IJHS, e-ISSN 2597-4718, p-ISSN 2597-470X, Vol. 6, No. 2, March 2023, pp. 194-212

International Journal of Humanity Studies
http://e-journal.usd.ac.id/index.php/IJHS
Sanata Dharma University, Yogyakarta, Indonesia

INTERROGATING THE DISCOURSE OF POWER AND ITS RESISTANCE IN NAWAL EL SADAAWI'S *GOD DIES BY THE NILE*

Charity Azumi Issaka[1], *Cofidence Gbolo Sanka[2], and Elvis Resque[3]
[1,2,3]Kwame Nkrumah University of Science and Technology, Ghana
charityisakar@gmail.com[1], cgsanka.cass@knust.edu.gh[2],
and elyevudey@yahoo.com[3]
*correspondence: cgsanka.cass@knust.edu.gh
https://doi.org/10.24071/ijhs.v6i2.5433
received 28 November 2022; accepted 17 February 2023

Abstract
This paper employs Foucault's theory on Discourse, Power, and Knowledge to highlight the powers shaping the Egyptian woman in *God Dies by the Nile.* The paper also uses the feminist theory in identifying the ways that the Egyptian woman uses to resist the discourse of power in the narrative. The paper, therefore, focuses on the power dynamics in the novel. Thus questions addressed in this paper include: how the discourses of family, society, and religion are generated in the novel; how patriarchy shapes the discourse of power in the narrative, and the subtle means used by women to resist and play out power in the novel. Using a thematic approach, textual analysis, and the novel as a primary source, the paper discusses patriarchal discourse and power politics. Examining a selection of discourses and how they affect the body of the female help in appreciating the effect of patriarchy on women in the novel. The study concludes that discourse alone does not explain the power dynamics in the novel. Silence, rebellion, female bonding, and the creation of paranoia in the men through silent but open resistance to patriarchy are some of the power dynamics played out in the novel by the female gender.

Keywords: discourse, feminism, knowledge, Michel Foucault, patriarchy

Introduction

Historically, women's voices have been marginalized in power relations (Hollway,1991; Jack 1993; Wilkinson 1991). African societies are generally bonded by cultural, social, and traditional practices and these practices also act as their codes of conduct. However, social relations also suffocate people along the lines of gender (Barker 2015; Cole 2009) and give voice to men. The voice then becomes a site of power distribution since "giving voice" is interpreted as a way of allocating power by the powerful (the male gender) to the powerless which in this case are the women (Prilleltensky & Nelson 2009). The woman is therefore misled to accept that "to be a woman is a natural infirmity and every woman gets used to it. To be a man is an illusion, an act of violence that requires no justification" (Ben Jelloun, 1985, p.70).

Consequently, the issues of silencing and the woman in search of identity are not new themes in the literary works of African feminist writers. Nawal El Saadawi, an Egyptian feminist writer, is one such writer. El Saadawi believes that societies within Islam intentionally misinterpret the precepts of the religion to oppress and restrict women (Mazrui & Abala, 1997). Therefore, through her writings, El Saadawi demystifies the belief that submissiveness is acclaimed by the Islamic religion in the face of injustice. She aims to give women freedom from the oppressive patriarchal social system.

Discourse plays a major role in shaping power relations. Some publications that analyze discourse ideology concerning feminist studies are Sawiki (1976), Humm (1998), Martin (1988), Fairclough (2001), Leeuwen (2009), Figuera (2010), Parker (2013), Lafrance and McKenzie-Mohr (2014) and Thompson, Rickett, and Day (2017). Sawiki (1976), for instance, believes that a set of discourses and practices can be used in controlling the body of a woman in terms of health, education, and welfare [of the population]. Humm (1998), quoting Rowbotham, explains that patriarchal domination can be expressed through discourse. She adds that discourse serves as a vehicle for the struggle for power, which is of significance to the women's movement politically. Discourse equally serves as acts of power, division, and exclusion (Martin, 1988). To Fairclough (2001) and Figuera (2010), discourse connects language, power, and ideology while Leeuwen (2009), maintains that within a given society, discourse guards and legitimizes inequality, injustice, and oppression. Parker (2013), believes that the multiple approaches to doing discourse analysis make it relevant in exploring power and identity. In the quest to understand the voices of women, agency, and resistance, Lafrance and McKenzie-Mohr (2014) observe that it is imperative to adopt appropriate, and not problematic, approaches to discourse analysis to understand the experiences women go through first-hand. They suggest that collective accounts of personal experience should be a concern for feminist research.

In recommending an analytical approach for engaging with discourse, a Feminist Relational Discourse Analysis approach was proposed by Thompson, Rickett, and Day (2017). According to Thompson et al. (2017), voice is important in creating meaning where the 'personal' and the 'political' can be captured hence, any feminist research that accounts for identity should aim to capture the inseparable duo: 'personal' and 'political'. They suggest that when carrying out a feminist interpretation of power, agency, and resistance, the research must consider the voices of participants (which in this context are the voices of the characters in the novel) as a key element to the discursive accounts. From the preceding exegesis, there is the need to interrogate the discourse that sustains power to research power relations. This paper takes the discussion further by using Michel Foucault's concept *of Discourse, Power, and Knowledge* to interpret El Saadawi's novel, *God Dies by The Nile*, which was published in 1985.

The objective of the study is to highlight the powers that shape women in Egypt in *God Dies by The Nile* from a Foucauldian perspective of *Discourse, Power, and Knowledge.* The paper intends to set a relationship between the different discourses and the body of the woman. The objectives of the study that are used to guide discussions in the paper include identifying and explaining (1) How discourses of family, society, and religion are generated in *God Dies by the Nile* (2) How patriarchy shapes the discourse of power in the novel (3) The subtle means

used by women to resist and play out power in the novel. The ensuing sections present the theoretical framework, a review of literature on religion, gender roles, and discussions on patriarchy and feminism.

Theoretical framework

For this paper, a feminist approach to discourse is employed in investigating the way women experience and resist patriarchy through the lens of the Foucauldian perspective of *Knowledge, Discourse, and Power.* Foucault (1969) defines knowledge as all contents which make up our consciousness, used to interpret the surroundings and discourse as "a group of historically situated fields of knowledge or statements in so far as they belong to the same discursive formation" (p.130). He contends that discourse is not made by individuals; rather, it evolves and becomes independent as a result of historical processes and therefore no discourse is permanent. It is the vehicle through which power circulates. According to Foucault (1978):

> power must be understood in the first instance as the multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization . . . as the support which these force relations find in one another, thus forming a chain or system . . . and lastly, as the strategies in which they take effect. (p. 92).

