

**Reconstruction of Women's Image  
in the Novel *Innahu ad-Dam* by Nawal El Saadawi**

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**Abstract**

*This study aims to determine the reconstruction of the image of women in the novel *Innahu ad-Dam* by Nawal El Saadawi who is a militant feminist figure in Egypt. This novel tells of the courage of the female characters in the big demonstration that took place in Tabrir Square, Egypt. The theory used in this research is Jonathan Culler's theory of literary criticism with the concept of 'reading as a woman.' The research method used is descriptive analysis method with consideration of the objects studied are novel texts. The formal object of this research is the reconstruction of the image of women, while the object of this research is the novel *Innahu ad-Dam* by Nawal El Saadawi. The result of this research is the reconstruction of the image of women described by Nawal El Saadawi. Women who are constructed by socio-culture as weak creatures, in the view of the image of traditional women, in this study the results obtained that the female characters depicted have the image of independent women.*

**Keywords:** *female image, feminist literary criticism, Innahu ad-Dam, Nawal El Saadawi*

**INTRODUCTION**

The study of body image usually places the body as an objective entity separate from the soul. However, such objectivity cannot be assumed because it is always realized and embedded in a social context that influences an image. In social construction, the relationship between cultural image and actual body varies, both body and body image are seen as the social context in which they exist as understood by most experts. Body image cannot be accessed directly without being mediated by culture and language (Rice, 2014).

The study of women's body image is widely studied in studies on women and feminism, including in literary research. This phenomenon also occurs in most countries in the Middle East, bringing major changes to one of the important aspects of the Arab world, namely literature (Bustam & et al, 2015). Literature which initially experienced stagnation in the Middle Ages, entered the 21st century, literary genres also developed rapidly. Literature, which used to revolve around the classical-conventional genre of poetry, underwent a significant change by developing into a neoclassical prose and drama genre, and there was also the emergence of Western romanticism (Dardiri, 2011; Bustam, 2015).

The schools that emerged in Arabic literature were certainly influenced by the social conditions in which the writer experienced. Quoting from Hall (1979) that literary works are a reflection of social reality. In this case, both social, economic, political, and so on are objects of literary works which are then processed and interpreted by the author, including the phenomenon of female body image. This phenomenon has been brought up by many Arab writers, one of which is the modern Egyptian writer, Nawal el Saadawi, who raises many themes about women (Badawī, 1992).

Nawal el Saadawi as a militant Egyptian writer who is very concerned about women. One of the issues about women that she raises is about the contradictions embedded in the struggle for women's self-repression against patriarchy. According to Saadawi, the relationship between resistance and stress shows how the practice of women's liberation cannot be separated from the realm of patriarchy. The main weakness of feminist discourse lies in the configuration of men and women in terms of the oppressor and the oppressed and the reimagining of pre-existing and socially sanctioned sexual binaries (Guèye, 2010).

The theory used in this study is the theory of feminist literary criticism Jonathan Culler (2014), which challenges the true meaning of the text by placing the reader in the context of women, seeing the extent of the historical background, even to the stereotypes attached to women. Thus, Culler (2014) in his book *On Deconstruction: Theory and Criticism after Structuralism* summarizes his theory as reading as a woman. Basically, the concept of reading as a woman or reading as a woman is "When we posit a woman reader, the result is an analogous appeal to experience: not to the experience of girl-watching but to the experience of being watched, seen as a" girl," restricted, marginalized (Culler, 2014)."

By considering the nature, content, and form of literature, the research method used in this study is descriptive analysis method. This method emphasizes writing data in real terms without any additions and subtractions and describes it in the form of words (Endraswara, 2003).

The previous research was conducted by Mooduto (2018) which focused more on the social inequality experienced by female figures from Egypt who studied in America and then the struggles of these women were carried out frontally and mimicry. Sangidu (2015) has also conducted research on female characters who raised the theme of Arab women's steadfastness in the novel Raiyah al-Amal and conducted research using literary psychology. Another research is about the image of female entrepreneurship in the novel Malukah al-Inab which was studied by Bustam (2013). In the analysis, it is concluded that the village woman in this novel is successful in her vineyard business even though she is scorned by the surrounding community because she works in the public sector. In addition, research on feminist literary criticism was also carried out by Suraiya (2017) which focused on Kahlil Gibran's feminist literary criticism. From these studies, research with a formal literary object in the form of reconstructing the image of women in Nawal el Saadawi's *Innahu ad-Dam* has never been done.

