



Humanitarian Facts in Nawal Sa'dawi's *Mautu Ma'aliyyi Al-Waziru Sabiqan*: Genetic Structuralism of Lucien Goldmann

Sihabudin Alawi^{1*}, Muhammad Abdul Halim², Khomisah Khomisah³

^{1,2,3} Universitas Islam Negeri Sunan Gunung Djati Bandung, Indonesia

^{1*}sihabudinalawii@gmail.com

Abstract

The novel Mautu Ma'aliyyi Al-Waziru Sabiqan emerged as a response to gender inequality and social conflict in Egypt, particularly highlighting the dominance of men over women in both the workplace and the household. This study aims to elucidate humanitarian facts, within The novel Mautu Ma'aliyyi Al-Waziru Sabiqan specifically individual and social realities, through the lens of Lucien Goldmann's genetic structuralism. Employing a descriptive qualitative methodology, this research utilizes Goldmann's genetic structuralism approach. The primary data source consists of the text of Mautu Ma'aliyyi Al-Waziru Sabiqan by Nawal Sa'dawi, which was gathered through reading, note-taking, and classification techniques, and analyzed using interpretive methods based on the descriptive framework of genetic structuralism. The study uncovers two key findings. First, at the individual level, the Prime Minister is portrayed as grappling with inner turmoil manifested through anger, sadness, and regret. Second, on a societal level, the novel reflects the realities of Egypt, particularly the prevailing male dominance over women, which corresponds with the social data from the period in which this work was produced. The narrative of the novel illustrates the alignment between fictional representation and social facts, while also exposing the complexities of Egyptian social constructs, especially concerning gender roles in professional and domestic spheres. This research contributes to the field by applying Lucien Goldmann's genetic structuralism framework to analyze the interplay between Arabic literary works and the Egyptian social context. These findings enhance Arabic literary studies by illustrating how social dynamics are both shaped by and represented in literary expressions, thereby expanding the understanding of the relationship between texts, social structures, and societal ideologies.

Keywords: Genetic structuralism, Lucien Goldmann, *Mautu Ma'aliyyi Al-Waziru Sabiqan*, sociology of literature

Abstrak

Novel Mautu Ma'aliyyi Al-Waziru Sabiqan muncul atas respon ketimpangan gender dan konflik sosial di Mesir, terutama dominasi laki-laki atas perempuan di tempat kerja dan rumah tangga. Penelitian ini bertujuan untuk mendeskripsikan fakta-fakta kemanusiaan, dalam Novel Mautu Ma'aliyyi Al-Waziru Sabiqan terkhusus fakta individu dan fakta sosial berdasarkan kajian strukturalisme genetik Lucien Goldmann. Penelitian ini menggunakan metode kualitatif deskriptif dengan pendekatan strukturalisme genetik Lucien Goldmann. Sumber data utama adalah

teks novel Mautu Ma'aliyyi Al-Waziru Sabiqan karya Nawal Sa'dawi yang dikumpulkan melalui teknik baca, catat, dan klasifikasi dan dianalisis melalui teknik interpretasi berdasarkan metode deskriptif strukturalisme genetik. Penelitian ini mengungkap dua temuan utama. Pertama, pada level individual, tokoh Perdana Menteri digambarkan mengalami pergulatan batin berupa kemarahan, kesedihan, dan penyesalan. Kedua, pada level sosial, novel merefleksikan realitas Mesir, khususnya dominasi laki-laki atas perempuan, yang selaras dengan data sosial pada masa karya ini lahir. Narasi novel menunjukkan kesesuaian antara realitas fiksi dan fakta sosial, sekaligus menyingkap kompleksitas konstruksi sosial masyarakat Mesir, terutama terkait peran gender dalam pekerjaan dan rumah tangga. Kontribusi penelitian ini terletak pada penerapan kerangka strukturalisme genetik Lucien Goldmann untuk menganalisis relasi antara struktur karya sastra Arab dan konteks sosial Mesir. Temuan ini memperkaya kajian sastra Arab dengan menunjukkan bagaimana dinamika sosial membentuk dan direpresentasikan melalui karya sastra, sekaligus memperluas pemahaman tentang hubungan antara teks, struktur sosial, dan ideologi masyarakat.

Kata Kunci: *Strukturalisme genetik, Lucien Goldmann, Mautu Ma'aliyyi Al-Waziru Sabiqan, sosiologi sastra*

INTRODUCTION

Literary works do not start from an empty space¹. The author not only lives in society as an individual, but also as part of a social group². By participating in their social group, authors become more open to accepting the values, feelings and desires of their social group³. Class consciousness emerges as a result of this process⁴. Authors use class consciousness to voice their group's problems through their literary works⁵. Therefore, a literary work is not only the result of the author's

¹ Aqmal Maulana Saputra and M A Haris Firismanda, "Intertekstualitas Novel Jakarta Sebelum Pagi Karya Ziggy Zezsyazeoviennazabrizkie Dengan Karya Sastra Barat: Kajian Post-Strukturalis Julia Kristeva," *Edukasi Lingua Sastra* 23, no. 1 (2025): 1–17.

² Anida Shofiyah Wananda and Halimi Halimi, "Revitalizing Nature's Meaning in 'Jabbaratul Ghabah' Short Story by Kamil Kailani: Shklovsky's Defamiliarization Study," *Tsaqofiya: Jurnal Pendidikan Bahasa Dan Sastra Arab* 7, no. 1 SE-Articles (n.d.): 1–20, <https://doi.org/10.21154/mht2vh95>.

³ Balkis Nur Azizah and Titin Ardiyanti, "Potret Sosial Revolusi Islam Iran Dalam Novel Persepolis: Perspektif Sosiologi Sastra Ian Watt," *Tsaqofiya: Jurnal Pendidikan Bahasa Dan Sastra Arab* 6, no. 2 SE-Articles (n.d.): 507–25, <https://doi.org/10.21154/tsaqofiya.v6i2.611>.

⁴ Syahrul Alfitriah Miolo, Sutaman Sutaman, and Penny Respati Yurisa, "Pengaruh Konflik Dan Alienasi Kaum Proletar Terhadap Masyarakat Sudan Dalam Novel 'Al-Junqu Masamirul Ardh,'" *Tsaqofiya: Jurnal Pendidikan Bahasa Dan Sastra Arab* 7, no. 1 SE-Articles (n.d.): 226–49, <https://doi.org/10.21154/3ydem940>.

