to navigate a new medical system to validate her qualification as a doctor. She encountered several cultural boundaries like language differences and medical practices, which made the examiners initially suspect the quality of her training as an Iraqi doctor, showing the orientalist stereotyping of healthcare and women in developing countries. However, Hinda successfully proves herself and her medical skills, defying stereotypes about migrant professionals and proving the need for new communities to include diverse background.

3.3 Orientalist Reading of *The Dispersal*

Wardiyah, a Christian member of society from the East, has no identity crisis and does not travel to France to find love, passion, success, or Enlightenment. How, then, do we account for Wardiyah's decision to bring her family across the ocean if this is how she sees it? Before answering this, it is essential to note that neither Kachachi nor Wardiyah places responsibility on the non-Christian Iraqis. After the Iraqi Christian Wardiyah got a death threat from radical Muslims in Baghdad, the mosque's prayer leader, Sheikh Dawood, reassured her, "Dr., do not be afraid, I will protect you even if I lose my life" (Kachachi , 2022 ,p.130). Considering this, "[n]o one is blamed not Iraqi social relations, nor the Iraqi ethical system, for all Iraqis, are distinguished by delicacy, for they have led poems and epics" (Kachachi ,2022 , p.18).

The Pope's sharp white porcelain and the blue glass in his eye contrast the gentler white porcelain of the higher Christian authority, and the two photos are combined to show the two perspectives. Sheikh Dawood is illustrated with more fervor than in the typical pop music video. This event demonstrates that the rulers and priests in exile countries like France receive immigrant minorities

of Iraqi Christians like Wardiyah and other families as protectors in a funfair celebration that is nothing more than an embellishment of crime, concealment of crime, and a consecration of the sectarian rift between citizens of the same nation who are enemies towards each other.

In contrast, others' lives are determined by their culture; they are their victims because culture is what they are. These authors criticize Western feminists for tending to see culture as the explanation for gender oppression within non-Western communities while failing to see women in the West as likewise culturally situated. Critics point to Western examples such as the premium placed on women's beauty, thinness, and youth and the greater prevalence of cosmetic surgery among Western women compared to Western men. They argue that Western women's focus on appearance is wrongly understood as an individual choice rather than a culturally conditioned one—a personal penchant for high heels as opposed to Iraqi foot-binding. Meanwhile, women elsewhere are wrongly depicted as asking for agency and thus unable to exercise any degree of choice concerning their culture.46 Indeed, some non-Western cultural practices, such as veiling, which seem thoroughly discriminatory in the eyes of Western feminists, are shown to be circumscribed but carefully calibrated personalized choices within specific Islamic contexts(Karen, Michaels & Riles, 2011)

Women in Iraq still face significant challenges long after they have left their homes in areas of conflict and instability. In this scenario, women's inability to participate fully in social life is at the heart of the problem. As stated by Davis , this situation illustrates the need to situate the plight of Iraqi women in the context of a continuum rather than viewing violence and conflict as discrete events: "By understanding conflict as a continuum, rather than as an expression of a particular form of mass violence in the context of war, we can recognize that human rights violations persist outside of, and are amplified by conflict" (Davis ,2018, p.106)

Furthermore, the white hand, the Pope's harsh porcelain, and the blue glass in his eyes are all symbolic suggestions meant to draw attention away from those who financed, nourished, and created extremist tendencies and contributed to perpetuating the underdevelopment and fragmentation of people both within and outside the country. According to Masmoudi (2015) Kachachi expertly sheds light on the exile, displacement, and war, the denial, displacement, and slander of war in which all groups and races are embodied, in Iraq so that the same scenario can be seen repeated in Syria and other Arab countries where the slaughter, kidnapping, and killing are on the identity.