In Saadawi's works, it appears that he always followed the phenomena that were happening in his country, Egypt. Included in his works are always about women which can be investigated further about body image. The novel *Innahu ad-Dam* (el Saadawi, 2013a) narrates a woman who was active in the Arab Spring revolution that took place in Tahrir Square, Egypt. However, this research will focus on the female body image that Nawal El Saadawi raises in his work. This is a distinction in this study where women are known as gentle creatures because of social construction (Bourdieu, 2010), in this novel there is a reconstruction of the image that women are no longer like the social construction of society towards women.

## **DISCUSSION**

### **Patriarchal Views in the Middle East**

The view of patriarchy is widely expressed in discussions of gender and feminism. Patriarchy in common parlance means male domination. The word "patriarchy" literally

means the power of the father or "patriarch" (head of the family). The term more generally refers to male domination in power relations and characterizes a system in which women are subordinated in various ways (Bhasin, 2003:26-27). Patriarchy according to Walby (1998:20) is a system of social structures and practices that place men as a group that dominates, oppresses, and exploits women. As a system, patriarchy has two forms, namely domestic patriarchy (private patriarchy) and public patriarchy (public patriarchy). Domestic patriarchy emphasizes work in the household as a stereotype attached to women. Domestic work that is associated with women has become a non-negotiable nature. In such conditions, what happens is the oppression of women. Meanwhile, public patriarchy comes from a system formed in the workplace or the state/government. This situation does not stand alone but is related to the previous form of patriarchy. In this case, the decline of women is not solely due to the domestic roles that must be carried out, but also to public roles. Thus, what happened was the collective oppression of women.

Patriarchy is not the same everywhere. Its basic nature can be different in different societies, it can also be different because of different historical periods (Bhasin, 2003:27). For example, the patriarchal experiences experienced by Middle Eastern women are not the same as those in Asia or America. Likewise, the experience of patriarchy that occurred sixty years ago is not the same as today. Each social system or historical period gives rise to its variations, depending on the social and cultural practices that exist in that society. However, the general principle remains the same, namely that men control most of the sources of income and social, economic, and political institutions (Bhasin, 2003:27).

Patriarchy is a social structure and an ideology or belief system that places men as owners of superiority (Bhasin, 2003:27). The forms of patriarchy proposed by Walby (1998:20-21) occur in six structures that exist in society. First, the patriarchal production relations in the household. Second, patriarchal relations at work. Third, patriarchal relations in the life of the nation and state. Fourth, violence is perpetrated by men. Fifth, patriarchal relations in sexuality, and sixth, patriarchal relations in cultural institutions. The six patriarchal structures cannot be separated from one another. The six are a single link in an interrelated chain and strengthen the dominance of men's domination over women.

The patriarchal system that is practiced in society gives rise to various manifestations of injustice as expressed by Fakhri (2013:72). The manifestations of gender inequality include:

1. The occurrence of women's marginalization (economic impoverishment) against women. Many jobs that are considered women's jobs such as Kindergarten teachers or secretaries are valued lower than men's jobs and often effect salary differences.
2. The occurrence of subordination in one gender, generally to women. Subordination has the meaning of being put under or placed in an inferior position, or being subject to the control and authority of others (Bhasin, 2003:63). For example, there is an assumption that women have an emotional disposition so that they are considered inappropriate to appear as party leaders or managers.
3. The occurrence of violence (violence) against women. This violence ranges from physical violence such as rape and beatings to more subtle forms of violence such as sexual harassment.
4. There is more and longer workload (burden) for women. The workload experienced by women is that women must be responsible for domestic tasks and coupled with the customary tradition that men are prohibited from being involved in domestic work. This workload is doubled for women who also work outside the home.
5. The existence of negative labeling (stereotype) against women. Stereotypes about women, for example, are the assumption in Arab society that women's honor is likened to a matchstick that only burns once. The honor of women lies in their virginity. After her virginity is lost, the woman no longer has the honor (El-Saadawi, 2007:173). Therefore, many parties limit the movement of women when they are still girls under the pretext that women must maintain their honor. After a woman is married, many husbands commit arbitrary acts against their wives, because they think that their wives are no longer valuable. Of course, with this stereotype, women are on the disadvantaged side.

A patriarchal society according to Michael Mann (via Moghadam, 1993:105) is a place where power is fully held by men. There is a clear separation between the public and private spheres of life. In the private sphere of the household, the patriarch controls all the men who are younger than him, the women, and the children. In the public sphere, this power is divided among the male patriarchs according to the principle of social strata. Most men hope to become patriarchs at the same time in their circle of life. No woman holds any public position whether economic, military, or political. Actually, women are not allowed in this public sphere.