Foucault maintains that power is an "ever-present" reality in discourse (p.139). Power is therefore "omnipresent" in discursive relations, as well as non-discursive relations (p.136). Power circulates, does not emanate from the top but is exercised from countless points, and it is not fully oppressive (p.139), he argues. There is always opposition to power, using the same channel that produced it. He contends that power produces knowledge and power is implicated in what is considered to be "true" or "false" so there is nothing like absolute truth. Fields of power and corpora of knowledge for Foucault are inseparable since they imply one another, determine one another, and constitute one another. Studying discourse for Foucault is:

> to describe statements, to describe the enunciative function of which they are the bearers, to analyze the conditions in which this function operates, to cover the different domains that this function presupposes and the way in which those domains are articulated (p.129–30).

The dialectics of power in the analysis of discourse is therefore imperative. For this paper, one discourse, the discourse of patriarchy will be examined.

Patriarchy is a social and ideological construct that perpetuates the belief that men are superior to women (Rawat, 2014), [which is solely a 'man-made' construct (Brownmiller, 1976; Firestone, 1970). This is merely a social construct that depends on the subordination of females where men are considered to have authority over property, children, and women. Through patriarchy, the oppression of women is legitimized in all sectors of society and patriarchy gives authority to men (Sultana, 2010). Patriarchy as a social construct is so strong that "men are usually able to secure the apparent consent of the very women they oppress" (Sultana, 2011, p. 3) because as Lerner Gerda explains, patriarchy has produced a context in which "the subordination of women comes to be seen as 'natural,' hence it becomes invisible"

(1995, p. 7). Thus, men can do this with the help of various institutions, such as the church, academy, and the family; each of these supports legitimizes and entrenches women's weaknesses and subordination to men (Millett, 1977). Women are therefore typically viewed and often treated as less than equal to men, with a common saying that the role of women lies in the kitchen (Makama, 2013). For instance, the patriarchal set-up of the Arab and Palestinian societies on which this work is based is stronger in terms of male control over females (Haj-Yahia, 2003). Male domination, gender inequality, and sexism are some features of societies that are mainly patriarchal (Smith, 1990; Sugarman & Frankel, 1996).

From a feminist perspective, patriarchy is a social mechanism that is meant to reproduce and exert the dominance of men over women. Therefore, the main agenda for feminists is to address the injustices and inequalities that are associated with patriarchy, which lead to less advancement and development of women in society (Sultana, 2011). Scholars on feminism can be described as belonging to three separate waves: the first and second-wave feminists were mainly Westerners, middle-class, white women while the third-wave feminists are women from various religions, ethnicities, colors, and social contexts. African feminism which falls under the third wave and on which this study is based aims to overcome patriarchy in all its manifestations by working closely with women, men, and children in society (Nnaemeka, 2004).

This study is carried out within the framework of African feminism because the arguments presented reveal and substantiate the lived incidents of women of African descent, which is contrary to a mainstream feminist conversation (Goredema, 2010). African feminism promotes the identities of women of African origin, and equally, advocates and enhances African women's liberation and equality in terms of race, class, and gender. It again distinguishes the experiences of women of African descent and their ethos from those of Western women. Nnaemeka (2004) argues that African women and men support each other to help their society develop and survive and are therefore not opponents. However, African feminists argue that the oppression of women is perpetuated through the institution of marriage (Dube 2007; Shangase 2000; Tamale 2004). They agree with Pateman (1988) that marriage in the African context is an institution where the man exercises the power of a slave-owner over his woman since marriage in the African context is a God-given or ancestor-given socio-religious construct that prioritizes patriarchy and holds it supreme (Oduyoye 2001).

From the proposition made, patriarchy will be examined in terms of what Foucault describes as its 'discursive formation' concerning the family, religion, and society. Each entity has its discourse, thus, the study will be devoted to an interpretation of the 'creation' of the body of the female in the novel *God Dies By The Nile* with the discourses of patriarchy.

Literature review

In the last thirty years, scholars have attempted to understand Islamic feminism, especially in the Middle East and North Africa. Writers such as Mernissi (1975), Seedat (2012), Seedat (2013), Al-Sharmani (2014), and Djelloul (2018), have made the effort to interpret this in their publications. For instance, the issue of male-female dynamics in Muslim societies is one of the themes discussed in the book *Beyond the Veil* by Fatima Mernissi. Mernissi (1975), focuses on the

traditional as well as the modern and the evolving view of women's place in society. Mernissi concludes that sexual segregation was the norm among the traditional/older generation whereas, desegregation is encouraged among the more modernized/younger generation. Seedat (2012) critiques the convergence of Islam and feminism by looking at the two intellectual traditions as "*Islamic feminism"*. She posits that the convergence of feminism and Islam propels and promotes the quest of Muslim women for equality. She, however, cautions that there is a need to maintain a critical distance between the two traditions. In another article, Seedat (2013) believes Islamic feminism as an analytic construct is inadequate in discussing gender equality in Islam. Al-Sharmani (2014), shares Seedat's (2013) view and argues that a rigorous analysis of the basis, premise, and methodology of the different scholarship called Islamic feminism has been lacking. She contests the definition, categorization, goals, and significance of the term *Islamic Feminism* and provides an alternative description of these. Al-Sharmani proposes an evaluation of the objectives and interpretive methodologies of interrelated, transnational, and national knowledge to understand Islamic feminism better. Djelloul (2018), believes that any attempt to de-colonialism the thought on feminism also requires going beyond the issue of "post" and looking at history "backward". He contends that, this process of transcending demands that we accept ways in which the past is present and then "unlearn how to learn", to liberate ourselves from colonial bonds and to enable the emergence of new insights into political imagination.

Other scholars like Giglio (2007), Balaa (2014), Reddy (2017), and Kornberg (2018) have also attempted a feminist and political reading of El Saadawi's *God Dies by the Nile*. Giglio (2007) analyses the creative works of El Saadawi through the lens of the postcolonial feminist theory of the subaltern. Adopting a socialist feminist perspective and analyses, Balaa (2014) explores the political institutions, patriarchy, and power structures that falsely and maliciously distort religion to oppress women in El Saadawi's *God Dies by the Nile*. Reddy (2017), investigates how El Saadawi designs the world of *Kafr El Teen* to mirror a physical stage on which the Mayor in *God Dies by the Nile* exploits the people, especially women. He captures how its principal figure, referred to as the Mayor, abuses the power he gains by aligning himself with the local mosque and comparing himself to Allah. He concludes by unmasking the Mayor and portraying him, not religion, as the cause of the women's woes. Kornberg (2018), also positions the novel *God Dies by the Nile* within a wider context of Egyptian revolutionary movements. Representations of the peasantry, he argues, symbolize Egyptian nationalism and British and American (neo) colonial intervention in Egyptian policies and this has legitimized violence in terms of patriarchy and disrupted the peasant family unit.

