The Poetics and Politics of the Feminist Critical Dystopia: A Reading of *The Water Cure* and *Before She Sleeps*

شاعرية وسياسة الديستوبيا النسوية النقدية: قراءة في العلاج بالماء وقبل أن تنام

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Abstract:

The present article investigates the poetics and politics of the new canon feminist critical dystopia and addresses its potential for creating a space for activism and rebellion in *The Water Cure* and *Before She Sleeps*. Accordingly, the works sheds light on the issue of female oppression in enclosed patriarchal societies and highlights the possibility of escape from the dystopian nightmare. Thus,the paper relies on feminist criticism to analyze the various methods of female objectification as depicted in the novels under study, namely: confinement, surveillance, and sexual dominion. The article hypothesises that the dystopian atmosphere assists writers in creating an authentic image of the gender-biased attitudes and their impact on women, as well as, it proves that women writers of dystopia contribute, positively, in fighting against female oppression begot by patriarchal norms.

Keywords: Feminist Critical Dystopia, Utopia, Ecofeminism, Technology, Sexual Oppression.

مُلَخَّصُ البَحْثِ

يدرس هذا المقال شاعرية الديستوبيا النسوية النقدية وسياستها، ويتناول إمكاناتها لخلق مساحة للنشاط والتمرد في رواية العلاج بالماء وقبل أن تنام. وبناءً عليه، يسلط العمل الضوء على قضية اضطهاد المرأة في المجتمعات الأبوية المغلقة، وإمكانية الهروب من كابوس الديستوبيا. وتعتمد

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الدراسة على النقد النسوي لتحليل الأساليب المختلفة لقمع المرأة كما تصورها الروايات قيد
الدراسة، وهي: الحبس، والمراقبة، والسيطرة الجنسية. يفترض المقال أن الجو البائس يساعد الكتاب
في تكوين صورة حقيقية عن المواقف المتحيزة ضد المرأة وتأثيرها عليها. كما يثبت أن كاتبات
الديستوبيا يساهمن بشكل إيجابي في محاربة اضطهاد المرأة الذي ولدته الأعراف الأبوية.

الكلمات المفتاحية: الديستوبيا النقدية النسوية، اليوتوبيا، النسوية البيئية، التكنولوجيا، الاضطهاد
الجنسي.

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I- Introduction

In the past several decades, women writers of science fiction took a great interest in unveiling, criticizing, and condemning female oppression in androcentric cultures. Hence, the overall objective of this work is to investigate the critical, artistic, and literary approaches employed by female authors to fight for women rights. The work examines Sophie Mackintosh's *The Water Cure* (2018), and Bina Shah's *Before She Sleeps* (2018) and endeavours to answer the following questions: to what extent do Mackintosh and Shah rely on dystopian themes to criticize female objectification? Do they succeed in unveiling the impact of gender-oppression on women? How do they create a space for opposition that can lead to female emancipation? For that, theories pertaining to the feminist theory are resorted to in order to address themes of female domination and objectification.In addition, the paper addresses intersectional oppression from an ecofeminist standpoint to tackle domination of nature and women as the result of capitalist patriarchal ideology.

It is noteworthy that, both writers, deliberately, place their protagonists in enclosed premises ruled by oppressive structures. *The Water Cure*is set in two settings: an isolated 'island' deprived from modern means of comfortable life, and the 'mainland'. Whereas, *Before She Sleeps* takes place in a highly advanced setting known as 'Green City'. Both authors depict misogynistic societies. Indeed, what would characterize both narratives as bad places for female protagonists is the suppression of female

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identity and desire brought into effect by King and The Agency; the authoritarian structures in both novels. On one hand,*The Water Cure* depicts the lives of King, Mother and their three daughters: Grace, Lia, and Sky, who all live in an isolated island to avoid the toxins that pervade the *mainland*. The female protagonists live in a microcosm ruled by King. The latter, with the help of Mother, inflicts major suffering on the girls to keep them disciplined. The narrative details the protagonist's disillusionment and their attempt to escape their oppressive world. On the other hand, *Before She Sleeps* sways between multiple perspectives, mainly Ilona Serrati's, Sabine's, and Rupa's, who wereformer *Green City*citizens. The narrative dives deep into the Agency's mechanisms of controlling women's fertility and ovaries, and unveils many cruel practices aimed at dominating women's bodies. In fact, the story sheds light on Sabine's escape from Green City which mirrorsthe author's opposition against women's objectification in the story. The article has shown that Mackintosh and Shah succeed in unveiling the negative impact of patriarchy on women; moreover, by denying closure at the end of the narratives, the authors create a window of hope for the protagonists, which would help readers consider an alternative, or perhaps, a better reality. And, while many critical *oeuvres*have been produced on feminist criticism and dystopian fiction, nostudy, to our knowledge, has considered*The Water Cure* and *Before She Sleeps*as critical feminist dystopias that treat women's subjugation. Therefore, the present work will contribute in the growing debate about the impact of the feminist agenda on dystopian fiction.

