



Power and Domination in the Egyptian film "The Curlew's Prayer"

A Critical Discourse Analysis

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Abstract

The theme of this film revolves around the concepts of domination and power in human interaction and communication. There can be no domination without a critical discourse analysis-based power structure. However, the study is concerned with the relationship between the terms of critical discourse analysis such as culture, honorifics, ideology, modality and inferiority in buttressing the conflict of power, domination, ideology and culture among the characters in the Egyptian film "The Curlew's Prayer". The research data is drawn from the film "The Curlew's Prayer". Following Machin and Mayer's model (2012) of critical discourse analysis, the study has reached the main finding that there cannot be domination without a critical discourse analysis-based power structure. Furthermore, the film relies on the terms of culture, honorifics, ideology, modality and inferiority to reinforce power and domination. The study concludes that ideology, culture and types of modality are beyond power and domination in communication and interaction among characters in the film in question. According to the samples under study, both ideology (80.6 %) and culture (75%) have the highest ratio suggesting that both of them are beyond power (66.7%) and domination (50%) in communication and interaction among characters in the film under study.

Keywords: *Power, domination, the Curlew's Prayer", Machin and Mayer's model (2012) of CDA*

Introduction

In the Egyptian film "The Curlew's Prayer", many social issues are addressed, such as power, domination, culture, honorifics, ideology and inferiority in the communication and interaction among characters especially Amna and the agronomist. However, characters made use of a number of linguistic tools to shed light on the concepts of power and domination throughout the film.

Review of the literature

In most previous studies of political and military topics, Fairclough's critical discourse analysis and Van Dijk model were used. Amir (2022) has attempted, based upon Fairclough's critical discourse analysis, to tackle Biden's persuasive strategies and the covert ideology pertaining to his inaugural address on 20 January 2021. Such study has revealed Biden's ideological components in his speech including inclusiveness, centrism, liberalism, unity, and acceptance of ethnic diversity in the USA. Similarly, Puspita et al. (2022) have adopted Fairclough's approach, to examine Putin's language choice, ideology and power in delivering his speech. They have, for instance, concluded that the new Russian ideology is emphasized by Putin in which all achievements and efforts have dedicated to all people.

Fairclough (1995) states that critical discourse analysis should include practical social analysis of the text or socio-cultural context in which communicative activity takes place. In this case, what Fairclough emphasizes is the relationship of discourse to social values, as well as the relationship of power to the production of texts and discourses. Furthermore, Fairclough (1995) found a relationship between economic, political, and ideological factors that underlie the structure and form of discourse, as Asmara in Bulan (2018) states that ideology and power are reflected in the use of vocabulary, sentences, and discourse structures.

Purba's study (2023), on the other hand, revolves around a multimodal critical discourse analysis of three Indonesian English language teaching textbooks concentrating on the representation of the visuals on the cover. Purba has concluded that the core of English language teaching in Indonesia 'was native-centeredness where correctness was the focus of the process'. In line with Fairclough (1989), Purba claims that 'English language teaching textbooks in

Indonesia are representing the reluctance of English as an international language paradigm'.

According to Fairclough and Wodak (in Carrerron Jr. & Svetanant. 2017), there are several characteristics of discourse analysis, namely action, context and ideology. Using Fairclough's CDA, Jornlid (2023) has investigated the motivations behind the 2022 Russian war with Ukraine. Eventually, Jornlid was able to demonstrate that Putin was capable of justifying war using symbolism.

Unlike Amir (2022), Puspita et al. (2018), Purba (2023) Khusnia and Sumarlam (2022) have depended upon the Van Dijk model for critical discourse analysis of Biden's speech in response to Putin investigating the language, social background, discourse, social practice, representation, power and intertextuality. Mahfoud and Khaldouy (2023) have further examined Biden's ideologies and messages in his first speech on the Ukrainian war. The basis of his study is Van Dijk's ideological square Model. Research findings show that Biden has preferred to use a variety of discursive strategies against Putin who has waged an unjustified war on Ukraine.

On the other hand, Kadim's (2023) critical discourse analysis of Putin's speech announcing 'special military operation' in Ukraine is based upon Van Dijk's discursive strategies. Putin have revealed Americans' intentions of destroying Russia and Ukraine alike. Tutar and Bag (2023) have further adopted Van Dijk's critical discourse analysis model to examine the statements of the leaders of Russia and Ukraine concerning the war. To be more precise, Tutar and Bag have concluded that Putin's discourse is characterized by a sense of power as if he has the power to determine the course of the war whereas Zelensky asserts that Ukraine is right as war continues on his land. In addition, Armada (2021) has adopted Van Dijk's theory for the critical discourse of Biden's speech. However, Jorgensen and Phillips (2007) rightly argue that language through critical discourse analysis is examined in communicative events.

Objectives of the study

The study is concerned with the relationship between the terms of CDA such as culture, honorifics, ideology, modality as well as inferiority in buttressing the conflict of power, domination, ideology and culture among the characters in the Egyptian film "The Curlew's Prayer".

Research questions

- 1- What is the relationship between the terms of CDA such as culture, honorifics, ideology, modality as well as inferiority in reinforcing the conflict of power, domination, ideology and culture among the characters in the film?
- 2- How did Shaaban shed light on the concept of power and domination when talking to Amna and Hanady?
- 3- How did Amna frequently stress the concept of revenge as an ideology and culture within conservative societies?
- 4- How are power and domination clearly apparent in all pleasant and unpleasant walks of life including communication between wife and husband?
- 5- How were frequent functional honorifics adopted to stress the concepts of power, domination and suppression, superiority and inferiority?

Theoretical Framework

The study is primarily based on Machin and Mayer's model (2012) of critical discourse analysis.

