

**Struggle against Social Norms in Nawal Al Saadawi's  
*Zeina* (2009)**

**By**

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**Abstract**

Nawal Al Saadawi (1931-2021) is an Egyptian doctor, writer and novelist who advocates human rights in general and women's rights in particular. She is one of the most important Egyptian and African female writers of all ages. According to critics, her novel *Zeina* crossed the red lines and uncovered flaws and masks of an unfair society, it is a tragedy of a special kind telling the story of a girl who was born to an unknown father in the official government papers but known for his own actions. The clearest evidence of him is an innocent and gifted child, referred to as a smart girl, whose fingers move to produce the most beautiful melodies, and the most fervent voices; But the world is not honest at all as she has to face a society that has the cheapest methods towards the unlawful children, a bureaucratic killer, along with sheiks living in the desert of thought and ignorance. The culture theory will be adopted to highlight the battle fought against unfair society that has always been cruel towards girls who committed no crime and leaves the sinner enjoys his freedom only for being male. Nawal al-Saadawi seeks to present a new image of a girl who should be proud of her talent and freedom and not of her social status or family name.

**Keywords:** Struggle, social norms, culture theory, Nawal Al Saadawi, Women's rights, and illegitimate children

**Introduction:**

Since the day of her birth, she has been imprisoned in the cell of her gender. She knows that she is cursed by religious beliefs and by the social norms. Nawal Al Saadawi confirms that her curse began with The God of Jehovah in the Old Testament, when he cursed Eve and all women, by sinning and falling just because of their creation as women and not men. According to Al Saadawi Jehovah has imposed gender segregation without knowing the shame, inferiority, slavery, and sin that is befallen upon the entire sex. This puts women into the suffering of being treated as a source of shame since her birth; or rather as an object that is moved from one hand to the other, as a pleasure and a carrier for men's off springs (matae). The curse of Jehovah moves from one religion to another if not in sentence but in practice.

Al Saadawi was born in a society that feels ashamed on hearing the news of having a girl, a society that has the history of burying girls alive to get rid of that shame and disgrace, a society that links its pride and honor upon its women's bodies, a society that bases its regulations and rules upon women's sexuality, a society that punishes women and excuses men (Saadawi 2018). When she was young, Al Saadawi found out that the binary opposites of her existence as a female, she writes in her school magazine about this thought; 'the teacher said that wisdom, common sense and sensibility are qualities of men, while women are born emotional and sensitive, i.e. defective in mind and are hopeless sinners', it all falls under the binary opposition of gender reality that is set up through speech and practice: day/night, black/white, male/female, mind/heart, earth/heaven, paradise/hell, angel/devil, materialistic/spiritual, master/slave, independent/dependent with all the meanings they have, these dualities confirm the difference, considering it as a matter of fact. Al Saadawi considers this type of social construction as violence that is established by the ideological state device of education, customs, norms, traditions, religion, media, politicians, thinkers, and writers. They determine the general proposition of personal identity beginning from what is a woman and what is a man, their responsibilities, appearance, clothing, roles, creating rules and norms in the language that becomes binding as in laws and the states' constitution. Therefore, women are locked up in a cycle that links their existence to their sex, "The ultimate condition of production is therefore the reproduction of the conditions of production. This may be 'simple' (reproducing exactly the previous

conditions of production) or 'on an extended scale' (expanding them)". (Althusser and Brewster, 1971)

The study sheds light on how the main female character "Zeina" in Nawal Al Saadawi's *Zeina* is a symbol of the struggle of women against the customs, traditions, and norms of the Egyptian society. The study arouses and attempts to answer several questions, how does the heroine in this novel represent all the children who are born illegally in a conservative society outside marriage? How does she interact with her mates, teachers, and people around her? and why is she seen as a sinner despite committing no sin? How well does she melt into the Egyptian Arab cultural norms? How can she survive in a society that is always pointing fingers of accusation towards her? Are her talents and skills able to make people forgive and forget that she is a daughter of adultery?