The middle class in society related to the capitalist economy or state bureaucracy shows the weakness of patriarchal practices. It is certain that the patriarchal structure is stronger in rural areas. In Middle Eastern countries such as Jordan, Libya, Morocco, Saudi Arabia, Sudan, Yemen, and Afghanistan, most of them are rural areas. In most of these countries, forms of social organization including nomadic groups can be found. Turkey is a good example which shows the high level of patriarchy in rural areas, while in urban areas, gender and family relations are more equal (Moghadam, 1993: 109). Nevertheless, patriarchy can certainly be a foundation of every section of Arab society. It can be said that patriarchy is the ideal idea of the Arab family. This is considered ideal because according to Kandiyoti (via Naguib, 2005: 184) patriarchy can be found both in the middle and upper classes in society. Furthermore, Moghadam (1993:109) says that the family in a patriarchal society changes from a productive and reproductive unit to an exclusive reproductive unit. Production is outside the family and is carried out by men, while reproduction, the center of the family, becomes the main task of women.

### **The Legitimacy of Religion against the Patriarchal System**

Manifestations of gender injustice occur at various levels, namely at the state level, at work and in the world of education, and in the customs of society in ethnic groups, tribes, and even religious interpretations (Fakih, 2013: 23). Religion has played an important role in creating and perpetuating patriarchal ideology. The concept of male superiority is spread through adage such as Eve was created from Adam's rib and so on (Bhasin, 2003:27).

The issue of gender inequality and women's is more complicated in Middle Eastern countries than in other parts of the world for the main reason, namely the Qur'an and Hadith. Obedience to the Qur'an and sharia by each individual is more characterized because these rules are indeed descended in this area. Unlike in Southeast Asia which is a conquered area so that religious rules, especially Islam, are not too harsh (Keddie, 2007: 239).

The social and cultural phenomenon of ancient Arab society is considered as one of the pillars of the establishment of the patriarchal system. This can be seen in times of war that women act passively. If his people lose, they are reduced to the status of prisoners of war and the status of prisoners is very similar to the status of slaves (Mernissi, 1997:159). Things that are patriarchal are also seen in the full authority of men over women. The authority of men over women comes from the dowry that has been paid by men to their

wives when the marriage contract is carried out and from their daily living. Because men spend their wealth on their wives, men have authority over women (Mernissi, 1997:376).

The assumption that the ideal type of woman according to Sheikh Nefzawi (via Fakih, 2013:131) emphasizes that tradition and religion affect the patriarchal system. According to him, the ideal type of woman in medieval times in the Middle East was a woman who rarely spoke or laughed. He never left the house, not even to visit his neighbors or friends. She has no female friends and does not trust anyone except her husband. She must help with all her husband's affairs, not demanding or grieving. She gave herself only to her husband. This kind of culture is still maintained by some people, but there are also those who no longer maintain this kind of culture. In this case, the patriarchal system contributes to perpetuating gender inequality. Men are believed that it is an honor to take care of their families by controlling the female members. In today's patriarchal society, control over women is carried out by considering women as an important part because they are a source of slander. While the traditional patriarchal society has a unilateral right to decide and has full authority to determine where their wife will go out or travel. In the context of patriarchy, the honor and reputation of the family is very dependent on the honor of women, virginity, and good behavior of women (Moghadam, 1993: 105; 108).

Looking at history, in pre-Islamic times, girls born into the world were not given the right to live. They were buried alive for reasons connected with the issue of male honor. However, other experts suspect that infanticide is a remnant of the practice of human sacrifice for religious ceremonies. This is not related to indications of the condition of women who are considered despised and low (Mernissi, 1997:271). In addition, the role of women in pre-Islamic times was to burn the spirit of men to fight to the end, not to run away and to dare to die on the battlefield. This role is unrelated to the image of female nurses who treat wounds and bury the dying (Mernissi, 1997:153).

The issue of women taking part in the public sphere is also in the spotlight of the gender inequality that is practiced in a patriarchal society. One of the things related to Middle Eastern women is the hijab issue. For example, traditional Kuwaiti values see disapproval of women who do not wear the hijab. Conservative Kuwaiti society views “good” women simply as women who do not show off their physical appearance (Casey, 2007: 137). Hijab comes from the root word *hajab* which means to hide. The concept of the word *hijab* has

three dimensions and these three dimensions are often intermingled. The first dimension is the visual dimension: hiding something from view. The second dimension is the spatial dimension (space): separating, setting a boundary. While the third dimension is the spiritual dimension: which is included in the forbidden world (Mernissi, 1997: 128).