Thus the literature on Islamic feminism and the scholarly works on the novel reviewed here have one thing in common: the inadequacy of Islamic feminism in providing the yearning for gender desegregation and power to the Egyptian woman; the hindrances of religion and patriarchy that are preventing the Egyptian from accessing full power and voice within the family, the society and the nation at large as well as the negative effects of colonial interventions in Egyptian policies that have also contributed in further depriving the Egyptian woman of a voice at the familial, societal and national issues. This paper takes the discussion further by examining the discourse used in subduing the Egyptian woman in El Saadawi's *God Dies By The Nile* through Michel Foucault's perspective of *Knowledge*,

Discourse, and Power (1969). The paper also highlights the subtle means of silence, rebellion, female bonding, and the creation of paranoia in the men through silent but open resistance to patriarchy that has been used by women in the novel to resist and play out power. Power dynamics played out in the novel, therefore, go beyond voice alone which patriarchal societies think is the sole right of men.

Method

This paper is a thematic analysis of Saadwi's *God Dies By The Nile*. Thematic analysis is a qualitative approach to data analysis and is considered a fundamental approach to examining texts (Braun & Clarke 2006). The novel is read thoroughly and the various themes of family, society, and religion as they relate to power, discourse, and knowledge are discussed. In terms of discourse, the study focuses on the discourse of patriarchy and how it projects women as second-class citizens.

The analyses also focus on feminism. Researchers have written extensively on women's issues. This research goes beyond the detailed discussion of how women are treated in the novel and brings to the fore how power, discourse, and knowledge subjugate women in the novel under discussion. This analysis is put into two major sections: first, an outline of Foucault's approach to knowledge, discourse, and power. The second part will set the convergence of Foucault's approach to the different discourses that govern Egyptian women.

Findings and discussions

Findings

Synopsis of the novel

The narrative, *God Dies by the Nile* (1985), presents the trials of the peasants of the town of *Kafr El Teen,* represented by Zakeya and her family, against the patriarchal system. The dictatorship and influence of the powerful Mayor are assisted by Sheikh Hamzawi, the Imam of the village mosque, Sheikh Zahran, the Chief of the Guard, and Haj Ismail, the village barber, and healer. The three together with the Mayor control the religious, social, and political spheres of the village. Zakeya is a poor peasant working as a laborer on the soil by the Nile River. Her brother, Kafrawi, a widower, and his two daughters, Nefissa and Zeinab, live with her. These four individuals and everyone else in the village work in the fields. The Mayor, however, summons Nefissa to work in his house as a maid for the payment of a whopping sum of money for a month to her family. Kafrawi encouraged his daughter to accept the offer. Nafissa is molested and raped by the Mayor, which leads to her picking seed. When the residents of the town find out that she has picked the seed, the Mayor murders Elawu and frames up Kafrawi for supposedly murdering the father of Nefissa's child. Kafrawi is then arrested, accused of murder, and incarcerated. The Mayor then turns his attention to Zeinab and the entire painful cycle begins all over. He hatches a cunning plot involving an Imam with his three assistants to convince Zakeya that Allah is talking to them so that Zeinab would work for him. Galal, Zakeya's son and the one to whom Zeinab has been betrothed returns from Sinai to seek Zeinab and the Mayor has him arrested, charged with stealing, and subsequently locked up. In the meantime, Nefissa puts to birth and abandons the child in front of the home of the Imam who is impotent and runs away from the village. The presence of the child threatens the position of Hamzawi as the Imam but this does not stop Fatheya, his wife, from keeping the baby. The people

in the village stoned Fatheya to death for taking in the innocent baby. Fatheya's death also saw the death of the 'god' of the Nile. For Zakeya who has seen her brother and son imprisoned and her two nieces raped, the last resort for her is vengeance. Zakeya takes a hoe, goes to the Mayor's abode, butchers him, and buries him by the Nile. She is then arrested and imprisoned.

Discussions

Patriarchy in the family, religion, and society

The first element of patriarchy to be discussed in the novel is the *family*, which will further be divided into 'family home' and 'matrimonial home'. In the 'family home' men (father/husband) have power and they exercise it mercilessly to tame the body of the woman in the family. This is evident in the advice given to Kafrawi and Mashoud, both peasants, about what they should do when their wives and daughters disobey them or refuse to comply with their orders. Sheikh Zahran, the chief Imam, replies to the peasants by calling into question their manhood.

> What do you do? Exclaimed Haj Ismail, now looking furiously. Is that a question for a man to ask? Beat her, my brother; beat her once and twice and thrice. Do you not know that girls and women are only convinced if they receive a good hitting? (El Saadawi, 1985, p.100)

The rhetorical question "What do you do?" suggests that in the family, power is intrinsic and is exercised everywhere even from the peasant fathers to their wives and daughters. Similarly, "Is that a question for a man to ask?", the use of the word *man* connotes segregation in a patriarchal society. Finally, the extract is a signifier of the fact that patriarchal discourse sanctions violence to tame the body of the woman.

In patriarchal societies, the discourse of the family is so strong that women cannot run away from it, and within the 'family home', the father, exhibits his power as a man through marriage thereby rendering the woman powerless. The impotent Imam of the community, Sheikh Hamzawi, and Fatheya's marriage stand as an example. In exercising his powers, Fatheya's father sees her body as the property of the family that can be sold or bought. Consequently, Mashoud forces her into marriage:

> Fatheya, come here at once. But there was no answer, so he climbed up on the top of the oven, pulled her out by her hair, and beat her several times until she came down. Then he handed her over to Haj Ismail and the same day she married the pious old sheikh. (El Saadawi, 1985: 31).

The dialectics of "the body" is captured from this discourse. Power is claimed simultaneously: while the family/father is claiming the body of the woman as the site to enforce power, the woman/Fatheya is claiming it as the site to resist power. In consequence, though she refuses to comply with her father's directive, she is compelled to do so. Thus, the affirmation of Mashoud's manhood is derived from the control of Fatheya's body. Any failure to control this body should be corrected in a patriarchal society, even if in the process of appropriating and controlling such a body, values held dear by the female gender and humanity, in general, are

overlooked and trampled upon. The entire ideals of the institution of marriage, which are based on mutual respect, love, and support between the husband and the wife are disregarded so that patriarchy as a social construct can be enforced. The male gender in a patriarchal society is of the view that it is the total control of the female's body that confirms the man's authority over the woman. When the woman resists such control, it puts fear and paranoia in the men since they are afraid of losing power over the opposite sex.