### **Method of Study**

The study is intended to analyze Al Saadawi's novel according to the concepts of the cultural theory by shedding light on women's issues in society and addressing them in literature to attract more attention to the viewpoints of society towards girls that are born outside the sacred bond of marriage and how they are treated and to what extent the society treats them as victims or sinners.

In order to answer the questions of the study, the cultural approach will be adopted to highlight the rights of children born out of adultery to live a normal life and be accepted in their communities and not to be treated as sinners all the time. Culture theory, which originated from ecological criticism, aims at appreciating the nature of gender disparity by discussing women's social roles and lived experience within the community they live in and interact, "it has developed theories in a variety of disciplines in order to respond to issues such as the social construction of sex and gender." (Chodorow 2)

The first form of the feminist trend is thought to have started between 1923 and 1939 with the establishment of the Egyptian Feminist Union. In 1920, Huda Sha'rawi was selected head of Al Wafd central Women's Committee under the supervision of Saad Zaghloul. Huda Sha'rawi (1879 -1947) together with Saiza Nabarawi set up Al-Ittihad Al-Nisa'i Al-Misri, also known as the Egyptian Feminist Union (EFU), and it was considered the first feminist organization in Egypt; it was founded on March 16, 1923. EFU was distinguished with social activism where the activists, angered by

the constitution for not giving women the right to vote, picketed the 1924 opening of the Egyptian parliament. They also focused on learning opportunities and reformation of marriage laws.

Al Saadawi says that EFU is “an upper -class organization that represents the interests of women from the elite and knows nothing about the circumstances of the working-class women” (El-Halawany 2002). In 1982, she founded The Arab Women’s Solidarity Association (AWSA) which was banned later in 1991 and owing to her unfavorable stance during Anwar Sadat’s rule, her article *Al Noon* was also banned by the government. Al Saadawi is a symbol of an untiring voice in women’s fight against social norms in Egypt.

The novel tells the story of a woman (Budur), who comes from a well-known family and whose father, Major General Ahmad Al-Damari (was an officer in the army when the revolution took place... He was appointed as general manager or secretary of the New Culture Foundation). [Al Saadawi 16] In a demonstration demanding the overthrow of the monarchy, she was introduced to a young man (Nasim) whom she admired and entered a relationship that resulted in pregnancy outside the marriage institution. After his arrest and death under torture, she gave birth to a girl (Zeina), who had to leave her in the street after she was unable to confront society and its traditions. The little girl was picked up and raised by a poor woman (Zenat) .... Budur was able to overcome her ordeal with the journalist Zakaria Al-Khariti and gave birth and gave birth to their daughter (Majida); At a time when every student, including Majida, is proud of his name, his father's name, and his grandfather, Zeina is only reaping the students' ridicule of her name (Zeina bint Zenat), choosing these names reflects Al Saadawi’s excellence in presenting the dilemma of the girl whose name means in Arabic “the most beautiful”, but is pronounced as the word “adultery” which confirms the paradox and in her life as society considers her to be a daughter of fatherless adultery. From this beginning, Nawal Al-Saadawi starts to dissect the Egyptian reality, including the Arab reality, addressing her criticism of traditions, the corruption of politics, the backwardness of male religious thought, and the alliance of Salafi groups with the authorities in Egypt and their use of the media to direct public opinion and influence it in accordance with their agenda.

Despite the many heroines of the novel (Majida, Budur, Badriya, Safi, Zeina, Zeinat...), the writer chose the name Zeina, but not other names, as the title of the novel for many reasons. "Because she came from the bottom of the city and ascended to the dome of the sky, because she turned the most difficult tragedy into a triumph full of joy and richness, because she plays the right tone at the right moment in this bad time, because she removes the masks from the veiled faces, exposes the lies and the falsehood." [271] In that selection, Nawal Al-Saadawi purposed to show that the woman with her talent and freedom, and not with her social status and her family name should she be proud of, so Zeina imposed herself on society without the need of the authority of the father or a family name, without obtaining a university degree, or belonging to a social class or other media that some women think is necessary to promote fame and glory. Through this novel, the writer announces her refusal to the model of the submissive woman, she has refused to reduce the woman's body to become the mere tool of a man's pleasure, or goods for trading, sleeping, and satisfying his instincts and lusts, in return for this, declares her support for the woman who depends on her energy and personal efforts, a model that Nawal Al-Saadawi has always advocated and defended.