Recognizing that women in other cultures are not simply victims in need of saving introduces the principle of choice into the feminism/culture debate to be balanced against the principle of equality. But this, in turn, leads to what Martha Minow describes as endless "dueling accusations of false consciousness" between liberals and cultural defenders: "You say that women in my culture have false consciousness, but you say this because of your false consciousness—or I think this because of my false consciousness, and so forth (Knop, Ralf & Riles, 2011, p.601)

The agency allows the parties to decide whether to situate themselves within one culture or another on a particular issue. This choice resonates with the relativist critique of Western feminists' tendency to assume that non-Western women are defined by their culture rather than exercising any degree of choice within it. It also resonates with the post-essentialist culture-minimizing position taken by Anne Phillips, for example, that if culture is invented tradition, then defensible multiculturalism will put human agency much more at the center. (Knop, Ralf & Riles, 2011)

As a Christian woman, Wardiyah should be happy in a country like France, the first candle of catholic and because of woman's rights she can have in a Western country, unlike Iraq, which, in essence, is a tribal country where women have no voice—considering the fact she lived in Diwaniya over 25 years. Diwaniya is a small town or village where women from different countries used to give birth in homes where no medical care was available." In the evening of July 14, 1955, Wardiyah got off the train at al-Diwaniya's railway station as a doctor ". The woman must wear an abaya in this city and cover all their bodies with black." Unlike her sister 'Julie," Wardiyah did not wear an abaya. " All that Wardiyah knew about Diwaniya was what she had learned from geography books" (Kachachi,2022 ,p. 25). Women did not tend to travel alone or live far from their families. Although Wadia's family was conservative and religious, they were open-minded, and such a decision was in the hands of the male, in the Suleyman's hand as the male leader who finally approved.

Surprisingly, Wardiyah the Christian feels that Diwaniya, a city dominated by Shia, had left a sign inscribed on her soul, and she loved it and did not wish to see this sign erased by the passage of time. There, she will face the risks of her profession. There, she will make close and dear friends, mix with different kinds of people, and learn how to deal with them. There, she meets the man who will become her husband. There, she will give birth to two daughters and one son. Orientalism, characterized as a "mode of discourse," can also be described as a "style of thought" that relies on an ontological and epistemological differentiation between "the Orient" and "the Occident" (Said ,2014 ,p.2). The categorization of the world into the 'Orient' and the 'Occident,' as evidenced by various literary works, enabled Western societies to assert their superiority over the Middle Eastern region. This classification justified their dominance over the area and influential role in its affairs. Said (2014) characterizes Orientalism as a corporate establishment that engages with the Orient by asserting it, endorsing perspectives on it, depicting it, instructing about it, colonizing it, and exerting dominion over it. In essence, Orientalism can be understood as a Western paradigm that enables the exertion of dominance, restructuring, and authoritative control over the Orient . Once again, numerous assertions or preconceived notions concerning the Orient facilitated the Western idea of dominance over the same region. Common Orientalist perspectives encompassed the concept that a perceived state of backwardness characterized the Middle East, necessitating urgent efforts toward its civilizational advancement. The implementation of Orientalist policies by the British and French colonial powers was justified by the presence of bias, which served to reinforce the notion of European superiority over Oriental backwardness (Owen 2005).

By employing Said's conceptualization of Orientalism as a Western modality aimed at exerting control, reorganizing, and asserting dominance over the Orient, and by examining its application to the teaching of Orientalism, we may discern that the mandate system can be perceived as a policy or framework heavily influenced by Orientalist perspectives. The European powers perceived the region as lacking the capacity for autonomous development. They viewed it as a geopolitical entity to which they had a sense of entitlement, enabling them to exert their influence and implement their desired restructuring of the region. Once again, this rationale was predominantly substantiated by the prevalent Orientalist ideology, which posited that the inhabitants of the 'Orient' were culturally inferior and necessitated the process of civilization and modernization. This task could only be accomplished with assistance from the 'Occident.' During French and British dominance, the territory transformed its previous governance under Islamic principles and allegiance to Istanbul to the

formation of a contemporary nation-state. This transition involved the construction of a centralized administrative system, a legal framework, internationally acknowledged borders, and adopted of a national flag (Owen 2005). Hence, it can be contended that the contemporary nation-states in the Middle East are a product of deliberate construction by the mandate powers.