Mosoud's action "pulled her out by her hair, and beat her several times until she came down" is highly educative since it shows the extent to which the discourse of family (which operates on giving undue power to the male gender over the female gender) has penetrated the life of men in patriarchal societies. Similarly, Hamzawi symbolizes a self-centered character, completely insensitive to the fact that he has reduced Fatheya to a continuous state of virginity and sadness. This forced marriage is also an indication of a total blurring of the woman's mind and ignoring her intellectual abilities. Afterward, Fatheya is "bundled up and put on a horse to be sent to the pious and God-fearing man". "…. carried into the house like a sack of cotton" (El Saadawi, 1985, p. 32). The comparison here is indicative of the nothingness of the woman in that society.

However, it should also be noted that silence is not freedom alright but it is both a "repression" and a "rebellion" (Pfaelzer, 1994:19). The fact that Fatheya remains silent throughout this treatment does not mean that she has submitted to the dictates of patriarchy. She is resisting through silence and she brings another dimension to the expression of the power dynamics in the novel. Discourse alone does not express everything, since silence "emerges out to be not a question of abandoning language so much as of bringing crucial dimension to it by allowing ourselves to hear, through silence, normally unheard resonances in the language itself" (Barnwal & Singh, 2021, p.116). Thus, we are not surprised when at the end of the novel, women like Zakeya, Zeinab, and Neffisa prefer to rebel against patriarchy and face the consequences even if it means losing their lives. It is simply because they are not allowed to express their mind, thoughts, feelings, and opinions even in matters that concern them directly. In such a society, silence becomes a weapon against discourse, it becomes a bonded language for the women going through the same experience and pain and it becomes an instrument for instilling fear into the male gender since the men see resistance through silence as a weapon fighting against their control of the female's mind and body.

It is observed that the legal rights of a woman are transferred from her relatives to her husband through marriage (Kyalo, 2012, p. 212), and the husband takes control of the woman's body and handles it the way he desires. It is as a result of this power that Fatheya is tortured sexually by her impotent man, Hamzawi: "Every night, she opens her thighs wide apart for the sheik…. in the middle of the prayer offered to God" (El Saadawi, 1985, p. 33). In this respect, the body of the woman is considered sexless and therefore she is unable to enjoy any sexual pleasure with it. Thus Fatheya is tortured intentionally on daily basis by her impotent husband who cannot have sex with her but who will not also leave the wife in peace because he has both the law and patriarchy on his side. Culturally, a woman's body is sexless and she cannot enjoy sex: therefore it is legally and culturally acceptable for the woman to be taken through this kind of ordeal on daily basis.

In terms of social hierarchy, the male is obsessed with the desire to be at the top and this is exhibited in the following toxic non-verbal discourse which Hamzawi uses to control his wife :

> She no longer insisted on visiting her aunt perhaps because each time he got into a temper and tried to stop her from going out. The wife of sheik Hamzawi was not like the wife of other men. The wife of a man like that was not supposed to be seen by just anyone. (El Saadawi, 1985, p.3)

> … as soon as he spots his wife, Sheikh Hamzawi would call out to her, asking for something in a loud throaty voice calculated to sound throatier and virile than usual, then cough and clear his chest several times to ensure that the neighbours would realise that Fatheya's husband, the man of the household, was back (El Saadawi, 1985, p. 103).

Obsessed with virility, the manhood of Hamzawi is based on the mania of ownership of the woman's body and social power, which are reflected in the discourses. The fabric of various institutions such as marriage and family have been significantly impacted by patriarchy where males have been endowed with the power as the head of the family (Makama, 2013). This patriarchal privilege allows men to perceive the body of women as a possession, hence men can do anything they want to do with it, either in the private or public domain. By his character, Hamzawi demonstrates that men would do anything to be on top of the social hierarchy. El Saadawi in *The Nawal El Saadawi Reader* (1997), observes the condition of women as follows:

> I remember my mother saying that my grandmother had moved through the streets on only two occasions. The first was when she left her father's house and went to her husband's house, the second when she left her husband's house to be buried. Both times no part of her body was uncovered (p.87).

This shows that a religious conceptualization of marriage with androcentric exegesis is disastrous to women (Rakoczy, 2004) and equally shows the authority and entitlement of men within the Arab-Islamic family where they restrict the movement of their wives and prevent them from showing themselves in public (Moghadam, 2004).

The second discursive element of patriarchy to be examined in the novel is *religion*, which serves as a means of justification for abusing and oppressing women. It is expected in a traditional Egyptian home that women serve and never question. The women are expected to obey the holy words of Allah in their duties as wives and mothers; holy words that they did not read themselves but which are relayed to them from their male relatives including fathers, brothers, or husbands (El Saadawi, 1989, p. 45). This self-defining discourse is used to promote, defend, and sustain the patriarchal constructs to tame the body of the woman which then entangles the woman and forces her to live with the status quo as the natural way of life. Hamzawi, for instance, is the religious authority of the community "responsible for upholding the teachings of Allah and keeping the morals and piety of the village intact" (El Saadawi, 1985, p.32). Ironically, he engages in the abuse

of religious ideology by marrying Fatheya, a young girl old enough to be his grandchild, as his fourth wife against her will. Marrying a girl young enough to be his granddaughter is not against religious rules but marrying her against her will is certainly an abuse of religious ideology. This contrast portrays Hamzawi as a symbol of religious corruption and more importantly, that patriarchy as a social construct transcends common logic. Fatheya questions the authority of religion over women when she tells her husband she does not understand what she is made to recite every night. The questioning is a sign of resistance from a resilient character and an attack on the religious discourse imposed on her. Her husband's character is further revealed when he tells his wife "the word of Allah and the rituals of prayer were supposed to be learned by heart and not understood" (El Saadawi, 185, p. 33). Such wrong interpretations of the Quran, Siwila argues (2012), are geared towards propagating female otherness and the subjugation of women, particularly married women. This sarcastic portrayal of religion tells how far and rigid patriarchy as a social construct could travel in that society.