⁵ Azizah and Ardiyanti, "Potret Sosial Revolusi Islam Iran Dalam Novel Persepolis: Perspektif Sosiologi Sastra Ian Watt."

creativity and imagination, but also a reflection of the author's point of view, especially as a representation of his social class⁶.

From Lucien Goldmann's structuralist perspective, literary works are viewed not only as independent textual structures, but also as the collective product of specific social groups working within the context of historical dialectics⁷. Goldmann rejects the idea that he is an individual human being with substance and character who interacts with other human beings to produce structures in literary works that represent conflicts or moods in society⁸.

In the context of literary studies, Lucien Goldmann mentions that human facts are important elements that reflect the social and cultural realities faced by individuals in society⁹. Every human action and its impact can be expressed through literary works, especially in novels¹⁰. In addition to their role as entertainment, literary works also reflect complex social situations where issues such as gender inequality and domination are central¹¹.

This method is particularly relevant to contemporary Arabic literature, especially the works of Nawal Sa'dawi, an Egyptian writer who frequently addresses issues of gender, patriarchal domination, and the empowerment of women in Egypt¹². Her important work, *Mautu Ma'aliyyi Al-Waziru Sabiqan*, published in 1987, discusses gender inequality and deep-rooted social conflicts in Egyptian society, particularly in the areas of work and the household¹³. At that time, Egypt was undergoing social and

⁶ Ira Nurhasanah, "Resistensi Dan Ambivalensi Dalam Novel Al-Yaum Al-Maw'ud Karya Najib Kailani," *Tsaqofiya : Jurnal Pendidikan Bahasa Dan Sastra Arab* 3, no. 2 SE-Articles (n.d.): 214-34, <https://doi.org/10.21154/tsaqofiya.v3i2.78>.

⁷ Lucien Goldmann, *Structure: Human Reality and Methodological Concept*, 1970.

⁸ Lucien Goldmann, *Method In the Sociology of Literature*, Telos Press (United States of America: Telos Press, 1980), <https://doi.org/10.4324/9781003419075-3>.

⁹ Lucien Goldmann, "The Sociology of Literature: Status and Problems of Method," *International Social Science Journal* 19, no. 4 (1967).

¹⁰ Muhammad Wildhan Sahidillah and Ivana Septia Rahaya, "Fakta Kemanusiaan Dalam Kumpulan Puisi Pandora Karya Oka Rusmini (Kajian Strukturalisme Genetik) | Sahidillah | Prosiding Seminar Nasional Linguistik Dan Sastra (SEMANTIKS)," *Semantiks*, 2019, 420-26, <https://jurnal.uns.ac.id/prosidingsemantiks/article/view/39038>.

¹¹ Abdulaziz Al-Qahtani, "At the Crossroads: A Critical Discourse Analysis of Gender and Societal Norms in Rajaa Alsanea's 'Girls of Riyadh,'" *British Journal of Middle Eastern Studies*, 2025, 1-25.

¹² Ossama Ez-zyati, "Women's Childhood and the Construction of Femininity in Women at Point Zero by Nawal Al-Saadawi" (Abdelmalek Essaadi University, 2022).

¹³ Zilfi Agustin, "Al Ishariyat Fi Al Qissat Al Qasirah" Mawt Ma'ali Al Wazir Sabiqan" Li Nawal Al Sa'dawi (Dirasah Tahliliyah Tadawuliyah)" (UIN SUNAN KALIJAGA YOGYAKARTA, 2020).

political shifts under the post-Sadat government. There was a transition of power that reestablished male dominance in various aspects of social life¹⁴.

One novel that departs from human facts is the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi, this novel was first published in 1987 with the original title *Death of an ex-Minister*¹⁵. The novel, which was born from the hands of a doctor, is a collection of short stories that depict the conditions of Egyptian society, especially the fate of women who remain disproportionately disadvantaged and are often victimized by men¹⁶.

On the other hand, Egypt believes that Al-Sadat's socio-political legacy and the transition period increased pressure on the government¹⁷. These conditions became the social backdrop for the novel's creation and shaped the themes and conflicts raised by Sa'dawi in her work. The novel explores themes of power, betrayal, regret, and the search for identity amidst social and political change¹⁸.

In the sociocultural study of Egypt in Arabic literature, this research aims to understand the social dynamics represented in literature and establish the position of genetic structuralism in the study of modern Arabic literature¹⁹. It is also important to understand the complex socio-political realities reflected in the personal narratives and internal conflicts of the characters, thereby comprehensively bringing together the micro-psychological and macro-social dimensions. The novel presents strong characterizations and dialogues that reflect individual and social facts, as illustrated by the following quotes:

ووجدت نفسي أصرخ في وجهها بصوت عال على غير عادتي : كيف تجرئين ؟ !من أنت؟ ألا تعلمين أنك
مهما كنت فلسيت إلا موظفة صغيرة وأنا الوزير، ومهما ارتفعت فأنت في النهاية امرأة، مكانها في
الفرش تحت الرجل؟ (موت معالي الوزير سابقا، ص ١٧)

"Suddenly I snapped in his face with an unusually loud voice: how dare you?!
Who do you think you are? Don't you know that whoever you are, you are just a

¹⁴ Menat Aly, "Gender Washing Autocracies in Egypt: Drawing on the Presidency's Of Anwar El Sadat and Hosni Mubarak" (The American University in Cairo (Egypt), 2023).

¹⁵ Nawal Sa'dawi, موت معالي الوزير سابقا (Mesir: Madbouly, 1987).

¹⁶ Elyas Ebrahim Matanyous and Rupal Ashokkumar Patel, "Book Review: Men, Women, and God (s): Nawal El Saadawi and Arab Feminist Poetics by Fedwa Malti-Douglas," n.d.

¹⁷ Cristina Dozio, *Laugh like an Egyptian: Humour in the Contemporary Egyptian Novel*, vol. 5 (Walter de Gruyter GmbH & Co KG, 2021).