When Iskander's mother took her aunt Wardiyah to visit a cardiologist, ENT specialist, and dentist as required by the refugee paperwork, the young French woman doctor first relates Wardiyah as if she were a refugee who comes from the village to be her near son who works in the Renault factory, as uneducated women who does not know the language to take medication. the doctor pointed to her backside to explain to Wardiyah that the ointment was to be put on the anus. Then she told to her mouth and moved her index figure right and left, repeating" no …no," warning her that it was not to be taken by mouth. Hardly, Iskander's mother and Wardiyah repressed their laugh. Then she tells her that her aunt Wardiyah practiced medicine for more than a half-century in Iraq, and she was the first doctor to open maternity care in a small town there, and the French doctor became embarrassed (Kachachi ,2022 , p.94). Later, Wardiyah thanked the young doctor with a mix of languages, wishing her colleague a prosperous and flourishing professional life like her own.

Another example is when Hinda was admitted to medical tests in Canada, and the examiners had a negative impression of the level of medicine in Iraq, impoverished by disputes. Hinda's answer demonstrated that she was knowledgeable and well-trained. Hinda referred to a symptom using English scientific terms that the examining doctor did not know, which showed her superiority. Later, the two doctors gave her their number in case she needed work or help, leading to her admiration. They behaved with her like Hinda had finished passing the exam and invited her to tea with them. At the table, she reached for the coffee flask in a natural way to pour them coffee, an Iraqi woman accustomed as she was to hospitality. Nevertheless, they insist on serving her, taking the flask. She received the evaluation report: " advanced, excellent, attentive, relaxed, knowledgeable in her field and accurate in her details. We wish her good luck in her profession. (Kachachi , 2022 ,p.212). When she was admitted to a job in Winnipeg, Doctor Dubroj asked if she treated men in Iraq if they took off their clothing and if Hinda examined them not and adequately prevented by shyness. Hinda answered that she treated her patients without considering their gender and was informed that she got the job. They believe her practical experience in her country was sufficient, and she was not required to have a training period.

3.4 Narration Techniques: A Cross-Cultural Perspective

Frame narrative is a literary technique that functions as a frame for a story within a story, in which an introduction or main plot provides the setting for a more prominent sub-story or a series of smaller stories. The frame story guides the reader from a primary story to one or several other stories (Johnson and Mahfouz 2006). *The Dispersal* is narrated through Wardiyah, narrating the past events of Iraq. Her lovely narrates the Paris plot and the epistolary technique through Hinda's letter to her mother. Using several narrators in a novel can offer several advantages, including the development of characters, the complexity of the plot, and a rounded view of the storyline. Using multiple points of view, the novelist can enter the minds and feelings of more than one character and gain a deeper insight into their motivations, behaviors, and traits. It can also help to establish different narrative voices, which can help to differentiate the main characters. By including multiple points and perspectives, the novelist can keep the reader up to date with events throughout the story, enabling

them to track the various subplots and the conflicts that can arise. It can be particularly effective in complex plots or stories with many subplots, allowing readers to follow the various threads and appreciate how they interact.

There was no telephone when Hinda entered the house for the first time in Manitoba. She hugged her baby so tight to avoid feeling lonely. Hinda wondered "how she would behave if anything wrong happened to them, who would call at what door she would knock, and who would tell her husband if something wrong happened. Then she drove to the clinic to use the telephone and heard Salam's voice. He answered, but she could not answer because she was crying. Her husband told her to return home; she did not have to work as a doctor. However, her ticket was booked for Friday, so she had to stay. Then she returned to the temporary house and had dinner after becoming calmer when she heard her husband's voice. She spent the evening listening to a tape she had brought from Baghdad. Hinda is used to the new place, and her coping problems become stories she wrote in letters to her husband and mother. "The doctor who came from a country of one thousand and one nights also became a story that caught the attention of local people (Kachachi 2022, p.200).