II- Dystopia, Critical Dystopia and Feminist Critical Dystopia: The Shifting paradigms of a genre

It is a well-established fact that dystopian fiction thrived in the literary arena as a negative byproduct of World War II and the fast-scientific progress that threatened human stability, namely the creation of the atomic bomb.Many views recognize the shift in sentiment from utopian naivety towards a more pessimistic worldview by the turn of the twentieth century and which

continues until today. On this topic, Dunja Mohr in her book *Worlds Apart* contends that the horrendous crimes committed throughout The First and The Second World Wars influenced, negatively, the individual's perception of the world and this change was reflected in the literature of that time as well. She adds that the exploration of the extreme potentialities of political structures and technology gave birth to the dystopian mode which warns against the outcome of totalitarianism and unchecked technology(Mohr, 2005, p. 33). Equally, Gorman Beauchamp (1986) notes that dystopian fiction"reflects, and warns against the growing potentialities of modern technology"(p. 53). Accordingly, dystopianism reflects the generation's anxieties regarding the rise of dictatorships and thepossibilities of a safe future in the midst of rapidly advancingworld. Above and beyond, dystopias that mirror theaforementioned themes, are known as a *technotopias*; which are narratives that reflect an image of a near future wherein a highly advanced "technological apparatus" rules an authoritarian state(Beauchamp, 1986, p. 54). Stranded at the edge of fear and depression, dystopian authors depict an apocalyptic or a post-apocalyptic world intended for a reader to viewas worse than his own. These writers are stimulated by their dissatisfaction with their status quo and their aspiration for a better future.

Perhaps the most comprehensive definition of dystopia (along with its antithesis utopia) is to be found in Sargent's article "The Three Faces of Utopianism Revisited," wherein he recognizes dystopia or negative utopia as "A non-existent society described in considerable detail and normally located in time and space that the author intended a contemporaneous reader to view as considerably worse than the society in which that reader lived"(1994, p. 9).In addition, Sargent introduces the critical dystopia which shares the same definition of classical dystopia but differs from it by including a "eutopian enclave," or hope toovercome the dystopian nightmare"(2001, p. 222). In the same vein, Baccolini and Moylan in *Dark Horizons*(2003) claim that critical dystopias are "texts that maintain a Utopian hope outside

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their pages"(p. 7). It is worth noting that these critical dystopias provide readers and protagonists alike with a window of hope by 'resisting closure' and rejecting conventional endings in favour of vague and open ones.Thus, by refusing the suppression of the protagonist detailed at the end of traditional dystopia, the critical dystopia provides a space for opposition for marginalized groups who are suppressed by hegemonic ideologies(p. 7). Indeed, this recognitionregarding the social inequalities fueled by the androcentric stream of thought leads the present study to shed light onCavalcanti'stheory of the feminist critical dystopia. On this topic, it is crucial to consider that the union between feminism and critical dystopia is inevitable, since the former flourished in the midst of rising social anxieties related to gender and class, whereas the latter favours the fusion of genres for the sake of enlarging its artistic potential. Thus, critical dystopias open a space for oppositionneeded for women writers to denounce patriarchal transgressions against women. Cavalcanti defines the feminist critical dystopiaas a new literary form of utopianism that assists women writers in expressing hopes and fears(2003, p. 47). Her sense of critical resides on three principles: first, the negative critique of patriarchy in the dystopian narrative. Second, the creation of a utopian *elsewhere*(p. 48). Third, the recognition of the political implication of the *critical mass* and its contribution in the formation of a critical readership that recognizes and supports feminist issues. Therefore, the fusion between feminism and critical dystopia allows women writers of this genre to denounce the excessive hegemonic control that leads to the objectification of women. Moreover, the alliance between the aforementioned genrescrushes dystopian pessimism and creates a utopian streak that is achieved through escape.

To sum up, dystopia, as a pessimistic genre, born out of calamities and repression, functions as a cautionary tale that warns against the negative outcomes of unchecked political power, repressive patriarchies and uncontrolled scientific progress.Hence, writers of the genre urgeus readers to recognize the flaws of our society and urge us to correct them. In acquiring

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a critical aspect, and by denying closure, the genre allows for a glimpse of hope and offers marginalized groups a relief (even though fictional), and an opportunity to imagine an alternative and positive version of reality.