¹⁸ Nilna Indriana, Milatus Saidah, and Devi Eka Diantika, "Analisis Karakter Tokoh Utama Dalam Novel Matinya Seorang Mantan Menteri Karya Nawal El Saadawi Menurut Teori Gordon Allport," *Jurnal Humaniora* 6, no. 2 (2022): 66–74, 1.

¹⁹ Mona Saud Mohammed Altwuaymm, "A Study of Concept of Cultural Schema in Arab Literary Criticism," *Eurasian Journal of Applied Linguistics* 11, no. 1 (2025): 167–80.

lowly clerk and I am a minister and that no matter how high you are able to reach, in the end you are still a woman whose place is the bed and lying on the back of a man?"²⁰.

From the quote above, we can conclude about the individual facts of female characters and social facts that occur as depicted by Nawal Sa'dawi in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan*. The individual facts are in the form of oppression against women by the prime minister with overwhelming emotional upheaval caused by the social class of a woman who is described as subordinate to a prime minister. The social fact is the gender hierarchy that occurs in Egypt²¹. The prime minister expresses the patriarchal view that women are always inferior to men²². These social facts are in line with the birth of the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* which describes the conditions of Egypt in 1987 against the backdrop of the rise of the Mubarak regime after Al-Sadat, the Supreme Council of the Armed Forces (SCAF)²³. This was signaled by the suspension of the 1971 constitution with a clause requiring the state to treat women and men equally in the "political, social, cultural, and economic spheres" as long as it did not violate Sharia law and then another provision expressly prohibiting discrimination based on sex that resulted in the dissolution of parliament, and the assumption of power for a transitional period^{24,25}. During this period, things got worse for women in Egypt²⁶. The Military Council did not appoint women to the committee responsible for drafting the new constitution. This decision neglected to include women as agents of change. As the protests became increasingly violent, women were increasingly subjected to sexual harassment and rape²⁷.

As for research related to human facts, especially in the study of Lucien Goldmann's genetic structuralism and research on the novel *Mautu Ma'aliyyi Al-*

²⁰ Sa'dawi, *موتعمالي الوزير سابقاً*.

²¹ Heba El-Sagheer Aly, "Tracing the Impact of Revolutionary Despair on a Dream of a Non-Gendered Society: From the Failed World of Feminist Arwa Saleh in the Aftermath of the 1970s to My Failed World after the 2011 Egyptian Revolution," *Hawwa* 1, no. aop (2025): 1–18.

²² Amy Marie Abela, "Constructing Women and Femininity in 20th Century Egyptian Novels: A Comparative Study of Nawal El Saadawi's *Imra'tani Fi Imra'a* and Naguib Mahfouz's *Al-Shahhadh*," 2023.

²³ Ahmed Hashim, "The Egyptian Military, Part Two: From Mubarak Onward," *Middle East Policy* 18, no. 4 (2011): 106–28.

²⁴ Karem Sayed Aboelazm, "The Development of the President's Authorities IN the Egyptian Constitutions," *Russian Law Journal* 11, no. 2 (2023): 365–76.

²⁵ (Egypt Embassy 2014)

²⁶ Sahar M Omer, "Minority Rights Protections in the Post-Arab Spring Egyptian and Tunisian Constitutions," *Chi. J. Int'l L. Online* 4 (2025): 1.

²⁷ Miwa Kato, "Women of Egypt," *The Cairo Review Of Global Affairs* (Egypt, 2017), <https://www.thecaireview.com/essays/women-of-egypt/>.

Waziru Sabiqan by Nawal Sa'adawi, it has been studied. One of them is research using Gordon Allport's literary psychology approach. The research conducted attempts to dissect the personality of the main character experienced in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi. The results show that the protagonist's personality changes slightly depending on the situation and environment. Furthermore, the main character in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi is portrayed as an angry and indifferent figure (indifferent) to the environment and situations around him. This character was born from the traumatic experience experienced by the main character. The equation in this study with the researcher is in terms of the object used, namely the novel entitled *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi. However, there are differences in terms of the research studies used, using Gordon Allport's theory of literary psychology as a research study²⁸, while researchers use Lucien Goldmann's genetic structuralism. The contribution of the research helps in dissecting the character of the main character reflected in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi.

The journal article is entitled "The Fact of Humanity of Sari's Character in the novel *Perempuan Bersampur Merah* by Intan Andaru, a Genetic Structuralism Study: Lucien Goldmann". This research seeks to reveal humanitarian facts from a historical event regarding the tragic murder of a black magic shaman in the Banyuwangi community in 1998. The main character in the novel *Perempuan Bersampur Mera* is Ayu alias Sari and her family, namely her father, is a victim of murder. Her father was just a suuk (healer), but due to misinformation and misunderstanding, he was accused of being a black magic shaman and killed²⁹. The similarity between this study and the researcher is in terms of the theme highlighted regarding the human facts faced by female characters. The contribution of research can help to better understand and be able to describe the human facts of female characters in literary works using the Lucien Goldmann approach.

Although a number of studies have examined Sa'dawi's work from a feminist or psychological perspective, Gordon Allport's previous psychological literary approach

²⁸ Indriana, Saidah, and Diantika, "Analisis Karakter Tokoh Utama Dalam Novel Matinya Seorang Mantan Menteri Karya Nawal El Saadawi Menurut Teori Gordon Allport."

²⁹ Afiq Yusuf Fachrudin, Setya Yuwana, and Heny Subandiyah, "Fakta Kemanusiaan Tokoh Sari Dalam Novel Perempuan Bersampur Merah Karya Intan Andaru Kajian Strukturalisme Genetik: Lucien Goldmann," *Jurnal Ilmiah Mandala Education* 8, no. 4 (2022): 3022-34, <https://doi.org/10.58258/jime.v8i4.4091>.

to analyzing the main character, studies utilizing Goldmann's genetic structuralism framework are still very limited. This study aims to fill this gap by examining how the individual fact of the prime minister's emotional inner struggle and the social fact of male superiority over women are interrelated in shaping the narrative structure of this novel.

Nawal Sa'dawi's *Mautu Ma'aliyyi Al-Waziru Sabiqan* depicts an unexpected encounter between the minister and a subordinate employee, a woman who dares to challenge the norms. The woman will not turn a blind eye in the face of reality, and she shows a determination not to give up. The mishap that occurred in their interaction shattered previous assumptions about acceptable behavior in society. This incident not only changes the minister's outlook, but also leads to failure, dismissal, and death.