1.1. Ideology, power and culture

Machin and Mayer (2012: 19-20) claim that words, according to CDA, can be adopted to tackle a certain ideology and culture: *Britain will be scarcely recognizable in 50 years if the immigration deluge* continues. Thus, this sentence is concerned with the phenomenon of anti-immigration through a metaphor of rainfall overflowing, namely 'the immigration deluge'. The discourse includes an indigenous culture, location and a variety of participants including real British people and immigrants. Immigrants, however, are not seen as a means for development and welfare, but rather as a threat that must be averted. Machin and Mayer (2012: 24) further point out that in CDA, power, including education, knowledge and wealth, authority, status and influence, is at the core in which subordinate people are dominated, coerced and controlled. In addition to being a tool of communication and persuasion, language is also a means for social domination.

1.2. Modality

Modality is divided into three types. First, epistemic modality: it means the degree of certainty (*I may have a beer tonight.*) or uncertainty (*I will probably have a beer tonight*) that a person has pertaining to an upcoming event. Second, deontic modality: influential people having power compel and order others (*Students must do the essay.*). Third, dynamic modality: it is associated with 'an ability to complete an action': *I can do this essay., Tomorrow I will go to the dentist., You can eat your lunch in this room.* (Machin and Mayer (2012: 186-187))

1.3. Honorifics

Functional honorifics refer to seniority for influential people having official roles (*President, Lord, Judge, etc.*) who should be respected and taken seriously (Machin and Mayer (2012: 82) :

- 1- *A government spokesperson* said yesterday that there was no official involvement in the affair.
- 2- The *minister of foreign affairs* said yesterday that there was no official involvement in the affair.

It is evident that the use of the functional honorific in sentence (2) makes the speaker appear more authoritative and important.

1.4. Settings and verbs

As for settings: There is a view among linguists that specific types of language are employed in particular settings because of social pressures rather than linguistic factors. (Machin and Mayer (2012: 16). The settings used in CDA are intended to reveal 'an ideological interpretation of events and social practices', even if it is not explicitly stated. (ibid: 2012: 56)

Regarding to verbs: verbs are divided into two main types. First, meta propositional verbs are divided into three types: assertive verbs: remark, explain, agree, accept, assent, correct, counter, announce, directive verbs: urge, instruct, order, and expressive verbs: accuse, grumble, lament, confess, complain, swear, claim. Ex. Jane declared, "My house mates simply don't do enough cleaning." Second, Descriptive verbs mirror a speaker's manner, attitude and power regarding

what is being uttered: *Jane whispered/laughed, 'My house mate mates simply don't do enough cleaning.* Thus, the descriptive verb would indicate lack of power; she could not speak out. On the other hand, the use of quoting verbs can indicate the emotional, threatening nature of interlocutors: *Minority community leaders shouted that they have suffered increased levels of abuse.* Those quoting verbs can also refer to participants' moderate attitude: *Minority community leaders remarked that they have suffered increased levels of abuse.* In addition, the quoting verb 'explain' can be used to clarify that such minority leaders do not provide their opinions, but facts though this is not explicitly mentioned: *Minority community leaders explained that they have suffered increased levels of abuse.* (ibid: 2012: 60-61)

Practical Framework

Modality

1-

المهندس: أنا بحبك وأنتى بتحبينى

Agronomist: *I love you and you too.*

أمنه : أنا بكرهك ... بكرهك . وحافضل طول عمرى أكرهك

Amna: *I really hate you. I will hate you forever.*

Amna demonstrates her persistent hatred of the actual killer of her sister by frequently using the verb (*hate*) and epistemic modal (*will hate you*).

Setting

2-

أمنه: حياتنا كانت زينه في البلد الصغير اللي عشنا فيه. حدوده صحراء، ورمل وزرع وخضره.

Life, in a small village, was fine where there are desert, sand, crops and verdant

A small village, as a setting where Amna has lived, is employed to communicate general ideas including fortitude (desert and sand) (صحراء ورمل), innocence and good-heartedness (crops and verdant) (زرع وخضره). Such setting can be used to mirror her values, identity and actions when dealing with the agronomist.

After killing Hanady, Amna has become stronger and more persistent to avenge the major murderer, the agronomist who has indirectly urged Hanady's uncle to kill her.

Ideology, culture

3-

أمنه: لو تعرف سبب جيتي عندك كُنت قلت ياريتها ما عتبت هالدار.

If you had learned my intention, avenging my sister's death, you would not have allowed me to work for you.

As for connotation in this sentence, the agronomist has not learned Amana's plot in which she would plan to kill him as a kind of revenge for her sister's murder. Amna has a certain ideology and culture including exact attitudes whereby her contrived plan of killing the agronomist is not an illegal, but a legal act making her sister, Handy rest in her grave.

Ideology and modality

4-

أم هنادى: قاعده لوحك هناك؟!!! يا عيب الشوم..... حاسبى على نفسك يا هنادى

Hanady's mother: *You, as a lady, must not be alone with such agronomist. What a shame! However, you must be cautious.*

Hanady's mother represents influence and domination pertaining to her daughter's behaviour. Such mother is further a source of a certain ideology and knowledge in which she is entitled to indicate that her daughter, Hanady, must not be alone with a male stranger in his own house. This mother's ideology is reinforced by the frequent use of deontic modals *must*. The word *shame* tends to carry particular connotations in a particular culture regarding conservative communities. So, these connotations help to point out how girls deal with male strangers.

Power and honorifics

5-

الزوجه: حمدالله عالسلامه يا حضرة المأمور

Officer's wife: *Welcome back, sir.*

6-

الزوج (المأمور): ميت من الجوع يا حضرة الحكمدار

Husband (Officer): *I am dying from starvation, General.*

Being proud of husband's influence and power, Khadeja insists on using functional honorifics *sir*, حضرة المأمور to refer to his seniority as the greatest person in the town instead of calling his name. As husband has called her *General* rather than *dear wife* as a kind of high respect and power. Such husband, thus, has given her higher rank (*general*) than him (*police officer*).

Power and modality

7-

زوجة المأمور: أنا هاخذ الصغيرة. باين عليها هادييه....

Officer's Wife: *I will select the little girl; she seems mild-*

mannered...

The officer's wife has the luxury of choice since she represents power derived from her husband's authority, status, wealth as well as domination. This evident influence and ability are clearly affirmed through dynamic modals (أنا هاخذ (الصغيرة), *I will select the little girl* in which such influential wife is able to select one of female candidates, Amna, to work for her as a servant and disqualify another, Hanady.