El Saadawi pairs her critique of religious corruption and the ruling party by illustrating how the Mayor, the ruler of *Kafr El Teen* and a representation of patriarchy, is made influential by power and religion. Three people have been used to personify the power of the political system in the novel, and they include Sheikh Zahran, the Head of the Village Guard; Sheikh Hamzawi, the Imam of the Mosque who represents religious ideology; and Haj Ismail, who represents the local and cultural traditions. These three are the enforcers of patriarchy as a social construct for the Mayor. The Mayor abuses political power by exploiting the peasants most of whom are women and lavishes his money on "his extravagant tastes in food, tobacco, wine, and women" (El Saadawi, 1985, p.34). One of the gatekeepers of patriarchy is Haj Ismail, who works closely with the Mayor and makes sure that the sexual satisfaction of the Mayor is always assured. Haj Ismail misinterprets and uses traditional norms and religious tenets to convince Zeinab, a young girl to serve in the Mayor's house so that she would be sexually molested. Zeinab is to do the following:

> …the following day, before dawn, Zeinab is to take another bath...Then do her prayers at the crack of dawn. …and recite the first verse of the Koran ten times. In front of her she will see a big iron gate. She will not walk out of it again until the owner of the house orders her to do so. He is a noble and great man, born of a noble and great father, and he belongs to a good and devout family blessed by Allah, and His prophet. (El Saadawi, 1985, p. 91).

With detailed and compelling instruction, it is unlikely for one to doubt what Zeinab is meant to do, hence when the Mayor enquires from Zeinab the reason why she has come so early, she replies naively, "it is Allah who has sent me" (El Saadawi, 1985, p. 95) and the Mayor then remarks "son of the devil. What a cunning rogue you are, Haj Ismail" (El Saadawi, 1985, p. 95). Thereafter, Zeinab is raped. The dramatic irony in Zeinab's statement is quite pathetic and sprouts pity in the reader. The wry humor in the Mayor's statement shows the extent to which the female body has been reduced to a fun game. Through his discourse, we see the place of women in patriarchal societies. We can have an educated and impartial

understanding of the Mayor through this revelation. One is likely to be caught in the helplessness of the victim as described by El Saadawi.

The last discursive element of patriarchy to be examined in the novel is *societal discourse*. The female's body is centered on some duties that revolve around the notion of the survival of society and the perpetuation of the institutions that make up such a society. Laws are made to entangle the woman's body so that she becomes the commodity of both society, father and husband. A woman loses her individuality of being a member of society if she insists on going contrary to the laws/silencing.

Circumcision is one of the social obligations in the preparation for silencing the woman. It is for this reason that Fatheya is educated culturally since a young age that she possesses something "impure" and bad in her body that needs to be taken out. "Then one-day Om Saber came to their house, and she was told that the old woman was going to cut the bad, unclean part off. She was overcome by a feeling of overwhelming happiness" (El Saadawi, 1985, p.32). El Saadawi paints the painful process in *The Hidden Face of Eve* (1980):

> On the scene appears the *daya* or local midwife. Two women members of the family grasp the child's thighs on either side and pull them apart to expose the external genital organs and to prevent her from struggling __like trussing a chicken before it is slain. A sharp razor in the hand of the *daya* cuts off the clitoris (p. 33).

After this, the passageway is blocked by stitching the lips, leaving only a small inlet for urinating. Equally, before a bride leaves for the house of the husband the same ritual is performed by the *daya* (local midwife) who opens the vagina of young brides by tearing it on the wedding night with her finger (El Saadawi, 1980, p.72). El Saadawi recounts that just after the ceremony, "The father of the bride then holds up a white towel stained with blood, and waves it proudly above his head…" (El Saadawi, 1980, p. 29).

The preceding discourse shows the instant separation of the woman's sexuality from her biological function. The female body becomes an active participant in the community having been carved into the cultural realm after circumcision. Her body joins other women in a muted language which has an incredible power to further entrench female otherness. Silence becomes the norm, and sex is repressed into the heterosexual bedroom for purposes of procreation (Foucault, 1978, p.6). Through the circumcision of a woman, she is denied sexual pleasure since that is the primary function of the clitoris. Removing part of the genitals hinders the full sexual development of the woman and sexual intercourse then becomes a one-sided affair where only the man enjoys the pleasure. The woman, on the other hand, becomes merely an infant factory. Thus, the man enjoys the body of the woman for his sexual satisfaction whereas the contrary is the case for the woman.

Rape is another discursive societal "creation" from the woman's body and it is executed in the novel by the Mayor and his son. The Mayor represents the political power and he cannot be disobeyed by the citizenry. The woman then becomes a victim of such societal expectations where she is constrained by the beliefs and values of the culture. The beliefs of the people establish standards that

"function as a pervasive technology of control to structure and delimit the behavior of members of that society" (Greenblatt, 1995, p. 32). Due to this explanation, when Haj Ismail summons: "if Neffisa will work in the Mayor's house as a maid, he will pay the family an almost unimaginable sum per month" (El Saadawi, 1985, p. 23), Neffisa cannot refuse to go. Neffisa's belief in the economic and political power of the Mayor as well as her belief in her responsibility towards her family both come together in compelling her to go. However, her body resists the power: "I do not want to go to the Mayor's house…. she kept wailing and shrieking from her hiding place, refusing to go" (El Saadawi, 1985, p. 21). Neffisa's tragic departure for the Mayor's abode is symbolically conveyed to us through the eyes of the donkey that carried her. "The donkey suddenly lifted its head and brayed in a long, drawn–out gasping lament…. She looked into the eyes of the donkey and saw tears" (El Saadawi, 1985, p. 6).

The Mayor also exploits and rapes Zeinab, an incident that has revealed the morally bankrupt nature of the Mayor and his friends. The incident took place when Zahran lures Zeinab, Neffisa's sister, to work in the Mayor's house:

> Our Mayor is a generous man… You will be paid twenty piastres a day. You're a stupid girl with no brains. How can you throw away all the good that is coming to you? Do you prefer hunger and poverty rather than doing a bit of work?" (El Saadawi, 1985, p. 21).

There is a contrast between what the man of God says and what the Mayor stands for and who we know him to be. The life of the vulnerable Zeinab in the hands of the Mayor is painted pathetically as follows:

> …his hand moved up her legs, lifted the wet garment over her thighs…. He pulled on it so hard that it split with a rending sound. She gasped, 'My *galabeya*! (Long dress) It's my only *galabeya*!' He tore the remaining folds around her body, held her tight, whispering in her ear, 'I will buy you a thousand *galabeya.*'…. (El Saadawi, 1985, pp.99-100).