Goldmann explains that human facts include all forms of human activity and behavior that are political, social, cultural, philosophical, and aesthetic³⁰. This theory argues that literary works are reflections of society that indirectly represent the author's social background³¹.

Human facts are the result of literary works and refer to representations of reality or history that occurred according to the author's knowledge and imagination³². Human facts include all the results of human activity or behavior, both verbal and non-verbal, that science tries to understand³³. Human facts are classified into two, namely, individual facts and social facts. Individual facts are facts that come from an individual or author who places himself as part of a social society, both material and non-material, so that the impact is not significant in people's lives. Social facts have an impact on people's social lives. The impact comes from various events in society that are the result of people's interaction with their environment³⁴.

The main problem in this research is that there are human facts in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* from Lucien Goldmann's perspective. In line with

³⁰ Lucien Goldmann and William Q Boelhower, *Essays on Method in the Sociology of Literature* (Telos Press St. Louis, 1980).

³¹ Farouk Soltani and Yasmine Hamdi Bacha, "Genetic Structuration According to Lucien Goldman: Concepts and Procedural Mechanisms in the Context of Systematic Critique," *IMAGO Interculturalité et Didactique* 23, no. 2 (2024): 380–92.

³² Fachrudin, Yuwana, and Subandiyah, "Fakta Kemanusiaan Tokoh Sari Dalam Novel Perempuan Bersampur Merah Karya Intan Andaru Kajian Strukturalisme Genetik: Lucien Goldmann."

³³ Goldmann, *Structure: Human Reality and Methodological Concept*.

³⁴ Lucien Goldmann, "The Epistemology of Sociology," in *Ideology* (Routledge, 2014), 69–84.

the main problem, the formulation of this research problem is how individual facts and social facts in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* represent Egyptian women. This research aims to analyze the individual facts of female characters and social facts in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi based on Lucien Goldmann's genetic structuralism study. As for the benefits of this research both theoretically and practically, theoretically this research is expected to have implications for benefits and uses as an initial study of individual facts and social facts in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* which represents Egyptian women. Practically, this research has implications of benefits and uses for serious development about individual facts and social facts in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* which represents Egyptian women.

METHOD

This research employs a qualitative descriptive method with a genetic structuralism approach to analyze individual and social facts in Egypt as depicted in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan*, based on Lucien Goldmann's theoretical framework.

This study utilizes two categories of data sources: primary and secondary. The primary source is Nawal Sa'dawi's novel *Mautu Ma'aliyyi Al-Waziru Sabiqan*, while the secondary sources include journals, articles, news reports, magazines, and encyclopedias discussing Egypt's social constructs. The data consist of words, sentences, and discourses reflecting individual experiences of female characters and broader social realities within the novel.

Data were collected through a literature review involving systematic reading, note-taking, and classification of narratives and statements by the prime minister character that reveal individual and social facts representing Egyptian social structures. The analysis employed an interpretive technique based on Lucien Goldmann's genetic structuralism to examine the relationship between the literary text and its socio-cultural context.

DISCUSSION

Based on the findings, researchers found human facts with the result that the individual facts of the prime minister's character are described as misogynistic,

arrogant, inner turmoil and temperamental. The social facts are the conditions of the social context of literary works that depart from Nawal Sa'dawi's direct experience.

The following is a table of individual facts and social facts in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqon*:

Tabel 1. Individual facts and social facts in the novel 'Mautu Ma'aliyyi Al-Waziru Sabiqon'

Category	Text	Page
Individual Facts	فكيف إذا كان موظفاً؟ وكيف إذا كان امرأة؟ ولم يكن غضبي عليها أنها فعلت ذلك بل لأنني لم أعرف كيف فعلته، كيف تجرأت وفعلته؟ (موت معالي الوزير سابقاً، ص ١٦)	16
	في حياتي كلها منذ كنت موظفاً صغيراً إلى أن أصبحت وزيراً، لم يصادفني موظف واحد قال بشيء آخر غير ما كنت أقول، وهذا هو السبب - يا أمي - في أنني لم أحتمل هذه الوظيفة (موت معالي الوزير سابقاً، ص ١٦)	16
	ولم يكن غضبي عليها؛ لأنها نطقت بشيء آخر غير رأيي، أو لأنها موظفة صغيرة تختلف في رأيها مع الوزير، أو لأنها امرأة تعتد برأيها أمام رجل، أو لأنها قالت لي وهي تخاطبني «حضرتك»، في حين أن الموظفين جميعاً يقولون حين يخاطبونني: يا معالي الوزير (موت معالي الوزير سابقاً، ص ١٦)	16
	نعم يا أمي، أية امرأة. في مكانها كان لا بد أن يقتلها الخجل، وكنت أود أن أقتلها بأي شيء وإن كان هو الخجل لكن الغريب - يا أمي - أن هذه المرأة لم يكن يقتلها شيء ولم يند عليها أي خجل، بل مدى إنها لم تطرق بعينها إلى الأرض ولم يرمش لها جفن (١٧ ص، سابقاً الوزير معالي موت)	17
	ولعلك تتصورين - يا أمي - مدى الغضب الذي يمكن أن يشعر به أي رجل في مكاني وفي مناصبي، وبشخصيتي ورجولتي واعتدادي بنفسي أمام نفسي وأمام الموظفين في وزارتي، ولأنني أيضاً يا أمي - - لم أر في حياتي كلها موظفاً رفع عينيه في عيني رئيسه، ولا امرأة رفعت عينها في عيني رجل (١٧ ص، سابقاً الوزير معالي موت)	17
	مدى إكباري لرجولتي وإكبار الناس المركزي زاد غضبي واشتد إحساسي بهذا الغضب، فكيف تفعل بي هذه المرأة ما فعلت؟ وكان من الممكن - يا أمي - أن يخف غضبي بعض الشيء لو أنني رأيتها تطرق بعينها مرة، أو أن جفتها ارتعش لحظة واحدة، لكنها - يا أمي - كانت واقفة أمامي وعيناها مرفوعتان في عيني وكأنني لست رئيسها وهي ليست مرء وسطي، وكأنني لست	17- 18