Ideology, modality and culture

8-

أحد الأهالي: إزاي نطرد الولايا؟؟؟!!!

One of villagers: *You must be kidding!!! We must not expel*

women.

الخال (جابر): ما عا دش ليهم قعاد

They must be forced out.

أحد الأهالي : من امتى بيهون العِرض والدم؟ نطرد لحمنا؟

Villagers: *Don't you learn that honor and blood are a red line? We mustn't oust our blood.*

جابر: إحنا قلنا يخرجوا في ستر وسلام

Gaber: *What I mean is that they are evicted silently and peacefully.*

One of villagers presupposes that women are a red line whereby they must not be deported. Hence, villagers' repudiation of repelling the mother and her daughters Hanady and Amna connotes woman's position and dignity. Accordingly, villagers' attitude is derived from their conservative culture and ideology in which woman must be provided by all means of prestige and protection. However, negative deontic modal *must not expel* is employed to reinforce woman's sanctity represented as an influencing person that must not be banished.

Daughters' uncle is against villagers' strong refusal of kicking woman out. Their uncle, Gaber prioritizes ignominy and scandal at the expense of woman's status. Gaber emphasizes that father has brought the family name into disrepute. Using the positive deontic modal *must be* will enhance Gaber's tough ideology and influence as the daughters' uncle, as he perceives his decision to throw the mother and daughters out as a military order that must be immediately executed. Thus, unlike Gaber's ideology, villagers prefer the idea of woman's prestige to that of disgrace. Hence, there is some kind of opposing ideologies between villagers that enhance the idea of woman's safety and protection and Gaber that buttresses punishment.

Posing a rhetorical question (*Don't you learn that honor and blood are a red Line?*), villagers do not expect an answer since the answer is obvious. Villagers intend through such rhetorical question to indicate woman's inviolability again. The deontic modal *must not* is used to refer to influencing norms and traditions that oblige people to respect woman. In addition, the sentence (*What I mean is that they are evicted silently and peacefully*) implicitly shows that Gaber does not want to

kill his sister and her daughters. What Gaber desires is that they must leave the village surreptitiously to avoid disrepute.

9-

أم آمنه: الحشمة واجبه. لو شافك خالك كان قَطَع رقبته وارتاح. اقلعى الهدوم دى. خللينا في سلو بلادنا.

Hanady's mother: *Chastity is a must. If your uncle has seen your appearance, he would have slain you at the spot. You must take off this type of dress. We must be committed to our own norms.*

Through the prudence of women, which is an integral part of the conservative community (*Chastity is a must*) and a commitment to tradition values (*We must be committed to our own norms*), Amna's mother conveys her culture and values to her own daughter. She further points out her daughter will be killed by uncle if she breaches the conventions of her family (*he would have slain you at the spot*). As a result of conservative communities' influence and dominance over women, ideology and power are evident. The deontic modality (*chastity is a must, we must be committed to our own norms*) as well as the dynamic modality (*he would have slain you at the spot*) may therefore contribute to the power and dominance of the conservative ideology and family.

10-

خديجة: وشه سيمح يا آمنه؟

Khadija: *Is he handsome, Amna?*

11-

أممنه: بكرة تشوفيه لما يقدم لك الشبكة.

Amna: *You will see this man when you are engaged to him.*

Since Khadija presupposes that Amna has seen the fiancé, the agronomist, Khadija asks Amna how he looks like. Khadija's question has a specific connotation of a certain culture in which she hopes to marry a handsome man. As part of Khadija's ideology, including her wealth and power, she expects that her fiancé will be handsome and rich. It is apparent that Amna does not wish to disclose any information regarding the fiancé. Through dynamic modality (*You*

will see this man...), Amna indirectly indicates a certain culture in which Khadija that she should not be in a rush to see her fiancé and that Khadija is entitled to see him as soon as her parents officially accept him.

Modality, ideology, power and domination

12-

الزوجه: ماتعين له ابنه (ابن شعبان).

Wife: *Please, appoint his son as a police soldier.*

الزوج: ابنه حرامي وأعينه غفير؟!!!! أقولك أنا هعينه مُخبر. على الأقل يعرف يدل على زملائه.

Husband: *I can't do it since his son is a thief. Well, I have an idea. I will appoint him an informer. Thus, he can inform on other thieves.*

The wife proves that her husband, police officer has authority (ability) of appointing Shaaban's son as a police soldier (*Please, appoint his son...*). While the husband uses the negative dynamic modal *cannot*, to indicate his refusal to appoint disqualified candidate to work as a police guard as he is a thief, he employs a positive dynamic modal, *will appoint*, to reflect his power and authority of appointing him as an informer. Such candidate, Shaaban's son, accordingly can help police to arrest his friends, thieves. In terms of connotations, the verbs *appoint* (أعينه- هعينه), are predominant in the police commissioner's discourse in which he affirms his absolute power of who will be selected as a police guard. Similarly, the police commissioner's frequent use of the verb *appoint* presupposes such man's absolute power of appointing people for police. The police commissioner's power and ideology are concerned with his knowledge pertaining to the nature of informer's work (*he can inform on other thieves*) and behaviours opposed to police guard's work (*his son is a thief*).

13-

خديجه: تعالى يا آمنه. ماتخافيش. اسمك آمنه؟

Khadeja: *Amna, come. Don't panicky. Is your name Amna?*

آمنه: خدامتك ياست الهانم

Amna: *Your maidservant, my lady.*

Amana's discourse is quite decent and slavish with Khadeja: *your maidservant, lady*, خدماتك, ست الهانم, respectively as Amna ideologically sees Khadeja a symbol of domination and power for being the police officer's wife. Amna also sees Khadeja, who lives in luxury, a symbol of wealth.

14-

آمنه لأم خديجه: أختي قابلت ربها.