This quote refers to Hinda's isolation and loneliness when she alone enters an empty house without her beloved family, showing her struggle to adapt to this new environment where she does not know anyone. Salam declares his support for his wife by indicating that she can return home and is not obliged to work as a doctor. With time, she learned to cope and adapt to the new life. Hinda, as a doctor "from a country of one thousand and one nights," becomes a story that catches the attention of local people, suggesting that her background and identity as an immigrant are sources of fascination for the community. Hinda's first patient was from the Red Indian; she did not like the term and preferred to call them the native. Her first patient was Jack. He came to the clinic suffering from a gastroesophageal reflux condition. She described him as a medicine that makes him better, and Hinda's reputation as a good doctor is so widespread that people from neighboring areas come to her clinic. After a week, Jack sent his daughter and her husband to her clinic, and it was the first time Hinda had ever seen a young couple in their mid-twenties afflicted with a liver condition. Firstly, they reject the treatment. Later, the wife came by herself and cried to see Hinda. She fell on the stairs drunk and broke her neck. Hinda cured her; the next day, the women returned with five children. Hinda could accept seeing them destroy their life and refuse free treatment at centers with therapists and social workers. However, in Fisher River, people with addiction resisted asking for help or admitting they were ill and changing their reality (Kachachi 2022).

Hinda let the family into an examination room and closed and locked the door. The country's law ensured that citizens were free to do whatever they chose with their lives if they were of age. Hinda has no right to criticize a patient's way of life. All she could do was offer advice without pressure or force (Kachachi 223-2240). After several attempts to convince them, the wife, Susan, stood up and promised to go to a treatment center with her husband for the sake of their children." Susan had never had anyone care for her problems like the foreign women" (Kachachi 224). After one year, Susan and Robert stood before the native youth of Fisher River to talk to them about their experience in overcoming addiction. "Susan told them that the tender hand had reached out to them from Baghdad (Kachachi , 2002 ,p.224).

The previous expert shows Hinda's ability as a successful female doctor from Iraq who served an indigenous community known as the Red Indian, though she dislikes the term. Her compassion and

care enable her to earn the trust of her patients and their families. Like her mother, she faced a challenging case of an addicted couple who refused treatment, but after having a heartfelt discussion, she convinced the wife, Susan, to choose recovery; after one year, Susan credits Hinda's tender hand for helping them when no one else did this empowering her to overcome addiction and restore everyday healthy life. Hinda's narrative shows Canada's empowered role through her medical profession, displaying a positive change through kindness and empowerment over judgment and confrontation.

Dr Celia Stevenson, the hospital director, did not abandon her Iraqi friend Hinda during this challenging time, inviting her to her home and introducing Hinda to her friend. Even the patients she had been warned about were good to her. Even the patients she had warned about were good to her. They were overrated, over drinkers, and drug addicts. They were living on government benefits in what we call Aboriginal reserves, and it seemed as if they were isolated from the government, which had bribed and encouraged them to lead this kind of life, preoccupied with alcohol and hashish, to avoid their problems. In addition, it might distract them from their demands for greater rights. Hinda was loved and accepted by them. She did not stereotype them as Hollywood films did. She respected them and did not have the looks of some white Canadians. Female support is an essential component of postfeminism, which can be seen between Hinda, the Iraqi female doctor, and the hospital doctor, Doctor Celia, who never abandons Hinda during the difficult times but instead invites her to her home and introduces her to her network. This representation of female solidarity and professional support challenges traditional patriarchal norms.

Hinda realized that the issue was primarily political, which had its roots in the advent of the first white settlers to this continent from the other side of the earth When the conflict in Iraq started, Hinda was extremely frightened. She had never faced such an overwhelming sense of despair. She experienced feelings of helplessness, loneliness, fright, and depression as she viewed the reports of the war on the television in the hospital. During these challenging times, a group of Winnipeg native women gathered to clean the church and focus their devotions on asking God to protect Iraq. They were no Christians, but they wanted to do anything to make Hinda happy:" We have prayed for your country so that the Americans would not hurt your people" (Kachachi , 2022, p.310).

It was the old history between them and the cowboys. Deeply rooted feelings of oppression brought them together with Hinda. They became closer to her and tried to console her. She felt she was the patient with them, and they were the doctors. Distracted drunken men smoked as they watched the news of a war that was none of their concerns. They read the name of the faraway place of which they knew nothing, but a woman from that place examined them and wrote preselection for them (Kachachi,2022, p. 232).