Foucault maintains that rape is not an attack on the sexual being of the woman, but rather, it is an attack on the woman herself because Foucault desexualizes rape by equating sexual organs to other parts of the body. He, therefore, rejects the discourse of sexuality in rape altogether. He asserts that rape is not a criminal weapon of sex but rather a weapon of power (Woodhull, 1988). By implication, the woman's body is violated because patriarchy as a social construct has rendered her powerless and vulnerable in a patriarchal society, it is not because the woman's body exudes uncontrollable sexual appeal to the opposite sex. After the rape, the Mayor goes scot-free because the societal discourse shields him: "he was above suspicion, above the law, even above the moral rules which governed ordinary people's behavior. Nobody in *Kafr El Teen* would dare suspect him. They could have doubts about Allah, but about him…. It was impossible" (El Saadawi, 1985, p. 98). El Saadawi's excellent imagery is used to show the process leading to the rape, and Neffisa's reactions are powerfully appealing to the senses, forcing the reader to share in the plight and identify with the two sisters. The vulnerable nature of immature and poor girls in societies that are dominated by

patriarchy is also highlighted here: The body of the woman is a site of pleasure for men in power in patriarchal societies.

However, in the context of the novel, the female body goes beyond being represented as a site of pleasure for men in the universe of the narrative. “The body is an especially important site for power struggles between men and women” (Weitz, 2001, p. 668) and the female body “is not anathema but a source of power and wisdom” (Paul, 2017:194). The ability of the male gender to submit the body of the female to his whims and caprice indicates his control over her. In the same context, the ability of the female to deny the male gender unfettered control over her body because she is an individual and has the right to decide who has access to her body and to what extent constitutes a strong resistance to the social constructs of patriarchy. Thus the body of the female then becomes a site for power and political, social, cultural, and religious struggles. Some of the women in the novel sacrificed their bodies to death in defiance of the patriarchal demand that has been made on such bodies. Rather than submit such sites of contested power to patriarchy which would indicate the winning of the battle by patriarchy and its tenets, it would be better to resist such demands by facing death. Fatheya’s brutal murder in the novel due to her refusal to let go of the illegitimate child is a perfect example of this sacrifice. Metaphorically, such a death translates into a painful but successful resistance against female otherness and male domineering and also puts fear into the male gender that violence is neither the way forward nor domination a better option. Both are to be avoided if a meaningful conversation between the two genders is to be constructed. Consequently, the female body is used to undermine patriarchal discourse in the context of the novel.

The conditions of female domestic workers serving in affluent homes are not different as they are raped by the men in those families. For instance, Tariq, the son of the Mayor, uses his power to molest and violate female servants in the house of his father. Ironically, Tariq laments that sexual debauchery is rampant simply because women have supposedly decided to disregard virtue and chastity and have thrown them overboard: “Girls have no morals these days’ father” (El Saadawi, 1985, p.39). His mother retorts: “Matters have gone so far that I have now decided to employ only menservants. …. Now you are putting on a sheikh’s turban and talking of virtue. Where was your virtue last year when you assaulted Saadia?” (El Saadawi, 1985, p.39). Double moral standards are justified by the Mayor: “Men have always been immoral. But now the women are throwing virtue overboard, and that will lead to a real catastrophe” (El Saadawi, 1985, p.39). The wife of the Mayor sees the hypocrisy in patriarchal ideology and she resists patriarchal discourse: “Why catastrophe? Why not equality, or justice?” (El Saadawi, 1985, p. 39).

El Saadawi builds humor from the discourse of the Mayor and his son, but beyond the humor lies the hypocrisy of “thirsty” males panting for the body of the woman. To exercise power, chastity, and virginity have been forced on women by patriarchal discourse. On the contrary, freedom and sexual decadence are considered the natural disposition of men.

This societal discursive “creation” of the body is again related to violence. This violence is seen in the killing of Fatheya and a baby. Fatheya saves and adopts an abandoned child who is the Mayor's illegitimate child. This abandoned child is left on the doorsteps of their house by Nefissa. Fatheya refuses to heed the advice of her husband to let go of the child because the Mayor will expel him, the husband,

from the mosque for sheltering a child born out of wedlock. This refusal is indicative of the fact that Fatheya's body is manifesting signs of 'resistance' to the powers of patriarchy. Being resistant to the power of patriarchy, Fatheya, and the baby is killed by people of the village through stoning:

> Hands moved in on her from every side.... They sank into her breast tearing flesh out of flesh. Male eyes gleamed with an unsatisfied lust, feeding on her breast with a hunger run wild like a group of starved men gathered around a lamb roasting on a fire. Each one trying to devour as much as he can lest his neighbour be quicker than him.... In a few moments Fatheya's body had become a mass of torn flesh and the ground was stained red with her blood. (El Saadawi, 1985, p. 115).

El-Saadawi creates a gory image in this scene with descriptions such as "tearing flesh out of flesh" and "Fatheya's body had become a mass of torn flesh". The image is painted in such a way that the reader can imagine himself or herself being absorbed into the sights of what is being painted here. The character's body language is described so vividly through the diction. The violent and graphic spectacle reflects how patriarchal values are upheld in that society. The paranoia that has gripped the men in the novel is apparent here. They are afraid of losing their unfettered control over the female gender and her body as a sign of their male masculinity. Without this unfettered control over the female gender and her body, the male gender feels incomplete in such patriarchal societies. The male gender must have complete control over the body of the female gender to avoid disobedience. Fatheya's refusal to let go of the illegitimate but innocent child is an act of disobedience that must not be countenanced. Besides, religion does not encourage the act of bearing children out of wedlock The discourse of marriage is therefore at stake here and this discourse encourages total submission, fidelity, and chastity on the part of the woman in marriage. Fatheya's body must serve as an example and a deterrence to those women who want to resist the uncontested power of the male gender in such patriarchal societies.

Fatheya's rebellion, though temporary and ending in a fiasco, still symbolizes the other side of the Foucauldian theory of power (Foucault, 1978). The body is not just docile but also resistant. Since a female's body in most patriarchal societies is perceived as fragile, the instant a woman's body refuses to be part of that discourse, the man becomes powerless. The body is therefore interpreted doubly as the site of the expression of both a man's power and his weakness. At the same time, the female body is seen as a site for a power struggle between men and women: the men wanting to have complete domination of the female body as a sign of their power and the female resisting such unfettered access because she has the right as an individual to decide who to be with and for her opinion and feelings to be respected. Fatheya has internalized the abuses she experiences and is determined to fight patriarchal discourses and those who seek to see the woman's body in perpetual docility.