Amna to Khadija's mother: *My sister has passed away.*

As Amna's mother is incapable of telling the truth, a shameful action on Amana's part is likely to be presupposed and connoted. However, Amna has engaged in fornication after being tempted by the agronomist. Conservative ideology is represented through mother's rejection of telling Amna's repugnant action, namely adultery. Negative dynamic modal "cannot tell" is employed to buttress mother's refusal of adultery. As Hanady's sentence (*Woe to Allah's wrath*) mirrors her own family's conservative ideology including her knowledge of consequence of fornication on the one hand and presupposes a heinous behaviour on the other hand.

As a way to alleviate the shock of her sister's death and conceal the reason for killing, Amna uses the descriptive euphemized verb *pass away*. Thus, the manner, mood and attitude of Amna as a speaker are evident in the context of what she has already said. The use of hedging allows Amna to avoid revealing the real reason for Khadija's death as well as reduce the unwelcome responses from Khadija's mother.

Power, domination and modality

15-

أصحاب المهندس: أنت مش جاي النهارده؟

One of agronomist's friends: *You won't come tonight, will you?*

المهندس : عندي تقرير لا زم أخلص منه الليله

Agronomist: *Definitely not since I have to get ride of a report
tonight?*

.....: ... تيجى نطلع على التقرير ده؟

Can we explore this report?

.....: لا يا حبيبي مش عايز عطله

No, you can't. You will interrupt me.

.....: مفهوم ... مفهوم

I certainly see.

There is a hint that the agronomist intends to sleep with a female servant tonight. As the agronomist perceives Hanady as something bothering him that he must get rid of, he despises and humiliates her. The agronomist's intent is enhanced by deontic modal *I have to* There is an obvious connotation of illegal conduct since the victim, Hanady, is implicitly portrayed as a report by one of the agronomist's friends. Accordingly; woman's body resembles a report that should be thoroughly examined. It also appears that the agronomist has some sort of power to prevent his friends from sharing a bed with the female servant. The power he possesses is based on a dynamic modal *cannot*. In this regard, the agronomist hedges that he is in control of the female servant and that he can do with her whatever he desires. There is likely a particular connotation to agronomist's friend's response in a culture where woman is not shared by more than one man.

16-

- عذاب الحب ابتدئ وابتديت أعرف إني هشوفه قريب تحت رجليه

*Amna: The agronomist adores me, and he will be under
control soon.*

17-

- السمكه لقطت الطعم- والباب المققول خلاه يتعلق بي أكثر وأكثر.

The fish swallowed the bait. My refusal of his love has made him adore me more.

It appears that Amna has become more powerful than the agronomist who has adored her so that Amna has dominated the agronomist rather than the agronomist dominating her. In the same vein, epistemic modality (he *will be* under control soon) shows how certain she is that dominating the agronomist will definitely happen.

Culture, ideology and power

18-

المهندس: تعرفى ترقصى ... تغنى؟

Agronomist: *Do you know to dance... sing?*

آمنه : لا

Amna: *No.*

.....:ليه؟

Agronomist: *Why not?*

.....: عيب

Amna: *It is a vice.*

.....: وماقالوش ليكى الخدمه عند الغُراب عيب؟

Agronomist: *Don't you know that serving single men is a vice?*

.....: أمال جايه تعملى إيه؟

Well, what is the reason for serving me?

.....: لما أنتى مُصليه أوى... جايه تخدمى ليه؟

Why do you work as a housemaid though you are religious?

آمنه...: أكل عيشى

Amna: *This is my living.*

In the agronomist's question (*Do you know to dance... sing?*), it is assumed that female servants are not merely employed for household chores, but also for

entertainment purposes. Clearly, such a question has a negative connotation pertaining to community culture, where female servants are expected to do whatever owners instruct them to do. Similarly, this reflects the power of the agronomist's ideology, which includes wealth, influence and dominance. According to the agronomist, a female servant should appear like a whore meeting the master's desires (*Why do you work as a housemaid though you are religious?*), while Amna assumes that a female servant must only perform domestic duties (*This is my living*). Amna's response reveals that her poverty has forced her to work as a female servant for a single man.

Domination, culture and power

19-

آمنه: سر هنادی عرفته. خدعوها بالحب

Amna: *I have learned Hanady's secret. The agronomist has manipulated Hanady through fake love.*

Neutral structuring verb *learn* is adopted to introduce a saying without evaluating it explicitly whereby Amna has known that Hanady has fornicated with the agronomist. Despite the fact that the choice of quoting verb *manipulate* can lead to the evaluation of the situation, it can be also used to provide implicit information about the agronomist's negative influence on Hanady. This quoting verb *manipulate* also indicates Hanady's lack of power, which can be interpreted as a negative attitude. In this regard, Amna conveys a particular interpretation of a certain manipulative situation between the manipulator, an agronomist and the manipulated, her sister.

Culture, ideology, domination and modality

20-

آمنه: نعم يا سيدى

Amna: *Yes, I'm at your disposal, sir.*

21-

آمنه: هنادی خدامه و عرضها مالوش تمن... المستقبل مات ... يوم ما ماتت هنادی . أوعى لنفسك يا سيدى.

Amna: *Hanady is a female sleazy servant. Hanady's death has made future unknown. Take care, sir.*

22-

وهي تبكي: عمري ماها قدر أقتل... عمري

Amna (crying): *I cannot definitely kill the agronomist.*

The use of functional honorifics suggests a degree of seniority or a role that requires a degree of respect. In addition, the word (سيدي), *sir* is frequently said by Amna to indicate the idea of domination, inferiority and veneration. In other words, Amna views the agronomist as a symbol of power and domination, regardless of whether she loves or hates him.

As Amna has implicitly confessed her true love to the agronomist (*Take care, sir*), she has decided not to avenge him. Moreover, Amna points out that people, based upon their own culture and ideology, believe Hanady to be just a servant, which makes her honour completely worthless. Eventually, the power of revenge pertaining to Amna has not prevailed, but the power of true love (*Take care, sir*). Amna confesses through negative dynamic modal (*cannot*) followed by an adverb (*definitely*) that she is unable to avenge the agronomist for what he has done to her sister Hanady (*I cannot definitely kill the agronomist*).

Power, culture, ideology and modality

23-

زوجة المأمور: فوت على المأمور خد الحلاوه.