Looking back on history, the descent of the hijab began when the Prophet Muhammad drew a visible curtain between himself and Anas Ibn Malik who at that time was the only man left after the departure of the other guests. It has established a separation of space which is understood to be a separation of public space from private space. However, this is turned into a separation (space) between men and women. The hijab that comes down to separate two men becomes a cover for women and separates them from men (Mernissi, 1997: 130).

Religious reasons also raise the issue of the superiority of men because there are no female prophets. Maulvi Mumtaz Ali Khan says that according to Muslim belief, there are 124 thousand prophets and no more than thirty prophets are named. Therefore, one cannot say that all prophets were male or female. Only knowing a little cannot then generalize everything (Engineer, 2003:224). Nevertheless, some historical figures show that women can take part in the public sphere as well as men. For example, Khadijah, the wife of the Prophet Muhammad, inherited a large amount of property left by her previous husband and invested it in a trading business (Mernissi, 1997:152).

### **The Role of Women in Patriarchal Societies in the Middle East**

In implementing human rights, women's rights are the same as men's rights. The Convention on the Elimination of Discrimination against Women (CEDAW) is an international instrument that is one of the human rights conventions that give rights to women. These rights include rights in the family (marriage), politics, employment, education, health, citizenship, economics, and society, as well as equality before the law (Sapardjaja, 2008: 4).

In Kuwait, as a part of the Middle East, women's unions began to emerge in the 1970s. In 1963, the women's Cultural and Social Society (WCSS) was formed. This organization is made up of Kuwaiti women from the wealthy classes who join social and charitable events. The second organization is the Arab Women's Development Society (AWDS) which was also formed in 1963. This organization was initiated by a middle-class woman, Nouria al-Sadani, whose goal was to modernize Kuwaiti society and elevate the status of women

through women's education. However, the organization initiated by al-Sadani was suspected as a radical movement by the Kuwaiti government so al-Sadani was later exiled (Tetrèault, 2005:224).

The family is the main unit of society. Most families in the Middle East follow a patrilineal structure that has a patrilocation system, namely a system that requires a woman to move into her husband's family after they marry. Women also have obligations in the family as wives and mothers. They also have certain responsibilities when they move into the husband's family. Thus, the relationship between women and others shows their role in the family structure. In almost all Middle Eastern countries, women's status as wives, sisters, children, and daughters-in-law has reflected the position of their fathers or husbands in society (Beitler, 2003).

Middle Eastern societies regard marriage as part of the rite of passage from a child to a higher position as wife and mother. Mother-in-law, in particular, has more power and influence in the family because they control their child's wife at home. Marriage does not give women complete freedom. Most newlyweds are at the mercy of their husband's mothers who can be too controlling and domineering. The only chance for a woman to achieve a slightly higher status in the marriage house is to have sons as heirs. Boys are more desirable because parents think that boys will take care of them when they are old. Meanwhile, girls are considered assets because girls will help with household chores (Beitler, 2010:61).

According to Hijab (2001: 50), the influence of women in society depends on the traditional structure in society. Within the family, the power and status of women increases with age and the number of children they bear. Mounira Charrad (via Keddie, 2007:267-268) argues that the main thing in family law is not to emphasize women's rights as individuals, but rather that family law reflects the interests of the male lineage in the family, not the husband-wife lineage. Therefore, Charrad adds that a wife is just a 'property' kept separate by the husband because a wife carries the second name from her father, not from her husband. This is a symbol of the superiority of men in the family.

In the Middle East, gender roles in the household according to Nabli (2004:10) are shaped by the traditional gender paradigm with four elements, namely

1. The center of the household as the main unit of society is the family, not the individual.

This pressure on the family is seen as justification for equality. The rights of both men

and women are considered to play complementary roles. Both women and men, both see the family as an important cultural asset.

2. There is an assumption that men are the sole breadwinners for the family.
3. There is a “code of decency” that places the honor and dignity of the family on the reputation of women. This code gives the impression of a restriction on the interaction between men and women.
4. There is an imbalance of power in the private sphere which affects women's access to the public sphere.