		وزيرا وهي ليست موظفة صغيرة، وكأني لست رجلا وهي ليست امرأة، وكأني لست أنا وهي ليست هي (موت معالي الوزير سابقا، ص ١٧-١٨)
	18-19	ولم يكن ذلك الغضب لأنني عاجز عن القضاء عليها بأية قوة أملكها أو لا أملكها، وليس لأنها فعلت شيئا لم يفعلها أحد، ولكن ما أغضبني - يا أي - حقيقة هو أنها فعلت ما لم أفعله أنا بالذات، وأنني في كل حياتي لم أستطع مرة واحدة أن أرفع عيني في عيني أي رئيس من رؤسائي وإن كان موظفاً صغيراً، ولا يملك عليّ إلا سلطة صغيرة (موت معالي الوزير سابقا، ص ١٨-١٩)
	14	منذ أصبحت موظفا في الحكومة. أن أكون مرء وسا، وتعودت أن أكنم كراهيتي أمام رؤسائي ولا أنفس عنها إلا في مكتبي مع المرء وسين، أو في بيتي مع زوجتي كما كنت أرى أبي يفعل مع أي (موت معالي الوزير سابقا، ص ١٤)
Social facts	18	ولم يكن يغضبني أنها موظفة وأنا لم أن موظفا فعل مثلها، ولكن ما أغضبني وأخرجني عن صوابي هو أنني كنت عاجزا عن القضاء عليها بأي قرار أو بأية سلطة، وأنها لا تزال موجودة (موت معالي الوزير سابقا، ص ١٨)
	18	ماذا تقولين؟ نعم يا أي، لم أعرف كيف وصلت إلى هذه الحال؟ وكيف يمكن الموظفة صغيرة في الدرجة الخامسة أو السادسة أن تهدد وجود رجل كبير مثلي في منصب الوزير (موت معالي الوزير سابقا، ص ١٨)

Based on Table 1, it shows that the individual facts experienced by the prime minister's character are in the form of an inner monologue. As for social facts, it is shown by the prime minister's gender hierarchy towards women who produce superior and inferior characters in the world of work and household, this is evidenced by the phenomena that occur in Egypt supported by writings that describe the oppression that occurs against women in the workplace, household, and social environment, especially in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi. In this regard, there is no previous report that examines the social phenomena in Egypt depicted in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by Nawal Sa'dawi. However, the application of social facts can represent existing social

conditions, as in the movie “*Āshifah Ramliyyah*” by Zexer trying to convey his experience with Bedouin stock in Negev, Israel through film³⁵.

1. Individual facts

The analysis of individual facts in this novel now specifically highlights the inner struggle of the prime minister, which is colored by anger, sadness, and deep regret. These emotions are not merely outbursts of feeling, but reflections of the conflict of identity and position of power that he holds in the patriarchal system that he maintains. The prime minister's inner turmoil is predominantly revealed through internal monologues and first-person narration. This technique is highly effective in providing readers with direct access to the character's mind, uncovering complex emotions that are in conflict with one another. For example, his sense of superiority as a minister is tempered by his anxiety about asserting his authority. This is evident from the following quote:

a. Regret and Sadness

في حياتي كلها منذ كنت موظفا صغيرا إلى أن أصبحت وزيرا، لم يصادفني موظف واحد قال بشيء آخر غير ما كنت أقول، وهذا هو السبب - يا أمي - في أنني لم أحتمل هذه الوظيفة (موت معالي الوزير سابقا، ص ١٦)

“Throughout my life, from when I was a low-ranking employee to when I became a minister, I could not be kind to employees who opposed me. And that is why, Mother, I cannot stand that woman.”

In the above quote, we can see the prime minister's arrogance and absolute confidence in women. Ironically, the narrative then subtly reveals the vulnerability and insecurity behind the mask of power. Feelings of regret and sadness emerge when he feels disappointed with the consequences of his actions over the years. The use of contradictory diction, such as the use of words that assert superiority (“I am the minister”) followed by descriptions of physical or mental weaknesses, creates a dramatic irony that deepens the portrayal of the individual's reality.

Structurally, this inner condition builds character depth and creates psychological tension that becomes the narrative axis. The minister, with all his emotional complexity, functions not only as an individual representation,

³⁵ Elisa Alia Anwar and Tri Yanti Nurul Hidayati, “Fakta Kemanusiaan, Subjek Kolektif, Dan Pandangan Dunia Dalam Film ‘*Āshifah Ramliyyah* Karya Elite Zexer,” *Middle Eastern Culture & Religion Issues* 3, no. 1 (2024): 63–90, <https://doi.org/10.22146/mecri.v3i1.14205>.

but also as a microcosm of consciousness trapped in a particular system of values and power. These personal emotions will eventually meet and resonate with those around him.

b. Identity Crisis

فكيف إذا كان موظفاً؟ وكيف إذا كان امرأة؟ ولم يكن غضبي عليها أنها فعلت ذلك بل لأنني لم أعرف كيف فعلته، كيف تجرأت وفعلته؟ (موت معالي الوزير سابقاً، ص ١٦)

"Then what if the gaze is coming from a clerk and a woman? I'm not angry because he did it, but because I don't know how he did it, how he dared to do it."

In the analyzed data, the individual facts experienced by the main character are very clear. The Prime Minister experiences an identity crisis when he is confronted with behavior that violates the behavior of female employees who stare directly at him, bureaucratic hierarchy and sexual form. Not only does confusion and anger arise based on the actions, but also the inability to understand female courage. Goldmann states that such individual facts are subjective responses to situations that threaten the internal structure of internalized values and identities³⁶.

Through this statement, Nawal Sa'adawi criticizes the patriarchal social structure that restrains women and puts them in an inferior position³⁷. The prime minister, who may generally reflect the male voice or power in the novel, is not outraged by the act itself, but by the woman's courage in defying established norms. The woman's actions are seen as special and unusual, triggering anger not at her actions, but at the courage and initiative she showed. This quote reflects the difference between social expectations (that women should be submissive) and reality (where women boldly challenge and take action).

c. Power and Gender

ولم يكن غضبي عليها؛ لأنها نطقت بشيء آخر غير رأيي، أو لأنها موظفة صغيرة تختلف في رأيها مع الوزير، أو لأنها امرأة تعتد برأيها أمام رجل، أو لأنها قالت لي وهي تخاطبني «حضرتك»،

³⁶ Lucien Goldmann, *The Hidden God: A Study of Tragic Vision in the Pensées of Pascal and the Tragedies of Racine* (Routledge, 1964).