Officer's wife: *Go to the police station to take the reward from the police commissioner.*

الشيخ شعبان: أستغفر الله. حلاوتنا رضاكم ياست هانم. بس ياست هانم كل أول شهر أنتظر اسم ابني (عليوه) ينزل في كشف الغفر. أنا سابق عليكى النبى تكلميه (البية المأمور).

Shaaban: *My reward is to gain your gratification, madam. May you do me a favour? I urgently need the police officer's recommendation whereby my son Elewa will be appointed as a police guard.*

الزوجة: حاضر يا شعبان حاوصيه.

Officer's Wife: *Ok, Shaaban. I will recommend him to appoint Shaaban's son to work as a police guard.*

شعبان: خلاص. ضمنت إني هكيد العدا.

Shaaban: *Well. I will infuriate enemies.*

The officer's wife implicitly points out a certain culture in which nothing is gratis. Hence, the reward, الحلاوه, that is a common Egyptian term, is a natural consequence in return for doing a favour, namely providing a female servant for the officer's house. On the other hand, power obviously appears through Shaaban's concern to gain the influential officer's family's contentment. Accordingly, Shaaban's interest in pleasing the officer's wife connotes and presupposes that she is powerful and influential (*My reward is to gain your gratification, madam.*). As Shaaban's ideology is based upon the fact that inferior people like him must gain superior people's gratification as the police commissioner has leverage and ascendancy.

As for meta propositional verb "directive verb" *recommend* يوصى: The wife has some kind of power over her husband, the police commissioner. Such quoting verb *recommend*, يوصى, can be employed to consider the participant, the officer's wife as having a friendly attitude towards Shaaban. Using dynamic modal *I will infuriate*, إني هكيد, Shaaban affirms that his son's job as a police guard will give him power to embitter the spiteful. This reflects common culture in Egyptian society that police jobs give people power, dignity and influence. This further connotes that no one can peeve Shaaban because of the nature of his son's job.

24-

والد المهندس: اتفضل نقيلك واحده من دول. دى: ثلاث عمارات. دى: 3000 فدان. ودى: 50000 جنيه على اسمها في البنك.

نقيلك واحده منهم. أنا هاثبت للمأمور اللي رجع لى الشبكة إني كنت هتنازل وأنااسب واحد شحات.

The agronomist's father:

Please, select one of them to be your wife: the first has three blocks of flats; the second has 3000 acres while the third has 50000 Egyptian pounds. The police officer, that refused you as a husband to his daughter, must realize well that I would have condescended to be related to marriage to a mendicant.

المهندس: اسمح لى يا با با: اللى اتجوزها لازم أشوفها بعينى. لازم أكلمها.

Agronomist: Pardon, Daddy. *My future wife must be known to me. I must have seen her. I must have talked to her.*

الوالد: ما شاء الله وأظن لازم تكون رقصت معاها؟!!! كلام إيه ده اللى مالوش طعم-

كفايه الكلام اللى بيوصلنى!!!

Father: *Cool. I think you should have danced with her. You are talking drivel. You are notorious.*

المهندس: مش متجوز واحده بمجرد أنها غنيه. لازم أحبها.

I will not marry a woman because she is only rich; I must love her.

Influence and wealth including money (50000 Egyptian pounds), properties (three blocks of flats) and acres (3000 acres) play an important role in selecting a bride in the culture and ideology of the agronomist's father. Therefore, the agronomist's father views the police commissioner's daughter as a mendicant when compared to other brides. Unlike his father's ideology and culture, the agronomist is more concerned with the bride's appearance and communication than with the bride's wealth through frequent deontic modals (*must be known* and *must have talked*). Moreover, the agronomist's father's culture presupposes that a woman that agrees to dance with his son must be a lady of the night. To emphasize that love is more important than wealth when deciding to choose a bride, the agronomist uses dynamic (*will not marry*) and deontic (*must love*) modals respectively.

Power, domination, culture and modality

25-

الأم: أغراب يا عمده. طمعانين في كرمك. تبيتنا عندك

Daughters' Mother: *We are female strangers, sir. May you allow
us to stay here?*

العمده: أهلا وسهلا... يا مرحب. البيت بيتكم . يا حسنين... دَخَلوا الضيوف وشوف راحتهم وجهز لهم العشا
قوام.

Mayer: *You are most welcome. I am at your disposal. Hasaneen, you should
provide, at once, all facilities including dinner for them.*

In the conversation between the mother and the governor a cultural tradition of hospitality is illustrated: relieving the needy and providing shelter and safety to strangers, particularly women. Accordingly, the mayor's immediate response to mother is interpreted as a connotation of the inherent culture and ideology of welcoming strangers, particularly women, who are in need of assistance. Furthermore, the act of ordering others to provide female strangers with all the necessary comforts presumes some level of power and domination on the part of the mayor. As a result of the mayor's wealth and authority, he is able to dominate others to obey orders immediately through deontic modal "you should provide...".

Power, domination, culture, ideology and modality

26-

آمنه للكروان: تار هنادى مش ناسياه. دمك ياهنادى مش ها يروح هدر.

Amna to Curlew: *I never forget Hanady's actual killer. Your blood will not go in
vain, Hanady.*

27-

آمنه: دمك مش ها يروح هدر. نامى مرتاحه. أختك هاتفضل سهرانه لحد ماتاخذ بتارك.

Amna: *Your blood will not go in vain. Sleep in peace. I will
avenge your death*

Due to Amna's frequent assertion that she will never forget her sister's true killer, she assumes that Hanady is dead. The epistemic modal (*will not go ...*) is further utilized to connote Amna's steadfast commitment to revenge. The core of Amna's ideology is her authority to take down the actual perpetrator of her sister's

murder. Presupposing that Hanady has already been murdered, Amna is intent on avenging her death. Amna's insistence of revenge is supported by frequent epistemic modals (*Your blood will not go*) and (*I will avenge*). Amna's sentence (*Your blood will not go in vain*) implies that Hanady has been murdered rather than died naturally. In addition such sentence (*Your blood will not go in vain*) connotes that revenge is a necessary evil. To sum up, a conservative community's culture of revenge is inherent. As a matter of fact, Amna believes her uncle, who actually killed Hanady, was not the actual killer, but rather the agronomist, who urged Hanady's uncle to murder her.