Technically, the story is told by Majida Al-Khariti, the daughter of Zakariya Al-Khariti, and Budur Al-Damahiri. The narrative moves between the present time and the past time, The narration is reproduced in a childhood filled with frustration and contradictions. This is how the narration is immersed in the role of Al-Damahiri, since she was a child playing with her cousin, Ahmed, his love for himself and his desire to own something that is not his, as manifested in his "rape and destruction of her doll." [219-220] The trauma happened when she discovered that her father was raping a lame child in the street; To have the greatest impact in their lives, the narrator says of Budur, discovering her father's action "At first she thought they were one body, then realized they were two bodies. Her father and the boy, a lame street boy of eight years old, the same age as hers." [128]

Through adolescence, the enthusiasm of the youth, and her participation in demonstrations against the monarchy, her affection for Naseem, her love for him, her giving birth to Zeina, and her acceptance of marriage after the 1952 revolution from Zakaria Al-Khariti, the director of the newspaper, the opportunistic journalist, despite her lack of love for him to hide her scandal, and to become the third man affecting her life because he "loves her and hates her at the same time, and she also suffers from duplicity she wants him

and does not want him, loves him and hates him.”[130]. This is how she lived unhappily, a distinguished professor of literary criticism at the university, as well as her daughter Majida, who suffers in silence from the many fights of her parents. Nevertheless, Majida, like her mother, continued her studies successfully. She became a journalist with a special column without any desire or talent in the press, which made her dream throughout her life to have the talent of Zeina's bint Zenat with her strong, emancipated personality. Following the events of the novel, Nawal Al-Saadawi drowned her heroes in a corrupt reality and chose to eliminate the positive "model" figures, which represent the viewpoint of the writer, Zeina and journalist Ahmed Mahmoud, as an expression of her preference for death over living in corruption in silence. She expressed this by writing a novel with her hero Naeem and Badreya. The novel in which she narrated what she could not say in her relationship with her husband, the novel which her husband Zakaria Al-Khartiti would steal from her and ascribe to himself, to the end of Zeina's novel with the death of Budur when she discovered this theft. In the last lines of the novel, “Budur Al-Dhamiri lay on the pavement .. Her eyelids are half closed, half open, her chest is not high, nothing is moving, except her light white cotton robe, shaken by the wind, from her body lying on the pavement...” [318] Nawal Al-Saadawi thus chose a tragic end to the heroine of her novel, as an admission of her failure to change the reality of her society. Zeina was killed by shots fired by fanatics after her name was put on the death list. She was killed by a role after she failed to change her husband's behavior, discovered the theft of her novel. Thus, the novel stood within the limits of critical realism, which reveals the contradictions of society, without rising to the level of socialist realism in which heroes' rebel against their reality and change it.

Zeina's novel was distinguished by several narrative characteristics that are almost unique to other novels. The novel was written by an influx of a narrative of repetition, without the writer dividing the story into chapters and scenes. The novel did not contain any titles or numbers... The reader found himself moving from one event to another, from one character to another, from the present to the past... with no indicators to help him make that transition, as if we were in the narrative, through the overlap of events, which is deliberate in a situation in which values are non-existent and corruption is rampant, and in which the roles of media institutions, political, religious, and academic, were intertwined. The narration had no other