These paradigms assume that when women are married, their main contribution to the family and society is as housewives and mothers, with the household headed by a man who has a job. Women support men, while it is the responsibility of men to support and protect their wives and families. The family also justifies the authority of men who control the interaction of wives in the public sphere. There are three dominant ideological elements that have implications for the status of women, namely the domestic area, differences, and danger. All three represent women. In the patriarchal culture of the Middle East, the principle attached to women is to place women in their main role in society, namely domestic responsibilities (Moghadam, 1993:171).

### **Reconstruction of the Image of Women Described by Nawal El Saadawi in *Innahu ad-Dam***

The image of women according to Oktasari (2020) is divided into the image of traditional women and the image of independent women. The traditional image of women is a woman who always depends on men, is very weak, and chooses to encourage men's progress over herself. From the opinion above, it can be concluded that traditional women tend to always be behind men, supporting and prioritizing men's wishes, even though it is not in accordance with their own desires, and finally women are seen to have a dependency on their husbands and parents.

The image of independent women is women who do not depend on anyone, they fulfill their own needs. According to Oktasari (2020), independent women are worthy women. However, traditional women are still dominated by values such as having multiple roles, including women as workers (employees) and as housewives.

In the novel *Innahu ad-Dam* there are several statements that show the construction of women or their reconstruction. The image of traditional women according to Sandra Bem (in Tong, 2006: 151) is a woman who is monoandrogen, has qualities as a woman who is full of love, compassion, tenderness, sensitivity, ability to relate to others, able to work together, also has male qualities. traditional aggressive, capable of leading, initiative, and able to compete.

In the novel *Innahu ad-Dam* (el Saadawi, 2013: 39) there is a statement that says that Syakir, Fuada's husband, who has experienced the cold of prison prefers women who have strong characters and personalities over soft women who can take care of children. There is a difference between Fuada and Zuzu (Shakir's uncle's son) that is in the intelligence between the two. El Saadawi (2013: 39) describes that Zuzu is not smart, while Fuada is a journal writer and Syakir Bih prefers Fuada.

... يرمق زوجته بغضب مكبوت، تعيش في الخيال غير معترفة بالواقع، تصفع الناس برأيها من دون أن تفكر في العواقب، كان الأفضل أن يتزوج ابنة عمه سوسو، ليست ذكية ولا جميلة، لكنها أنثى رقيقة، تحب رعاية الأطفال وتحميد الطبخ وأعمال الإبرة، ليس لها طموح خارج البيت والأسرة، لكنه اختار فؤادة، ليس بسبب الحب أو الجنس، زوجته في نظره باردة، تفتقد ضعف الأنوثة، لا تطيع إلا عقلها... لكنه تزوج فؤادة بعد خروجه من السجن، كان متعباً معزولاً عن الحياة، أراد زوجة قوية الشخصية تعيده إلى الحياة... (el Saadawi, 2013: 39)

“...He looked at his wife with pent-up anger. She (Fuada) lives in a fantasy without recognizing reality, slapping people with his opinions without thinking about the consequences. He'd better marry his cousin Zuzu. She was neither smart nor beautiful, but she was a gentlewoman, who loved to take care of children, was good at cooking, and sewing, and had no ambitions outside of home and family. However he (Syakir) chooses Fuada, not because of love or sex, his wife is cold in his eyes, lacking femininity, and disobeying anything but his mind... But he married Fuada after being released from prison, he is tired of being isolated from life. He wants a wife with a strong personality who brings him back to life.”

لا يجب أن يبذل جهداً في الفراش، يفضل أن يأخذ المرأة المباردة ... (el Saadawi, 2013: 41)

“He (Shakir) doesn't like trying in bed. He prefers to take cold women...”

From this excerpt, it appears that Syakir prefers Fuada, a woman who is cold and unfeminine, and very logical. This shows that there is a reconstruction of the image of women that women no longer have to be feminine, gentle, take care of children, and are good at

cooking and sewing. The fragment also shows that Syakir, a man no longer chooses women with traditional images, but prefers women with independent images.

اسألني صاحبك كوكب، هي صحفية ممتازة، عاقلة متزنة، قرنا جميعا ترشيحها لجائزة الدولة (el Saadawi, 2013: 50)

“Ask your friend, Kawkab. She is a very cool journalist with a balanced mind. We all decided to nominate him for the state prize.”

... في نهاية الحفلة وقفت بقامتها الطويلة الرشيقة بين كبار الأدباء ورؤساء التحرير، الأديب الكبير

خالد الحموي، الحائز جائزة مبارك يتسم في وجهها، يشد على يدها بقوة وحرارة... (el Saadawi, 2013: 53)

“At the end of the party, he stood with his graceful posture tall among the great writers and editor-in-chief, the great writer Khaled Al-Hamwi, winner of the Mubarak Award, smiled at him, greeted him firmly and warmly.”