28-

الأم: اللي حصل ماين قال

Amana's mother: *I cannot tell you what happened.*

29-

هنادي: ... ياويلي من غضب الله.

Hanady: *Woe to Allah's wrath*

30-

أمنه: هنادي حلوه يا ماي.

Amna: *Mummy, Hanady is pretty.*

الأم: حلاوة الندم والشين. هنادي ظلمتنا.

Mother: Hanady's beauty is the cause of shame and regret.

31-

المهندس: مش قادر أعيش من غيرك. تقبلي تتجوزيني. الحب ما فهوش سيد و عبد.

Agronomist: *I cannot live without you. May you marry me?*

Love does not differentiate between master and slave.

32-

المهندس – آمنه: مائة مرة ... الحب مافهوشى مقامات- أفهمك إزاي؟ أعمل إيه عشان تصدقيني؟ أركع تحت رجليكي؟ أديني باركع. آمنه أنا في عذاب ليل ونهار بفكر فيكي.

Agronomist to Amna: *I have told you a hundred times that love is not restricted to classes. Do you understand? What do I do to believe me? Do you want me to kneel? Ok, I will kneel. You are the source of absolute torture, eternal love.*

Powerful and dominant, the agronomist has become completely under the control of Amna, whom he adores. Using both dynamic modality (*I cannot live without you*) and epistemic modality (*I will kneel*), the agronomist indicates that he adores her and has no reluctance to kneel in order to confess his true love to her. In addition, the agronomist frequently emphasizes that true love is contrary to the prevalent culture, which prohibits female servants from loving their masters (*Love does not differentiate between master and slave and love is not restricted to classes*).

33-

آمنه: كان لى أخت حبت وقتلها الحب؟ ... قولتلك وقعت في الفخ. وعندنا اللي تفرط مالهاش إلا الموت.

Amna: *I had a sister who was killed because of love. I have told she was entangled. According to our ethics, a woman, who makes love with a man illegally, must be killed.*

المهندس: واللى حبها عمل إيه؟ سابها تموت؟

Agronomist: *What about the man's reaction? Did he leave her to die?*

آمنه : الصياد عُمره مايفكر في الطير اللي وقع. كل همه في الصيد الجديد.

Amna: *He does not take care of her. His priority is to find a new female victim.*

المهندس: لكن هي غلطانه . ما حفظتشي على نفسها

Agronomist: *It's her fault. She must not have allowed him to manipulate her.*

آمنة : دائما العصفور هو اللي غلطان. والصيدا ماعليه لوم...

Amna: *Sparrow is always guilty, but hunter is innocent.*

Love, according to Amna's culture, based upon extramarital relations leads to inevitable death. Thus, such conservative culture is enhanced by deontic modal (*must be killed*). After being dominated and manipulated by an educational, wealthy and influential man, Hanady has been caught in a trap. On the other hand, Amna connotes that the actual killer has not really loved her sister as he is only interested in finding another female victim. The agronomist's culture revolves around only the fact that the perpetrator is never reprovved, but that the female victim is rebuked for allowing a single man to sleep with her on the pretext of fake love. Hence, the agronomist employs deontic modal (*must not have allowed him*) to connote that Hanady is a felon, whereas the man who has seduced her is innocent. Similarly, Amna agrees with the agronomist that the woman portrayed as a sparrow is a culprit whereas the man represented as a hunter is innocent.

Power, domination, honorifics, modality, culture and ideology

34-

مالك العقار (الشيخ شعبان): بناتك هايشغلوا... واحدده عند مهندس الري: المتصرف في مية مدير يتنا. بكلمه منه يغرق البر بحاله. والثانية عند البية المأمور: أكبر راسفي البلد.

Shaaban: *Daughter of yours will work for the agronomist who controls water distribution in the entire region, and the other for the police commissioner who is the most influential person in the village.*

35-

الشيخ شعبان: حظك من السما. اتعينتى خلاص عند البية المأمور.

Sheikh Shaaban: *You are so lucky. You are accepted to work for the Great police commissioner.*

36-

الشيخ شعبان: عايزكم تبيضوا وشى. أسرار البيوت ماتطلعش. قشايه ماتروحش. والواحدده لازم تكون قنوعه عفوفة النفس: تاكل نص بطن. مفهوم؟

Shaaban: *You should not disappoint me. House secrets must be kept (You should not spill the beans) as well as properties must not be stolen. You must be satisfied. You must not be glutton.*

In this situational context, Sheikh Shaaban affirms that Amna and Hanady are fortunate because the former is accepted to work for the police commissioner, who represents power, domination, authority, status and influence and thus is able to coerce and control people through his work while the latter will work for the agronomist who is responsible for controlling water flow. Shaaban's absolute ability of appointing both girls is derived from dynamic modal (*Daughters of yours will work*). In the same vein, the police commissioner's influence is evident in Shaaban's discourse including a degree of seniority in the form of functional honorific *the great*, (البيه) to mirror the influence and power of such man's job.

Verbs *ماتروحش*, *ماتطلعش*, *تبييضوا وشى*, *not disappoint*, *keep* and *not spill* respectively are adopted by Shaaban to refer to the major prerequisites of female servants including honour, honesty, faith, contentment, decency. Thus, villagers' culture along with ideology are reflected in such specifications of female servant. Shaaban's influence is enhanced through deontic modals (عايزكوا تبييضوا وشى) , (والواحد لازم تكون قنوعه عفوفة النفس), *You should not disappoint me, You must be satisfied*. Both Amna and Hanady must obey Shaaban's orders since he is the person who has helped them to find invaluable job opportunities for the most influential people.