Hinda struggles with feelings of loneliness and despair during the American invasion of Iraq. War is a social tragedy, existential conflict, and ongoing challenge. The native women consult her by praying for Iraq, although they were not Christians. The shared history of oppression between the native people and the Iraqis under postcolonial power united them and made them sympathize with Hinda in the war's plight. Hinda's encounter with them shows how the rotten politics is the root of their miseries and connection since both groups face dislocation and damage from imperial forces who invade their homelands. It also stresses that the shared experience of marginalizing a group can nurture cross-cultural empathy and alliance during disasters and conflict. At the same time, Hinda defies the regular stereotype of the indigenous community, for whom she was warned earlier that

the native solidarity expressed by Hinda counters stereotypes and highlights how colonized peoples can find community with each other. "They were women and men from the country's original dynasties. Columbus mistakenly called them" red Indians." Their dark, sunburned skin deceived him. Foreigners had moved into their plains and plateaus. They annihilated some of them and pushed the rest into dark corners. Hinda, who did not belong to a party and used to fear politics, found herself writing in her tears about the imperia, sticks invasion, the lotted resources, and the human concerns that united people. She wrote about the natural impulse toward friendship and peace between people. ''She did not know whether to laugh at the sentiments she wrote or cry at the sight of the indigenous women who went into the church to dust its seat and wash its floor so that the doctor's soul would be blessed ''(Kachachi, 2022 , p. 232). colonized peoples can find community with each other. Based on Wright (2013) , the reasons of the American invasion on Iraq is comes the conflict arose from a pursuit to uphold the global stature and hierarchical structure of the United States, with security serving more as a rationale for internal discourse rather than a genuine causal element.

The Dispersal employs more than one character intending to narrate the plot and, at times, resorts to messages exchanged between characters to provide a space for expression for these characters. Nevertheless, it is observed that Kachachi restricts her selection of narrators to female characters, with the Iraqi male voice remaining absent. Wardiyah narrates the past, while the present narration occurs through Iskandar's mother. Additionally, Hinda recounts her experiences through letters, which she sends to her mother. Furthermore, the presence of the omniscient narrator serves to compensate for the absolute absence of women and bestows upon them the space that is lacking. While the narrator's voice of Wardiyah attempts to conjure memory by rediscovering the past, Hinda's voice captures the distance between remembering and forgetting.

4. CONCLUSION

This research becomes particularly urgent with regard to the relevance of migration and the experience of the marginalized in today's globalized world. While migration continually shapes the contours of our cultural landscapes, empathy and social justice depend more than ever on understanding the diverse narratives of selfhood constructed by women. Kachachi's *The Dispersal* provides a powerful example of Iraqi women's literature as a powerful medium for expressing political sentiments and challenging dominant power structures. The study examines how protagonist Wardiyah's personal stories and experiences relate to broader political contexts in Iraq and the challenges she faces as a migrant in Canada. It highlights the global reach and political expression of postfeminist literature from Iraq, which has often been overlooked or misinterpreted in other geopolitical contexts.

Thus, the timeliness of the research in view of the ongoing global migration crisis and the increasing visibility of marginalized groups adds to its contemporary relevance. This will surely help to shed light on particular challenges that women and religious minorities face and contribute to discussions on migration policies and social inclusion. The study impresses upon the role and voice of women in literature as a means to press for the rights and welfare of women. It calls for a more attentive consideration of the needs and experiences of the 'Third World woman' in the lives of characters such as Wardiyah and Hinda within both the literary and real-life contexts. Health care practices are called upon to be culturally sensitive. It is in this area that the research undertaking assumes a greater sense of urgency, especially with the ongoing discussion on healthcare equity for

migrant populations: their representation of health care access challenges faced by Wardiyah in Iraq and Hinda in Canada