From these two fragments, it can be seen that there is a reconstruction of the image of women from the traditional image to the image of independent women. Kawkab al-Kumaili is told as a cool journalist and even got an award from the state. She stood out among the men and was the only woman to receive the award. In this case, Kawkab is not only told as a logical woman, using reason rather than her feelings, but also financially independent.

أتحسس القلم في يدي، ناعم حنون كصدري أي، (el Saadawi, 2013: 200)

“I feel the pen in my hand, soft and affectionate like my mother's breasts?”

This fragment is part of the story when Kawkab al-Kumaili wrote. He felt the pen in his hand as warm as a mother's chest. However, a mother has warmth, both a mother who has a traditional image and the image of an independent woman. This is the advantage of a woman.

يخاطبها كأنما هي أنثى جذابة مثل شهرزاد ونساء ألف ليلة وليلة، وهي أستاذة ذات قيمة أدبية محترمة (el Saadawi, 2013: 226)

“He greeted her as if she were an attractive woman like Scheherazade and the Woman of a Thousand and One Nights, and she was a distinguished professor of literature.”

This piece of the story is set when Kawkab al-Kumaili was at the airport. He was greeted by airport officials. The officer treated Kawkab like a Princess of Scheherazade or a woman in One Thousand and One Nights. Whereas Kawkab is a professor of literature. The researcher assumes that Kawkab's aura as an intellectual woman can make her like a princess.

ضحكت فؤادة متخففة قليلا من التعب، وسألت موظف المطار ماذا تعرف عن شهرزاد؟  
قال الموظف بسرعة كمن حفظ الكلمات عن ظهر قلب:

كانت زوجة الملك شهريار أخضعت له لإرادتها بذكايتها وأنقذت حياتها وغيرها من البنات، قرأت القصة في المدرسة الابتدائية ولم أنسها قط. (el Saadawi, 2013: 227)

*“Fuada laughed, easing a bit from exhaustion, and asked the airport clerk, what do you know about Scheherazade?”*

*The officer said quickly as if he had memorized the words from the bottom of his heart, 'King Shahryar's wife has subdued the King with her intelligence and saved his life and that of other girls. I read stories in elementary school and I never forget them.'"*

The sentence that came out of the airport officer, “King Shahryar's wife has subdued the King with her intelligence ...” indicates a reconstruction of the image of traditional women into the image of independent women. In Scheherazade's story, the King was defeated because the woman he married was an intelligent woman. In this case, the image of traditional women who are 'less intelligent' is erased by El Saadawi with the characterization of intelligent women.

إنتي شجاعة يا هنادي (el Saadawi, 2013: 265)

*“You are brave, Hunadi”.*

The fragment shows a reconstruction of the traditional image of women constructed by culture with the word 'weak'. This time, the author of El Saadawi reconstructs the image of women as brave women. This story happened when Hunadi took part in a demonstration in Tahrir Square.

هل يحرقني في النار لأنه خلقتني أنثى؟ أشطب بأصابع مرتجفة كلمة أنثى (el Saadawi, 2013: 166-167)

*“Will He burn me in hell because I was created as a woman?” He (Daliya) crossed out the word woman with trembling fingers”.*

However, from the passage it appears that the reconstruction of the image of women is still not an easy road. Daliya as a female character in the novel *Innahu ad-Dam* is described as a person who feels inferior because she was born a woman. He monologues with the fear that he might go to hell because he was born a woman.

## **CONCLUSION**

Nawal El Saadawi is a feminist writer who closely follows the development of social phenomena in society. Prior to the 2000s, Nawal El Saadawi's works depicted the oppression of women without resistance. However, after the 2000s, Nawal El Saadawi's works began to depict women's struggles and resistance in the midst of the patriarchal system. One of her

works that shows the resistance of this woman is Innahu ad-Dam. This novel tells of female characters who fought in large demonstrations to overthrow the leadership at that time.

From this research, it appears that the image of women which was previously depicted with the image of traditional women who follow the social constructs of society, such as having a gentle nature, crying easily, and not using logic is rarely raised. Now, the image of women described by Nawal El Saadawi in this work is the image of independent women who can be said to be against the social construct of society. The woman in her work is described as a person who is intelligent, brave, uses her mind, excels in the public sphere, and so on.

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