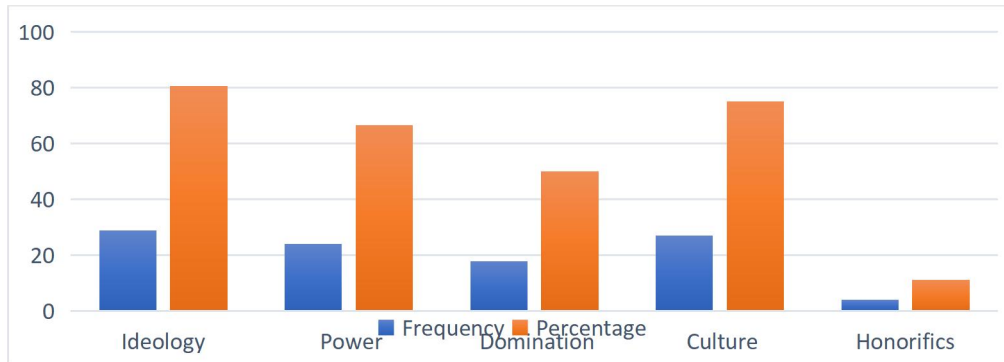
Findings

According to the samples under study, both ideology (80.6 %) and culture (75%) have the highest ratio suggesting that both of them are beyond power (66.7%) and domination (50%) in communication and interaction among characters in the film in question.

No. of Samples: 36	Frequency	Percentage
Ideology	29	80.6 %
Power	24	66.7 %
Domination	18	50 %
Culture	27	75 %

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Honorifics	4	11.11 %
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The use of types of modality has played an important part in reflecting power and domination in the film events. First, deontic modality has been adopted to:

	Frequency	Percentage
Modality	32	88.9 %
Dynamic modality	13	36.11 %

1-signify the mother's domination and power over her daughter that is obliged to adhere to the mother's own ideology with respect to dealing with male strangers. (Sample 4)

2- enhance a woman's sanctity. (Sample 8)

3- illustrate the mayor's wealth and authority in which he is able to dominate others to obey orders immediately. (Sample 25)

4-refer to Amna's conservative culture that love based upon extramarital relations leads to inevitable death. (Sample 33)

5-connote that Hanady is a felon, whereas the man who has seduced her is innocent. (Sample 33)

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Deontic modality	12	33.3 %
Epistemic modality	5	13.9 %

6- reflect Shaaban's influence in finding invaluable job opportunities for the most influential people for both Amna and Hanady. (Sample 36)

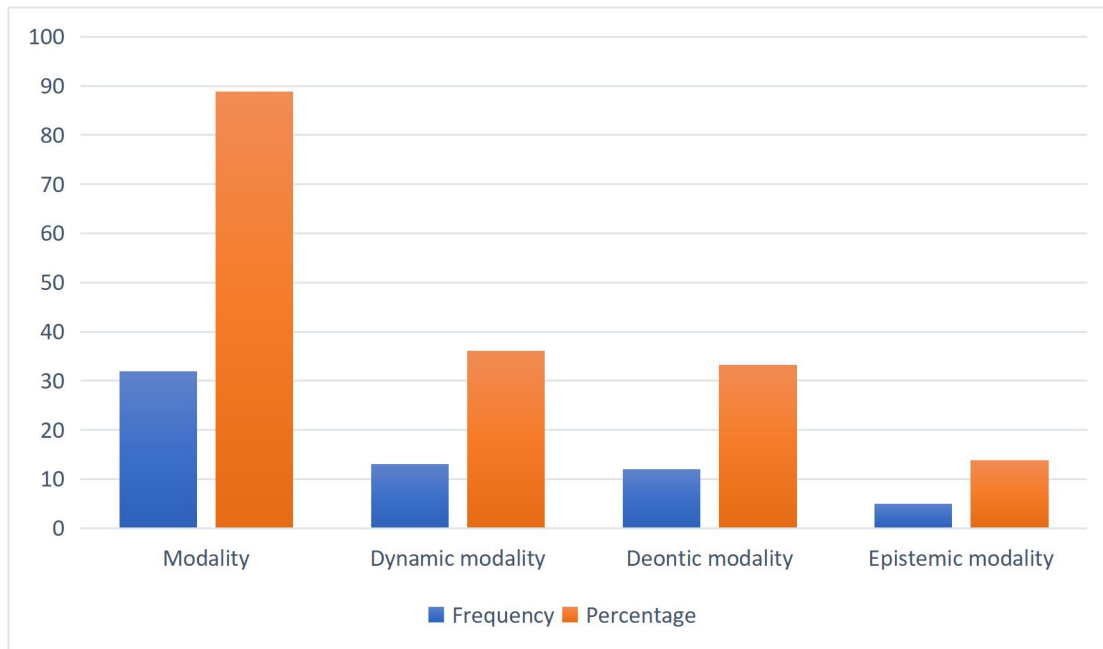
Second, dynamic modality is used to:

- 1- demonstrate the power and domination of officer's wife by selecting one candidate, Amna, to work for her as a servant and disqualifying another, Hanady. (Sample 7)
- 2- indirectly indicate that Khadija is entitled to see him as soon as her parents formally accept him in accordance with a certain culture. (Sample 11)
- 3- convey the officer's power to appoint anyone even if he is disqualified (Sample 12).
- 4- refer to mother's refusal of adultery as a conservative ideology. (Sample 28)
- 5- point out Amna's disability to avenge the agronomist for what he has done to her sister Hanady. (Sample 22)
- 6- reflect common culture in Egyptian society that police jobs give people power, dignity and influence. (Sample 23)
- 7- show Shaaban's absolute ability of appointing both girls. (Sample 34)

Third, epistemic modality is employed to:

- 1- connote Amna's ideology which includes steadfast commitment to finding the murderer of her sister. (Samples 26 and 27)
- 2- stress Amna's insistence of revenge. (Samples 26 and 27)

emphasize that Amna has managed to dominate the agronomist. (Sample 34)



Conclusion

The theme of this film revolves around the concept of domination and power in human interaction and communication. There can be no domination without a critical discourse analysis-based power structure. Furthermore, there is a reliance on the terms of culture, honorifics, ideology, modality as well as inferiority in film in order to reinforce power and domination.