The Dispersal presents a compelling depiction of Iraqi female literature through the experience of the Christian doctor Wardiyah through different eras of Iraqi history. The paper furthermore examines how Wardiyah faces multiple challenges in her profession, like the lack of access to medical healthcare and the nature of Iraqi culture as conservative, which governs women's lives. It also explores Hinda's journey, Wardiyah's daughter, as she migrates to Canada and the difficulties, she faces in obtaining a professional medical career and adapting to a new environment. The analysis extends to other minor characters, like the relationship between the Muslim Illwiyya Shathra and the Christian doctor and the wet nurse Bustana, by applying a cross-cultural perspective showing the role of solidarity and support among women despite the differences in their religious, ethical, and social backgrounds. Its emphasis also emphasizes the Orientalism and stereotyping that Hinda encounters in the Canadian educational system and how she successfully employs her knowledge and expertise as an Iraqi doctor to defy these biases.

This novel highlight that the circumstances of women's health and professional recognition in Iraq are seriously impeded by societal norms. The novel revolves around a conservative society with a Christian gynecologist as the protagonist, Wardiyah, who manages to work her way through domestic spheres in women and limited access to education and a career. This reflects broader societal trends where women face systemic discrimination based on cultural beliefs that impact their daily lives and aspirations. Research has shown that integration patterns and identities among migrants significantly vary according to cultural backgrounds. Religious beliefs can be both an empowering and a constraining force for women in their self-definition of family and community roles, hence in their rights to resources and opportunities in their new environment.

The story brings forth the solidarity and strengthening that women need to face these setbacks. Relations among women, such as those between Wardiyah and her Muslim colleague in the novel, reveal the possibility of cross-cultural collaboration and support. Such is quite instrumental in building resilience and agency within prospective subjects and enables them to navigate through the complexities of the environment and advocate for their rights. Literature on migration and gender indicates that collective actions and community supports go a long way in advancing women's rights. Empowerment programs addressing education, healthcare access, and economic independence are important in developing the agency of marginalized women to enable them to challenge repressive structures and improve their lives.

To conclude, *The Dispersal* offers a comprehensive and insightful representation of Iraqi women's experiences, stressing their empowerment and resilience in the face of political turmoil and invasion. The novel is part of a broader body of literature that questions Orientalist stereotypes and embraces the plurality and diversity of Iraqi society. The Dispersal's research has much to say about broader implications in Iraqi women's literature: it shows intersectionality of experiences, challenges stereotypes, and focuses on political expression. It furthers the understanding of marginal groups. Moreover, the study can call forth future writings that deal with similar themes, women's rights, and cross-cultural collaboration. While Iraqi women's literature is still in the process of evolution, it is most likely that the findings of this study will serve as a base for the continuation of further interrogation regarding the many complexities at the core of the experiences of women in both the local and global contexts.

This paper is limited to analyse Kachachi's *The Dispersal* focusing on textual reading of healthcare access for women, migration, orientalism especially the characters of Wardiyah and her daughter Hinda . Suggestions for further studies may include a cross-cultural perspectives on migration by focusing on the narratives of Iraqi women within diaspora communities, particularly analyzing how Kachachi's literary depictions encapsulate broader themes such as migration, identity, and cultural adaptation. Comparative analyses with literature from other diasporic contexts could reveal both shared adversities and distinct experiences encountered by Iraqi women. Furthermore , healthcare access and gender dynamics is an interesting topic through analysing the interplay between gender and healthcare accessibility depicted in Kachachi's works could yield valuable insights into the systematic obstacles encountered by women in conservative societies. This research might also encompass contemporary scenarios, scrutinizing the resonance of these narratives with current healthcare challenges faced by women in Iraq and similar regions. Moreover , Academic inquiry could venture into how Kachachi's work articulates the experiences of marginalized groups, such as Christians and other religious minorities in Iraq. This exploration would facilitate a more nuanced understanding of intersectionality within her narratives, underscoring the heterogeneity of voices present in Iraqi literature. Engaging in comparative analyses between Kachachi's writings and those of other Arab women writers may illuminate prevalent themes, stylistic preferences, and contrasting portrayals of female experiences across differing cultural landscapes. This could cultivate a deeper appreciation for the contributions of female authors to Arab literature.

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