subject but the presentation of a gel substance which does not separate between its components, and the boundaries of the classification where heroes move from the right to the left. Characters, images, and events that repeat themselves in a deformed reality, so the author has gone beyond the usual repetition methods; Such as repeating sentences and meanings, repeating the same events, descriptions, issues, and even repeating passages and paragraphs with the same words so that the reader may feel as he is progressing in reading, as if he were returning to reading previous passages and pages, or if there were errors in printing that resulted in the printing of those passages more than once. Certainly, this is justified by the author, it might be a change to emulate religious texts, which she has been constantly mocking, and a scathing critique of the three sacred texts (the Quran, the Bible, and the Torah) which belittle women in her eyes. By relying on repetition, the writer may also be able to direct her critiques of a culture based on the persistence of ready-made and inherited "shunned" values and judgments, especially when dealing with women. The novel has repeatedly repeated rulings that consider women to be lacking in mind and religion, women to be profane, cleanliness comes from faith and uncleanness comes from women and other inherited sayings and proverbs that mock at women like "women are the worst creatures and women are allies of the devil." [223]

The novel is a stinging critique of Arab reality and male thinking in this society, even if we can call it an opinion novel. The writer almost passes her voice through the different characters of the novel. Majida was nothing except for the voice of Nawal Al-Saadawi in the novel, and so was Zeina and Budur took up the same role. She started to speak the same ideas in politics and religion as Nawal Al Saadawi repeated in her life. We find the narrator abandoning her role in telling the story to the emotion and protest, and sometimes tending to oppose the supposed reader and try to convince him of the correctness of her opinion. She catches any situation or words from the characters to pass her messages on and attack the man who sees in him a model for all types of evils like lying, stealing, and rapping any feminine thing. Eight-year-old Prince Ahmed Al-Dameiri rapes a doll with the role of a sex addict "he took her under the bed with him and took off the thin garment covering it. He rips the transparent pink garment in his hands, and he pulls it under his legs. His eyes and fingers searched for the split between the thighs in vain ... The path before him was impenetrable..." [219]. Which leads any reader to wonder whether there is indeed a model

for this level of human being, and whether the unbridled sexual desire possesses a child of eight years of age for such conduct. If the novel presented the child in this manner, it is not surprising that a married journalist rapes a lame street child and speaks contrary to his reality, steals the material and moral efforts of women as a symbol of betrayal “mind is empty, with nothing but menstruation, puerperal and breastfeeding” [140] The writer even pushes the male characters to repeat the same judgments and makes the psychiatrist of her friend say Safi "You are a professor with a brain" and puts all men in one side saying “All men are like paper, they are all sick, liars, double hypocrites” [157] Even the character on whom all the other pieces of criticism, Zakaria Al-Khariti, landed made him confess at the end of the novel after Budur left him saying, "We, men, do not undo wrong until the woman forces us to do it... We do not know the value of the woman until we lose her, there is something wrong with the men ... It is a written history before we were born. It was written by gods, messengers, kings, and pharaohs, which we memorize by heart from birth until death... [296] These are the words of Nawal Al Saadawi, and they cannot be uttered by a man as she portrays him as an authoritarian selfish man who sees in a woman nothing but a source of pleasure running after girls, rape children and does not care about his wife at all.

It is clear, then, that Zeina's novel is limited to criticizing reality, and Nawal Al-Saadawi watches it through her black glasses. She doesn't see anything good in it, because of the lack of values and all contradictions have become equal, women are despised and persecuted, men are cruel and merciless, and the relationship between them is based on conflict and the goal of each party is to destroy the other. Even if they live under one roof, and everything carried or touched by a man who can be turned into a tool of crime, men's fingers are iron bars that rape women, and a knife is in the hand of Budur imagining it to penetrate Zakaria's chest.