Sheikh Shaaban's and Amna's various and frequent use of functional honorifics (*I'm at your disposal, sir. Take care, sir., Your maidservant, my lady*) is adopted to affirm the concepts of power, domination and suppression, superiority and inferiority. Power and domination are clearly apparent in all pleasant and unpleasant walks of life: relieving the needy and providing shelter and safety to strangers (mother and her daughters Amna and Hanady), fornicating with poor girls (i.e. Hanady), appointing people whether qualified or disqualified (Shaaban's son), etc.

The concept of revenge is represented as an ideology and culture within conservative societies, and Amna frequently affirms it in many situational contexts: (*If you had learned my intention, avenging my sister's death, you would not have allowed me to work for you*), (*Your blood will not go in vain, Hanady. I will avenge your death*), (*your blood will not go in vain*). At the very beginning, Amna's hatred for the agronomist and his adoration for her have made her more powerful

and dominating than him. Amna thus uses the agronomist's love as a means of avenging him through power and domination: (*The agronomist adores me, and he will be under control soon*), (*The fish swallowed the bait. My refusal of his love has made him adore me more*). However, Amna's hatred for the agronomist has turned into true love, making him more powerful than Amna. To be more precise, domination, inferiority and veneration that Amna experiences prevent her from avenging the actual killer of her sister: (*I cannot definitely kill*), (*Hanady is a female sleazy servant*).

Shaaban stresses the concept of power and domination; both Amna and Hanady are fortunate to be accepted to work for two of the most influential figures in society: (*Daughter of yours will work for the agronomist who controls water distribution in the entire region, and the other for the police commissioner who is the most influential person in the village*), (*You are so lucky. You are accepted to work for the great police commissioner*)

Throughout the events of film, types of modality including epistemic, deontic and dynamic play a pivotal part in inculcating the concepts of power, domination. Thus, the concepts of power and honorifics are even seen in the communication between wife Khadija and her husband, the police chief. It is evident that there has been a shift in the balance of power and domination pertaining to the communication between wife and husband. In a variety of situations, the power and dominance of the police officer's wife is apparent, including the selection of the best female servant (*I will select the little girl; she seems mild-mannered...*) for her, the recommendation to her husband to appoint Shaaban's son in the police (*Ok, Shaaban. I will recommend him to appoint Shaaban's son to work as a police guard*) and her husband's calling her "general" at home (*I am dying from starvation, General.*):

A conflict of power, domination and ideology occurs between villagers that are interested in a woman's dignity and prestige (*Don't you learn that honor and blood are a red line? You must be kidding!!! We must not expel women*) whereas uncle Gaber that is concerned with ignominy and scandal at the expense of a woman's status (*They must be forced out*). Similarly, Mayer has immediately provided the mother and her two daughters with all aspects of hospitality (*You are most welcome. I am at your disposal. Hasaneen, you should provide, at once, all facilities including dinner for them.*)

In a variety of situations, the conservative ideology and culture are evident. First: Hanady tells her mother that fornication is an unforgivable sin (*Woe to Allah's wrath*). Second: Hanady's mother attempts to inculcate in her daughter including appearance and restrictions of communication with male strangers (*Chastity is a must. If your uncle has seen your appearance, he would have slain you at the spot. You must take off this type of dress. We must be committed to our own norms... You, as a lady, must not be alone with such agronomist. What a shame! However, you must be cautious*). Third: Khadija inquires about the suitor's appearance (*Is he handsome, Amna?*) and Amna who asks her to be patient (*You will see this man when you are engaged to him.*)

Two situations illustrate the conflict between culture and ideology. The first pertains to the prerequisites of bride between the son and his father. In a nutshell, the son is interested in emotional aspects (*I will not marry a woman because she is only rich; I must love her*), whereas the father is concerned with the financial affairs (*Please, select one of them to be your wife: the first has three blocks of flats; the second has 3000 acres while the third has 50000 Egyptian pounds*). The second arises between the agronomist and Amna. In other words, unlike Amna the agronomist adopts a liberated culture and ideology in which female servants are required not only for household duties but also for entertainment. (*Do you know to dance... sing? - Well, what is the reason for serving me? - Why do work as a housemaid though you are religious?* critical discourse analysis such as culture, honorifics, ideology, modality and inferiority in buttressing the conflict of power, domination, ideology and culture among the characters in the Egyptian film "The Curlew's Prayer").

The present study has conducted a critical discourse analysis of power and domination the Egyptian film "The Curlew's Prayer" only. Therefore, future research can carry out a critical discourse analysis of power and domination in political leaders' speeches and talk-show programmes.

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السلطة والسيطرة في الفيلم المصري "دعاء الكروان" - تحليل نقدي للخطاب

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المستخلص:

تدور فكرة الفيلم -قيد الدراسة- حول مفاهيم السيطرة والسلطة في التفاعل والتواصل بين شخصيات الفيلم. ولا يمكن أن يكون هناك سيطرة من دون سلطة قوية نافذة. ولذا تُعنى الدراسة بالعلاقة بين مصطلحات التحليل النقدي للخطاب: الثقافة والتبجيل والأيدولوجية والدونية ودورها في تدعيم صراع السلطة والسيطرة بين شخصيات الفيلم المصري "دعاء الكروان". وترتكز عينة البحث على الجمل التي ذُكرت على لسان شخصيات الفيلم قيد الدراسة من جهة وعلى نظرية التحليل النقدي للخطاب للعالمين ماتشين ومايور (2012) من جهة أخرى. علاوة على ذلك أن فكرة الفيلم بُنيت على مصطلحات الثقافة والتبجيل والأيدولوجية والدونية والتي من شأنها تُعَضدُ كلا من السلطة والسيطرة على حد سواء. وتُخَلصُ الدراسة إلى أن الأيدولوجية والثقافة وغيرها من مصطلحات التحليل النقدي للخطاب تُعتبر السبب الرئيس للسيطرة والقوة في التواصل بين شخصيات الفيلم.

الكلمات المفتاحية: : السلط - السيطرة - دعاء الكروان - نظرية التحليل النقدي للخطاب للعالمين ماتشين ومايور (2012)