> She was a wild animal, …. She hit out at the men with legs, and her feet, with her shoulders, turning her sexualised body into a weapon against the men and all the while holding the child tightly in her arms. …She curled her arms

> around it tightly and closed her eyes. and on the following morning they buried her with the child held tightly in her arms. (El Saadawi, 1985, p. 115).

The metaphoric comparison of Fatheya to a wild animal coupled with her strong will to fight back "while holding the child tightly in her arms" demonstrates her desire to destroy patriarchy, the same social construct that keeps her miserable. Fatheya finally comes to an end despite her courageous resistance. Her end illustrates that rebellion against the forces that consolidate patriarchy is fatal. And equally, her ability to fight and face the challenges of the patriarchal system is demonstrated in the presentation of her character as a strong and hardened woman. She serves as a sacrificial lamb meant to fight the injustices against women, and she also symbolizes the weakness of the female gender in societies dominated by patriarchy.

Another act of resistance to patriarchal discourse is seen in Nefissa's action. Neffisa's disappearance after all the oppressions meted on her through patriarchy including rape by the Mayor, her becoming pregnant, giving birth, and throwing the baby away, are all instances of resistance to patriarchy and the condemnation of rape and power. Again, she emancipates the body from the patriarchal discourse by escaping.

The final act of resistance to patriarchal discourse is seen in Zakeya. Two of her daughters, Neffisa and Zeinab are victims of the Mayor's sexual escapades. With the oppression executed against women in general and against her family in particular, Zakeya considers counter-violence as the only outlet. Zakeya, a symbol of female intransigence, represents the peasant who has come to understand the forces that oppress her but does not have the established discourse that will give her the power to articulate this understanding. Therefore, Zakeya aims at what Foucault refers to as "the chief enemy" (Foucault, 1982) that is any instance of power that is not exercised through an immediate agent. In Zakeya's case, the chief enemy is the Mayor, and she, therefore, directs her resistance at him. She strikes at the symbolic leader of patriarchy, kills the Mayor with a hoe, an implement meant for sowing, to metaphorically end the Mayor's seed sowing and "buried him there on the bank of the Nile" (El Saadawi, 1985, p. 138).

The acts of Zakeya, Zeinab, and Fatheya point out that women accept their inferior situation grudgingly since family, religion, and society mold the passive woman. As the women harbor pain within themselves, they tend to act maliciously. This shows that the road to freedom is complex and torturous within a society that promotes differences in social class and inequality in terms of gender.

Conclusion

This paper is a thematic analysis of El Saadawi's novel by exploring the themes of family, society, and religion as they relate to power, discourse, knowledge, and strategies of resistance to the arbitrary use of power. In terms of discourse, for instance, the analysis presents the discourse of patriarchy and how it projects women as second-class citizens. Patriarchy defines and constructs the woman in the novel to be a submissive woman. Patriarchy is not able to destroy the will and the body of the woman since there is resistance to patriarchal power. This is because the woman reconstructs her body in a way that is resistant to similar discursive formations of patriarchy including the discourse of the family, society,

and religion, as discussed earlier. It is worthy to note that the image of the body is constructed by patriarchy but the body itself is not. Thus, Zakeya, Zeinab and Neffisa have not lost their body; they have only lost the image of their body. This means that patriarchy can be contested by the oppressed women, through resistance in the form of "domineering silence", escape, and even death (Okuyade, 2009, p. 284). The study concludes that discourse alone is not enough to fully explain the dynamics of power in the novel. Silence, rebellion, female bonding, and the creation of paranoia in the men through silent but open resistance to patriarchy are some of the power dynamics played out in the novel that goes beyond discourse alone. Patriarchy constructs the image of the woman's body but the body is reconstructed by the woman herself.

References

Al-sharmani, M. (2014). Islamic feminism transnational and national reflections. *Approaching Religion, 4*(2), 83-94.

Balaa, L. (2014). Misuse of Islam in El Saadawi's God dies by the Nile from a socialist feminist perspective. *Hawwa*, *11*(2-3), 187-211.

Barker, M.J. (2015). *Nonbinary feminism: The personal is still political*. Retrieved from http://rewriting-the-rules.com/2015/11/13/non-binaryfeminism-the-personal-is-still-political.

Barnwal, P., & Singh, R. (2021). Silence as political strategy in art: A study of Susan Sontag's Alice in bed. *Journal of Language, Literature and Culture*, *68*(2), 101-119.

Ben Jelloun, T. (1985). *The sand child* (A. Sheridan Trans.) . San Diego: Harcourt Brace.

Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, *3*(2), 77-101.

Brownmiller, S. (1976). *Against our will: Men, women and rape*. London: Penguin.

Cole, E. R. (2009). Intersectionality and research in psychology. *American Psychologist, 64*(3), 170-180.

Djelloul, G. (2018). *Islamic feminism: A contradiction in terms?* (M. Routledge Trans.). La Revue Nouvelle.

Dube, M.W. (2007). Feminist theology – Who do you say that I am?. *Feminist Theology Journal, 15*(3), 346-367

El Saadawi, N. (1980). *The hidden face of eve: Women in the Arab world.* London: Zed Books.

El Saadawi, N. (1985). *God dies by the Nile*. London, UK: Zed Books Ltd.

El Saadawi, N. (1989). *Man she has no place in paradise*. London: Minerva.

El Saadawi, N. (1997). *The Nawal El Saadawi reader*. London & New York: Zed Books.

Fairclough, N. (2001). *Language and power*. Harlow: Pearson Education Limited.

Figuera, R. (2010). Convention, context, and critical discourse analysis "Jim the Boatman" (1846) and the early fiction of Trinidad. *NWIG: New West Indian Guide*, *84*(3-4), 253-268.

Firestone, S. (1970). *The dialectic of sex: The case for feminist revolution*. New York, NY: William Morrow.

Foucault, M. (1969). *Archaeology of knowledge*. Cornwall: Routledge.

Foucault, M. (1978). *The history of sexuality*: *An introduction.* New York: Vintage Books. Vol. I.

Foucault, M. (1982). The subject and power. *Critical Inquiry, 8*(4), 777-95.

Giglio, E. (2007). *Applying the theory of the subaltern to the works of Nawal El Saadawi*. Retrieved from https://digitalshowcase.lynchburg.edu/agora/vol(16)iss/5.

Goredema, R. (2010). African feminism: The African woman's struggle for identity. *African Year Book of Rhetoric, 1*(1), 33-41.

Greenblatt, S. (1995). Culture: Critical terms for literature study. In F. Lentricchia & T. McLaughlin (Eds.), *Critical terms for literary study*. Chicago: University of Chicago.