³⁷ Shereen H Shaw, "Activism, Advocacy, and Rebellion: Arab Women through the Work of Nawal El Saadawi," *Women's Empowerment for a Sustainable Future: Transcultural and Positive Psychology Perspectives*, 2023, 753–66.

في حين أن الموظفين جميعا يقولون حين يخاطبوني: يا معالي الوزير. (موت معالي الوزير سابقا، ص ١٦)

"I am not angry with him because he expresses an opinion different from mine, or because he is a lowly official whose views differ from those of a minister, or because he is a woman who insists on her opinion in the presence of a man, or because he calls me 'Mr.' while other officials call me 'His Excellency the Minister.'"

This quote demonstrates the complex interplay between power and gender that is particularly evident in patriarchal societies, such as the one depicted in the novel by Nawal Sa'adawi. The prime minister, who is a minister, emphasizes that his anger towards a female employee was not caused by her different views, social rank, or even because she was a woman who dared to express her opinion in front of men. Nor was it because of the use of a more neutral term ("حضرتك") compared to the more formal and respectful term ("يا معالي الوزير") used by other employees. However, these emphases show the prime minister's deep discomfort with women who dare to challenge societal norms and power structures. In Nawal Sa'adawi's depiction of Egyptian society, women are often positioned as the "second gender", experiencing marginalization and discrimination due to a patriarchal system reinforced by culture, religion, and economic and political structures. When a woman, especially one in a low position, dares to have a different opinion and refuses to obey the symbols of power (such as a titled greeting), the action is considered a threat to the existing order^{38,39}. This quote shows that power is not only maintained through official regulations, but also through symbols, language, and habits used every day. The use of the expression "حضرتك" as a more equal form of respect, in contrast to "يا معالي" which emphasizes the power distance, symbolizes a small but still significant resistance to male dominance and social status.

d. Struggle for Identity

مدى إكباري لرجولتي وإكبار الناس المركزي زاد غضبي واشتد إحساسي بهذا الغضب، فكيف تفعل بي هذه المرأة ما فعلت؟ وكان من الممكن - يا أمي - أن يخف غضبي بعض الشيء لو أنني

³⁸ توكل جابر الزغل "Language and Gender in the Golden Age of the Egyptian Cinema: A Sociolinguistic Study in Context of Analyzing," مجلة كلية الآداب جامعة الفيوم 15, no. 2 (2023): 714-94.

³⁹ Artemis Preeshl, *Consent in Shakespeare's Classical Mediterranean: Women Speak Truth to Power* (Taylor & Francis, 2025).

رأيتها تطرق بعينها مرة، أو أن جفتها ارتعش لحظة واحدة، لكنها - يا أمي - كانت واقفة أمامي وعيناها مرفوعتان في عيني وكأنني لست رئيسها وهي ليست مرء وسي، وكأنني لست وزيرا وهي ليست موظفة صغيرة، وكأنني لست رجلا وهي ليست امرأة، وكأنني لست أنا وهي ليست هي (موت معالي الوزير سابقا، ص ١٧-١٨)

"Mother, every time I remember how much respect I have for my manhood and the respect people have for my position, my anger grows. How could this woman do what she did? My anger, Mother, might subside a little if I saw her blink, just once, or if her eyelids fluttered for just a second. But, Mother, she just stands before me, with her eyes fixed on mine, as if I were not her employer and she were not my subordinate, as if I were not a minister and she was not a lowly clerk, as if I were not a man and she was not a woman, as if I were not myself and she was not herself."

In the data analyzed, the main character experiences intense anger because he feels that his dignity and identity as a man, an official, and a respected figure are violated by the attitude of the woman who looks into his eyes without fear or submission.

This quote reflects the identity struggle of the prime minister who is shaped through social structure, gender roles and domination. The repetition of the phrase "كأنني لست" (as if I were not...) illustrates the prime minister's attempt to maintain his status as a man, a high-ranking official, and a superior. However, the woman's bold demeanor, with a challenging gaze, without hesitation or fear, shatters his illusion of power. The conflict is not only external (between the prime minister and the woman), but also internal, where the prime minister is trapped in the social norms he believes in. The prime minister describes his "manhood" and his position as something that is respected by society. This refers to the idea of dominant masculinity that is enforced through social recognition⁴⁰. In this text, the woman who chooses not to watch or express fear is indirectly rejecting the gender roles expected of her. Her actions disrupt the patriarchal structure that requires women to obey both physically (by bowing their heads) and symbolically (by using formal language). As in the phrase "the majesty of those who are centered" shows that her self-confidence depends on recognition from others. When the woman refuses to give him recognition, the narrator experiences

⁴⁰ Kana Kurniawan, *Perempuan Dalam Perspektif Hukum Islam Dan HAM* (Publica Indonesia Utama, 2022).

cognitive tension: he has to decide whether his “masculinity” and status are really part of him, or just an illusion created by the social order.

As a feminist writer, Nawal Sa'adawi often criticizes the patriarchal structure in Egypt that oppresses women through cultural and religious traditions⁴¹. In this statement, she shows how men's power is often unstable because it depends on women's obedience. The so-called “brave” woman here serves as a symbol for the women's liberation movement that defies social norms, while the narrator's anger reflects a rejection of the old system that does not want to change.

2. Social Facts

Social facts are directly related to the social context around the author, and have broad aspect⁴². The social facts depicted in the novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* show the background of the literary work as follows:

a. Feelings of Hatred

منذ أصبحت موظفا في الحكومة. أن أكون مرء وساء، وتعودت أن أكتم كراهيتي أمام رؤسائي ولا أنفس عنها إلا في مكتبي مع المرء وسين، أو في بيتي مع زوجتي كما كنت أرى أبي يفعل مع أمي (موت معالي الوزير سابقا، ص ١٤)

“I became accustomed to suppressing my feelings of hatred in front of my superiors and only then did I take them out on them in my office with my subordinates as the target, or at home with my wife as the target, just like what I saw Father do to you, Mother.”