As much as it attacks men, the novel also harshly attacks the submissive women who fail to take their rights from men, whether a husband, a father, a brother, or any male relative. The novel did not choose from the heroes except those who suffer from schizophrenia and double personality, and it made most of them (Budur, her husband, her father, her daughter, Majida, her friend Safi and her cousin) go to the psychiatrist and take turns on the same couch, each saying what they are suffering from “On the same couch, her husband Zakariah Al-Khartiti stretched out, complaining to the doctor



about his sins and sadness. Her daughter Majida also lay on the couch, opening her heart to the psychiatrist, ... “[179] What is even more striking is that the doctor, whom they come to visit, is sick and in need of someone to treat him, “he uses the couch to treat himself of sexual deprivation, and gets several relations with women as many as he wishes as if God granted him this privilege after obtaining a Ph.D in psychiatry” [122] And more than that, you see him double standards since his childhood. Al Saadawi states, "The psychiatrist realized that he was sick, needed a doctor to treat him, the schizophrenia between his mind and his conscience, his mind is unbeliever, but his heart is hopeless in healing, condemned to double treatment from childhood." [122]

What Nawal presented in her novel is a chaotic world, a world in which corruption is hidden, and in which principles and laws are lost. The anomaly became the source of analogy after society devised a single class in which the various classes of society were similar. The rich, as the poor, politicians, journalists, clergymen, university professors, and others suffered from serious deviations in behavior without Nawal Al Saadawi taking into consideration the specialty of the mosque, church, house, and university, and thus equating her Marxist view with the man of religion. She says through Safi that “ They were like each other in everything, in secret work, in political activity, in sexual activity, like each other in every need, even treachery, lies, evasion, love of secrecy and concealment, concealment of corruption and lip service to big words, under the name of our Lord God, or our Lord Karl Marx” [155] She revealed the nakedness of Egyptian society throughout its modern history, starting with the monarchy, passing through the Free Officers Revolution and its socialist slogans. The period of openness and ending up in a period in which the interests of extremist religious discourse were allied with the discourse of politicians and the military against the aspirations of the poor.

It is true that the novel is free of crude typography errors, but the way it is written needs to reorganize ideas and delete repetitive passages. The novel also carries harsh judgments on the Egyptian society with its men, children, and women. The reader may find it difficult to explain how Zeina, who was born as an illegitimate girl and lived on the edges of society despite the harshness of her life, grew up with this strong personality and outstanding beauty. Nawal Al Saadawi did not hesitate for a moment to dress Zeina all the decorations of beauty, self-confidence, and personal strength ... until at some moments she was made an angel on the ground, wearing all the shades

of beauty, and wearing all the sunlight, The eyes are black-blue blazing with light, glowing like a piece of the Sun, her gaze can penetrate the veil and masks, her look can strip the surface and run to the bottom, a look that looks and sees, sees what the eyes do not see) [15], and with her determination she was able to impose herself on everyone. The novel made her a sun that would wipe out all the stars and planets. If she sang, hearts of men fell under her feet and fans walked around her (as the earth revolves around the sun), as if the writer wanted to pass the idea of the enemies of the family (André Gide, Sartre, Nietzsche), who see the family as nothing but a handicap for the individual, and restrictions that prevent them from achieving their wishes, and that limits their freedom.... As long as homeless children are able to gain all this trust, charisma and dignity in the character, then there is no need to the family which is based only on corruption and betrayal, as the wife does not have any understanding with the husband; she knows that he is cheating on her with the maids and the secretary “at night he sneaks from her bed to the maid in the kitchen, or the secretary at the office, he only craves the little girls from the lower class” [100]. And “If he tells her that he is out to attend a meeting or conference, she realizes that he is going on an affair with one of the women or girls.” [172]. If he was asked, he would try to justify his actions ... His betrayal of his wife by saying, "My wife gave me nothing but unhappiness. I am an unhappy husband who did not try the taste of pleasure in the couple's bed." [188] ... The girl stands as a witness to her father, who has had sex with a disabled minor from the street. The educated woman (Safi) tried marriage with all the types of Marxist men, the clergy, and the educated clerk... They were but one image of hypocrisy and betrayal... For the writer to rule over the family with the absence of understanding between the spouses and the failure to raise the children “one family includes conflicting currents coming from the side of the believing father a son who is an atheist, and from the womb of the Muslim mother a Marxist daughter, the husband joins the Party of the Right, his wife joins the Left Party, the brother is for the government, his sister is for the opposition..... The family gathers in funerals and joys, exchange hugs and kisses, and then come to the conflict scene of some blows under and above the belt” [142]