Haj-Yahia, M. M. (2003). Beliefs about wife beating among Arab men from Israel: The influence of their patriarchal ideology. *Journal of Family Violence, 18*(4), 193-206.

Hollway, W. (1991). The psychologisation of feminism or the feminisation of psychology?. *Feminism & Psychology, 1*(1), 29-37.

Humm, M. (1998). *The dictionary of feminist theory*. Columbus: Ohio University Press.

Jack, D. (1993). *Silencing the self: Women and depression*. New York: Harper Collins.

Kornberg, M. (2018). Political awakening and national revolt in Nawal El Saadawi's God dies by the Nile. *Research in African Literatures, 49*(2), 39-57.

Kyalo, P. (2012). A reflection on the African traditional values of marriage and sexuality. *International Journal of Academic Research in Progressive Education and Development, 1*(2), 2226-6348.

Lafrance, M. N., & McKenzie-Mohr, S. (2014). Women counter-storying their lives. In S. McKenzie-Mohr & M.N. Lafrance (eds.), *Women voicing resistance: Discursive and narrative explorations* (pp. 1–15). Hove: Routledge.

Lerner, G. (1995). *The creation of patriarchy.* New York: Oxford: Oxford University Press.

Makama, G. A. (2013). Patriarchy and gender inequality in Nigeria: The way forward. *European Scientific Journal*, 9(17), 115-144.

Martin, B. (1988). Feminism, criticism, and Foucault. In I. Diamond & L. Quinby (Eds.) *Feminism and Foucault: Reflections on resistance*. Boston: Northeastern University Press.

Mazrui, A., M., & Abala, J.I. (1997). Sex and patriarchy: Gender relations in God dies by the Nile. *Research in African Literature, 28*(3), 17-32.

Mernissi, F. (1975). *Beyond the veil*. Cambridge, MA: Shenkmam Publishing Co.

Millett, K. (1977). *Sexual politics*. London: Virago.

Moghadam, M. V. (2004). Patriarchy in transition: Women and the changing family in the Middle East. *Journal of Comparative Family Studies, 35*(2), 137-162

Nnaemeka, O. (2004). Nego-feminism: Theorizing, practicing and pruning Africa's ways. *Signs*: *Journal of Women in Culture and Society, 29*(2), 357-385.

Oduyoye, M.A. (2001). *Introducing African women's theology*. London: Sheffield Academic Press.

Okuyade, O. (2009). Changing borders and creating voices: Silence as character in Chimamanda Adichie's purple Hibiscus. *The Journal of Pan African Studies, 2*(9), 245-259.

Parker, I. (2013). Discourse analysis: Dimensions of critique in psychology. *Qualitative Research in Psychology, 10*(3), 223-229. https://doi.org/10.1080/14780887.2012.741509

Pateman, P. (1988). *The sexual contract*. Cambridge: Polity Press.

Paul, E. (2017). Writing the body as resistance: Celebration of female sexuality in the poetry of Meena Kandasamy and Leena Manimekalai. *Literary Herald, 3*(4), 194-250.

Pfaelzer, J. (1994). Tillie Olsen's "Tell me a riddle": The dialectics of silence. *Frontiers: A Journal of Women Studies, 15*(2), 1-22.

Prilleltensky, I., & Nelson, G. (2009). Community psychology: Advancing social justice. In D. Fox, I. Prilleltensky, & S. Austin (Eds.), *Critical psychology: an introduction* (pp. 126–143). London: Sage.

Rakoczy, S.I.H.M. (2004). *In her name: Women doing theology*. Pietermaritzburg: Cluster Publications.

Rawat, P. S. (2014). Patriarchal beliefs, women's empowerment, and general wellbeing. *Vikalpa,39(*2), 43–55.

Reddy R. K. (2017). Unmasking Allah: The violence of religious theatre in nawal El Saadawi's God Dies by the Nile. In E. M. Santesso and J. McClung (Eds.), *Islam and postcolonial discourse*: *Purity and hybridity* (pp. 66-79). Oxfordshire: Routledge.

Sawiki, J. (1976). *Disciplining Foucault: Feminism, power, and the body*. New York: Routledge.

Seedat, F. (2012). Islam, feminism, and Islamic feminism between inadequacy and inevitability, *Journal of Feminist Studies in Religion, 29*(2), 25-30.

Seedat, F. (2013). When Islam and feminism converge. *The Muslim World, 103*(3), 404-420.

Shangase, N. (2000). Sexual harassment and culture. In S.I.H.M. Rakoczy (ed.), *Silent no longer: The church responds to sexual violence* (pp. 23-26). Pietermaritzburg: Joint Publication of Limko Institute, Pietermaritzburg Agency for Christian Social Awareness, National justice and Peace Commission & Theological Advisory Commission.

Siwila, L. (2012). In search of a feminist cultural analysis model for effective dialogue on harmful cultural practices. *Journal of Gender and Religion in Africa, Special Issue 18*(2), 105-120.

Smith, M. D. (1990), Patriarchal ideology and wife beating: A test of a feminist hypothesis. *Violence and Victims, 5*(4), 257-274.

Sugarman, D.B., & Frankel, S.L. (1996). Patriarchal ideology and wife assault: A meta-analytic review. *Journal of Family Violence, 11*(1), 13-40.

Sultana, A. (2010). Patriarchy and women's gender identity: A socio cultural perspective. *Journal of Social Science, 6*(1), 123-126

Sultana, A. (2011) Patriarchy and women's subordination: A theoretical analysis. *Arts Faculty Journal, 4*(1), 1-18.

Tamale, S. (2004). *Women's sexuality as a site of control and resistance: Views on the African context*. Paper Presented at the International Conference on Bride Price Makerere University, Uganda.

Thompson, L., Rickett, B., & Day, K. (2017). Feminist relational discourse analysis: Putting the personal in the political in feminist research. *Qualitative Research in Psychology, 15*(1), 1-23.

van Leeuwen, T. (2009). Critical discourse analysis. In J. Renkema (ed.), *Discourse of course: An overview of research in discourse studies* (pp. 277-292). Amsterdam: John Benjamins Publishing Company.

Weitz, R. (2001). Women and their hair: Seeking power through resistance and accommodation. *Gender and Society, 15*(5), 667-686.

Wilkinson, S. (1991). Feminism & psychology: From critique to reconstruction. *Feminism & Psychology, 1*(1), 5-18.

Woodhull, W. (1988). Sexuality, power, and the question of rape. In I. Diamond & L. Quinby (Eds.), *Feminism and Foucault: Reflections on resistance*. Boston: Northeastern University Press.