In the data analyzed, the main character shows a psychological mechanism of suppressing negative emotions (hate) in front of superiors in order to maintain his position and social image, but venting the pressure to subordinates and family as a form of frustration release. This quote reflects the state of bureaucracy and the patriarchal culture that exists in the society reviewed in the novel^{43,44}. The prime minister character who is now a civil

⁴¹ Khoirurrosi Khoirurrosi and Ayu Siwi Wening Nurahnis, “Kritik Nawal El-Saadawi Atas Budaya Patriarki Mesir Terhadap Identitas Perempuan Dalam Novel Perempuan Di Titik Nol Persepektif Semiotika Umberto Eco,” *Prosiding Konferensi Nasional Adab Dan Humaniora* 1 (2023): 46–52.

⁴² & Dwi Susanto Farah Syahida Rosda, Dinda Tri Puspita Sari, “Gagasan Perlawanan Pramodya Ananta Toer Terhadap Revolusi: Analisis Fakta Kemanusiaan Dalam Novel Larasati” 13, no. 2 (2024): 263–72.

⁴³ Reham ElMorally, “Codifying the Dehumanisation of Egyptian Women,” in *Recovering Women's Voices: Islam, Citizenship, and Patriarchy in Egypt* (Emerald Publishing Limited, 2024), 73–103.

servant shows how he has to conform to social norms that ask him to hide negative feelings, especially anger or hatred, in front of superiors. Showing emotions is only allowed in private spaces, such as in the office with colleagues or at home with his wife. This suggests a strict hierarchical order in the government system, where employees are required to follow social norms that limit self-expression in order to maintain their image and power relations. This attitude of “restraint” becomes an element of social survival in a formal work setting, which often demands subordination and unquestioning obedience.

The quote illustrates the social facts that occur in Egypt, when the prime minister represents the male character in Egypt with superior and inferior stratification towards women in the scope of work. This can be seen through the events that occurred in Egypt, as described in a study, where women experienced harassment, bullying, and violence both in the work environment and the household. The events that took place in Egypt illustrate that women face various types of violence, including verbal abuse, bullying, and violence in the workplace and in domestic settings. Research shows that violence against women in Egypt is widespread and intensive, with 99.3% of women having experienced sexual violence, especially in public places and on the street. The city of Cairo, as the capital of Egypt, has been noted as the area with the highest level of sexual violence and understanding. Here, sex-related disclosures include various forms, ranging from verbal behavior to acts of physical violence and sexual coercion⁴⁴. This violence occurs not only in public, but also in private and domestic settings, demonstrating fundamental gender discrimination and inequality in Egypt's patriarchal society. The Egyptian government, despite pressure from international organizations such as UN Women, has yet to fully address this issue. This is evident from the slow process of passing laws aimed at

⁴⁴ Sadia A Saba, “Pleasure, Politics, and Patriarchy: Women’s Intimacy in an Authoritarian Egypt,” 2021.

⁴⁵ Emaad Muhanna, “Egyptian Experience of the Workplace Bullying and Its Impact on Worker Productivity,” *Journal of Business and Trade* 4, no. 2 (2023): 199–221.

criminalizing all forms of violence against women⁴⁶. UN Women actively engages in promoting changes in policies and social norms in Egypt through monitoring, campaigning, and urging the government to adopt laws that provide greater protections for women. The organization likewise endeavors to establish new norms that affirm women's rights, aiming to prevent their marginalization, while also promoting legal reforms and the enforcement of justice that is equitable and free from gender discrimination. Nevertheless, the cultural and political challenges in Egypt continue to pose significant obstacles in efforts to comprehensively address violence against women⁴⁷.

b. Anger

ولم يكن يغضبني أنها موظفة وأنا لم أن موظفا فعل مثلها، ولكن ما أغضبني وأخرجني عن صوابي هو أنني كنت عاجزا عن القضاء عليها بأي قرار أو بأية سلطة، وأنها لا تزال موجودة (موت معالي الوزير سابقا، ص ١٨)

"I'm not angry because he's an employee and I've never seen an employee do what he did. No, what makes me angry and drives me crazy is that I am unable to destroy him with any decision or any power and that he still exists."

The character experiences deep anger not because of the woman's actions as an employee or because of actions that other employees have never done, but because of his inability to use his power or decision to destroy the woman. This reflects the inner conflict of the individual who feels he has lost the control and authority that had been attached to him as an official. This statement shows the social and psychological tensions that take place in a patriarchal system of power, especially in relation to the interaction between a high-ranking official (the prime minister figure) and a female employee who resists his authority^{48,49}. In Egypt's deep-rooted patriarchal culture, women are often considered second-class citizens who

⁴⁶ Mohamed Mousa and Hala Abdelmoneim Abdallah Abdelgaffar, "Coping with Sexual Harassment in the Egyptian Context: A Study on Female Academics," *Equality, Diversity and Inclusion: An International Journal* 41, no. 6 (2022): 907–26.

⁴⁷ Karim El Taki, "Subordinates' Quest for Recognition in Hierarchy," *Millennium* 50, no. 1 (2021): 55–82.

⁴⁸ Noura Al Obeidli, *Emirati Women Journalists: Bargaining with Patriarchy in Search of Equality* (Taylor & Francis, 2024).

⁴⁹ Salwa Al Said Farrag, "Policies of Women Empowerment in Decision Making Positions: The Case of Egypt 2014-2020," *JL Pol'y & Globalization* 112 (2021): 95.

are required to be subservient to men and their power⁵⁰. However, the presence of women who dare to oppose and cannot be “erased” by male domination indicates an emerging form of social resistance⁵¹.

The quote above illustrates the social facts that occur in Egypt, where the prime minister abuses his power to oppress his subordinates. This can be seen through several studies that discuss the phenomenon, where subordinates often experience violence, especially women. Women in Egypt believe that they have fewer opportunities to advance professionally and increase their salaries than men, especially in male-dominated areas such as technology, construction and information technology⁵². In addition, the women interviewed emphasized working mothers to combat their workload and working hours, especially those that affect their work balance⁵³.

c. Confusion

ماذا تقولين؟ نعم يا أمي، لم أعرف كيف وصلت إلى هذه الحال؟ وكيف يمكن الموظفة صغيرة في الدرجة الخامسة أو السادسة أن تهدد وجود رجل كبير مثلي في منصب الوزير (موت معالي الوزير سابقا، ص ١٨)

"Is that it? Yes, Mother. I don't know how I came to be like that. How can a lowly, fifth- or sixth-rate clerk threaten the body of a great man like myself who holds a ministerial position."