On the contrary, Zeina is chaste, virtuous, and talented in music, singing, music, ethics, and behavior, she is a symbol of spontaneity and nature. She is also a model of pure love and freedom that the most rapping man has

been able to control her, and she is still a young girl who describes herself as "I'm not the daughter of the gods or the demons, I'm an Zeina and my mother is Zenat and my mother is dearer than heaven to me ... I am the daughter of wrong and sin, I am the daughter of honor and virtue ..." [142].

This is how the novel makes the world of the streets, and the world of the edges of society, a virtuous city dominated by justice, sincerity and solidarity, a world in which the mother's name is fully honored... "there is no difference between a religion and another religion." [225], unlike our society with its social and legitimate laws, which spoils virtue and instinct, children are innocent "they receive blows, slaps and kicks with the heels of shoes, fill their small ears with the ugliest kinds of insults, like, you children of adultery, to you children of whores and prostitutes)". [225] It is natural for the writer to criticize a world "where children lie on the ground in one room with big killers, drug dealers, pimps and addicts, adults abuse children at night, when children are fiercely raped, and their shouts are silenced and lost in men's snoring." [225]

In all of this, the author proposes a romantic look that rejects a bitter reality in which all manifestations of corruption and anomalies are embodied... and appeals for a perfect world for women with a legal status... But despite the romance of the idea, the writer dealt with it with strong criticism of reality. She did not run to nature to mourn her grief, but rather focused her criticism on all those she considered responsible for this situation ... As if we were Nawal returning in her late life to address the issues of street children, which she had previously adopted and submitted a project to the Egyptian authorities demanding the right of street children to a name befitting them and preserving their dignity, and to call for the name of the boy or girl to be associated with her mother's name, which the novel sought to consecrate through linking Zeina to her mother's name, even if she was not her real mother, and making Zeina see it as the source of her strength, and did not delay for a moment in boasting about her mother's name, despite her status in society. On the other hand, Majida was afraid to mention her mother's name, despite her status in society. "On the blackboard in front of our eyes shamelessly, proud of her mother Zenat, we were ashamed to mention the names of our mothers out loud, we could not write it on the notebook, so how we can do this on the blackboard, my mother was not a housekeeper like her mother, my mother was the great professor." [112] Nawal succeeded in the novel in what she failed to achieve in reality as Zeina considers her mother her source of pride.

Therefore, the novel is a highly critical one. Wherever you turn your face, you find a stinging criticism. The novel criticizes the man just as it criticizes the submissive woman, it criticizes society, it criticizes norms and traditions, it criticizes statutory laws and divine laws, it criticizes the governors and the governed, it criticizes the poor and the rich, it attacks the leftists and the right-wingers. She harshly criticizes the people of the press, literature, the people of culture and intellect, she repeated in the novel more than once that “The profession of literary criticism intrudes on real literature and art, like tapeworms, we literary critics are nothing but failed creators who dive into our failures by criticizing the works of others ... We try to reach the limelight by polishing the creativity of others we are like shoe polishers.” [39]. In the novel, therefore, no one except Zeina has escaped Nawal Al Saadawi's criticism. The novel was revolutionary for all things in society, but its revolution was a critical anarchism that offered no solutions, as if it were a rejection for the sake of rejection only. But many of these contradictions and ironies, which are unacceptable to any mind, are related to social class differences, especially if the reader compares between Majida and Zeina, or to tell differences, since the writer did not leave the freedom for the characters to develop with events. Rather, its events were overwhelming in every step taken by the protagonists, which made the novel transcend certain red lines and expose flaws and masks, government departments are filled with corruption, sheiks exploiting religion to reach worldly goals, media dependent on the people of power covering up the actions of the powerful and falsely claiming to defend public freedoms and the rights of the citizen and the oppressed, journalists flying over the profession climbing on the shoulders of the humble talented in the hope of prestige and light, and pens bought in broad daylight.

The novelist is inseparable in her creative writing from her role and tasks that she believed in, and took it upon herself as a fighter for human rights and women, and a doctor and a scientist who believes in science and its capabilities, with the realization of the mind and its research methods, and enable it to break the outdated knowledge system, which controls the culture of a society full of old heritage that the majority fear to be screened; because it has turned into something like the sacred in the collective mind, the reluctance to change that is governed by many of the handicapped data such as illiteracy, disease, poverty, and corruption of authorities .

*Zeina 2009* is a manifestation of the violence of the ideological social norms that govern women's existence and identification. "Ideologies are representations of aspects of the world which can be shown to contribute to establishing, maintaining and changing social relations of power, domination and exploitation" (Fairclough 15). They have long term effects on shaping gender, religious, social, and political identities.

In her novel "Zeina", which was published in its initial edition in 2009, the novelist can transform her beliefs and convictions into creative texts that mimic what she monitors in life, and disintegrate through which many taboos that control the culture of Eastern societies, which is controlled by the arrogance of masculinity and ruled and distinguish their entitlements, it refers to the sexual oppression that is practiced against women and is related to economic, religious and class oppression, and these axes combine and cause them to be placed in a lower rank, and hints at the remnants of negative discrimination towards women in western culture due to the male culture that prevails in the world, although it is more severe than Eastern societies.

In *Zeina* the author presents a model of the dream woman who titled The novel in her name, she says " because she came from the bottom of the city and climbed to the dome of the sky, because she turned the most difficult tragedy into a triumph full of joy and wealth, because she plays the right tone at the right moment in this wretched time, because she takes off the masks from the veiled faces, Exposing Lies and falsehood" [271], the adornment of a human not belonging to the authority of her parents, or to a class other than herself and her natural potential, her talent weighed down by the free study of music and art, the woman whom al-Saadawi has long desired for women, when they enjoy the Will, freedom and strength of character, the beauty and simplicity of nature, the process of life in which it is not charged with projecting the feminine side only in women and her objectification .

Pickett confirms that "people are in a situation in which they usually resist against something in their daily lives, whether seeking for eradicating unfair social norms or fighting against social injustice. Resistance is only conceptualized in terms of rejection." [445] Within our perception, however, to resist is not simply a contradiction but it is a creative process, a process to create and recreate, to change the situation, and once again to resist is actually to be an active member of that process. Resistance is a part of

strategic relationship in which power exists. It always relies upon the situation against which it struggles.

In his article, Fwangyil said that “the subordination that women experience in patriarchy system takes various forms such as discrimination, disregard, insult, control, exploitation, oppression, violence within the family, at the workplace, or in society.” [28] In this system, Omvedt says that “different kinds of violence such as sexual abuse, wife beating may be used to control and subjugate women by which male violence may be considered legitimate, while women always experience it, and the continued sense of insecurity that is instilled in women as result that keeps them bound to the home, economically exploited and socially suppressed.” [213]

### **Conclusion**

The development of societies occurs gradually, because of quantitative accumulation, which ultimately leads to qualitative change, when man breaks away from the culture of flogging, when he is not limited to the external conscience that came down to him with inspiration from outside; to raise and develop his inner conscience, his critical mind, his self, and the existence around him. So, the aim of the novel urges the search for the philosophy of religion not its crust, the paradox of the surface of the phenomena of meanings to dive into its essence for its illumination and development. The crises of the lives of people in the text are repeated, no matter how different the names, because of the lack of promotion of the value of man and justice, the development of some issues in religious discourse and the culture of society, and the distance from the rooting of the culture of science, reason and questioning in the fabric of our culture and life.

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