The character experiences confusion and incomprehension over a situation where a socially inferior employee can threaten his existence and position as a minister. This reflects an individual's psychological experience of feeling threatened and losing control over a social hierarchy that has been believed to be absolute. This feeling also marks the character's personal crisis of identity and power in the face of changing social dynamics. This quote

⁵⁰ Monica Christianson, Åsa Teiler, and Carola Eriksson, “A Woman’s Honor Tumbles down on All of Us in the Family, but a Man’s Honor Is Only His’: Young Women’s Experiences of Patriarchal Chastity Norms,” *International Journal of Qualitative Studies on Health and Well-Being* 16, no. 1 (2021): 1862480.

⁵¹ Erica Chenoweth and Zoe Marks, “Revenge of the Patriarchs: Why Autocrats Fear Women,” *Foreign Aff.* 101 (2022): 103.

⁵² Fatima Maatwk, “Gendered Inequalities: A Comparative Analysis of Gendered Experiences of Inequality in Technology in Egypt and the United Kingdom,” *Gender, Work & Organization*, 2025.

⁵³ Yasmine Hossam Khairy and Hebatallah Ghoneim, “Women’s Access and Perception of Decent Work: A Case Study on Egypt,” *Management & Sustainability: An Arab Review* 2, no. 2 (2023): 177–202.

reflects the social conflict arising from the clash between power structures and gender rules in a male dominated society⁵⁴.

A prime ministerial figure, who is a minister, feels threatened by a woman employee who is in a much lower position (fifth or sixth level). The disbelief and confusion the prime minister feels at the woman's audacity to "threaten" his position illustrates how strongly the social system links power to position status and gender⁵⁵. In patriarchal-oriented communities, high-ranking positions such as ministers not only hold official power, but also symbolize men's power over women and their subordinates. When a female employee in a lower position dares to challenge or pose a threat, this action is considered a violation of the long-established social structure⁵⁶. This sense of threat shows how deeply patriarchy and hierarchy of position support each other in maintaining male dominance⁵⁷. The prime minister's rhetorical question, "How could a woman. . . can threaten the existence of an old man like me? " suggests a crisis in identity and power. The prime minister interprets the validity of a threat coming from an individual in a lower social and structural position, suggesting that power is not only related to position, but also includes social recognition and control that can be demonstrated through a woman's courage.

The quote above illustrates the social facts that occur in Egypt, the prime minister character experiences inner feelings due to the hierarchy of power where women oppose positions higher than him. This can be known through a study that discusses the phenomenon, where the hierarchy of power plays a superior role. Despite the expansion of education and economic growth, the outlook for work for young adults in Egypt is bleak and there are still gender inequalities, then the lack of economic opportunities for young people, especially women, remains a significant problem. The social

⁵⁴ Asif Mohiuddin, "Gender Dynamics and Legal Perspectives: Exploring Women's Rights in Egypt," in *Human Rights Law in Egypt and Malaysia: Minorities and Gender Equality, Volume 2* (Springer, 2024), 173–210.

⁵⁵ Erika Biagini and Lucia Ardovini, "'Struggle Is Our Way': Assessing the Egyptian Muslim Brotherhood's Relationship with Violence Post-2013," *Religions* 13, no. 2 (2022): 174.

⁵⁶ Maša Mrovlje, "Disappointed Hope: Reimagining Resistance in the Wake of the Egyptian Revolution," *The Journal of Politics* 86, no. 1 (2024): 54–66.

⁵⁷ Hussein Solomon et al., "Beyond Patriarchy: Gender, Islam and the MENA Region," *Arab MENA Countries: Vulnerabilities and Constraints against Democracy on the Eve of the Global COVID-19 Crisis*, 2021, 153–66.

facts, as a whole, explain a society that is still structurally dominated by patriarchal values that limit the role of women, economic opportunities to strengthen women are fair or unequal. This has led to social tensions and has slowed progress in gender equality in Egypt over the past 50 years⁵⁸.

CONCLUSION

This study reveals individual and social facts found in Nawal Sa'dawi's novel *Mautu Ma'aliyyi Al-Waziru Sabiqan* by describing the inner struggles of the prime minister and the patriarchal social environment that places men above women in terms of work and household matters. The results confirm that a person's condition can be used to reflect broader social structures through literary works. This research, employing a genetic structuralist approach, makes a significant contribution to Arab literary criticism, particularly in understanding how the psychological dynamics of characters are linked to the socio-political constructs that underpin them. This study enriches discussions on Eastern literary analysis through Lucien Goldmann's theoretical approach.

Theoretically, this study opens up new avenues for discussion in Arab literary criticism through an analysis of the pressures linking the intrinsic structure of the work to the social constructions that gave rise to it. The novel also provides a framework for further research that goes beyond focusing solely on narrative or themes, but also examines literature, the function of language, and literary techniques in articulating social criticism.

This study acknowledges several limitations, particularly its restricted analytical scope confined to the novel and the genetic structuralism approach. Further exploration is needed to examine the intersection of the novel with gender discourse and its potential for pedagogical empowerment in Arabic language learning. Future research should extend the genetic structuralism framework to other Arabic literary forms, such as contemporary poetry with rich symbolism or classical texts like *maqāmāt*, to uncover historical social ideologies and the socio-political dynamics shaping literary production.

⁵⁸ Zafer Buyukkececi, Anette Eva Fasang, and Vered Kraus, "Rising Patriarchy and Declining Economic Opportunity: Life Courses and Social Change in Egypt between 1965 and 2018," *Population and Development Review* 49, no. 3 (2023): 561–98.

Moreover, integrating these findings into Arabic language pedagogy could inform curriculum development that not only enhances linguistic competence but also cultivates critical awareness of gender and social issues. In this way, literature becomes a transformative medium for progressive cultural and educational engagement. Thus, this research not only contributes a fresh perspective to Arabic literary studies but also lays the groundwork for an interdisciplinary approach that bridges literary criticism and Arabic language education in increasingly complex socio-cultural contexts.

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