III-   Eco-disasters: Intersectional Oppression

Undoubtedly, dystopian narratives under study manifest an engagement in depicting the current mass concerns and anxieties regarding the environment and the negative outcomes of scientific progress on nature and women respectively.*The Water Cure* and *Before She Sleeps* set their stories in post-apocalyptic worlds. The novels engage in criticizing women's oppression and nature's domination as the result ofcapitalist patriarchal thoughts. This tendency finds its core in *eco-feminist criticism*. The latter derives from ecofeminism, whichis defined by Noël Sturgeon as a movement that connects feminism and the environmentalism. She believes that ideologies that promote gender, and, or, race oppression sanctify beliefs that work against the environment (1997, p. 23).Hence, ecofeminism is an ideology that links ecology and feminist issues and concerns itself with condemning patriarchal attitudes that approve gender and nature oppression. For instance, the novelists place readers at the edge of a devastated world in which women and nature are objectified and exploited, respectively, due to male supremacy. In *The Water Cure,* King sails with his family away from the toxicity of the mainland, and establishes a refuge in a faraway island. Lia captures the sensation of the doomed world beyond the island and says: "The air did become lighter; small seabirds came to our home, hovered around the garden, the pool, and sang to each other. Yet beyond the forest, beyond the horizon, the toxin-filled world was still there. It was biding its time"(Mackintosh, 2018, p. 13).The author unveils, although ambiguously, the deterioration of nature beyond the island, Lia notices how the seasons become more "warmer" (p. 54). Mackintosh posits that the world of *The Water Cure* underwent drastic transformation prompted by an ecological disaster caused by men, she draws on the idea that natural   catastrophes   are   "the   ultimate   outcome   of

patriarchy"(Mohr, 2005, p. 36). In her aim to link feminism and ecology, Mackintosh describes the air in the outside world as poisonous to women who might show symptoms of physical harm like skin diseases and hair loss along with symptoms of mental deterioration like: "*Hallucinations. Total collapse*"(2018, p. 32)*.* Whereas for men, the air in the mainland posits no threat, but rather, it reinforces them. Mackintosh goes further to demonstrate the harmful effects that men have on women. In *The Welcome Book*, one woman described how she became allergic to her husband who was callous about her suffering even when she "*coughed blood* and *lost her hair*"(p. 85).

Following the aforementioned statements, Mackintosh depicts female suffering as the result of natural destruction and refers to the recurrent view that links female to nature within the ecofeminist framework. In fact, Ynestra King, in her essay "The Ecology of Feminism and the Feminism of Ecology," believes that oppression of women and nature are related and connected for the most part because in patriarchal thinking women are perceived as close to nature than men(1989, p. 18). Therefore, the harm inflicted upon nature is projected onto women. This view is also adopted in *Before She Sleeps* wherein Shah draws a similar world to Mackintosh's. In the novel, Green City is born out of a natural calamity; Ilona Serfati explains the devastation that occurred after the nuclear winter: "When we emerged like ants out of our subterranean sanctuaries, we learned that huge swathes of those blighted countries had become wastelands, poisoned by radiation, ozone loss, and toxic frost(Shah, 2018, p. 34).Unsurprisingly, the post-war period saw the devastation of *Mazun* and the rise of Green City's totalitarian regime that benefits from the exploitation of women's fertility to revive the community. On this topic, Ilona Serfati explains how : "the remaining women in Green City found themselves put on an eerie pedestal to bring an entire nation back to life"(p. 35).

It is worth noting that both authors reflect on the destruction of the environment as the catalyst of women's subjugation, and posit the view that the freedom of controlling nature and women

springs from the Western patriarchal thinking. Indeed, in *The Water Cure* and *Before She Sleeps* men intoxicate the environment, which affects women negatively. The objectification of nature and its treatment as "something to be dominated, overcome, and made to serve the needs of men"(Ynestra, 1989, p. 20)is engraved in the Western civilization. The prominence of ecological catastrophes and wars serves dystopia's didactic aim, which is to "warn us of society's drift toward a particularly horrifying or sick world lying just over the horizon"(Nilsen, Alleen et al., 2012, p. 181).By linking the domination of women and nature, the authors raise awareness concerning negative patriarchal attitudes that appropriate women and nature alike.

IV-   Technology: Between Use and Misuse

Undeniably, dystopian fiction "reflects, and warns against the growing potentialities of modern technology,"(Beauchamp, 1986, p. 53)and modeled societies. *The Water Cure* and *Before She Sleeps* demonstrate the influence of technology in achieving the ideal life, in short, a utopia. While Mackintosh draws a picture of a technology free life, Shah presents her readers with an image of a highly advanced society dependent on technology; "a technotopia"(p. 54). It is noteworthy that both writers entertain different views related to technology, science and their extreme outcome; however, they both reflect the mass fears related to the use/misuse of technology. On one hand, *The Water Cure*presents a society that does not rely on any means of technology. Lia, often, gives hints about their primitive-like life especially when she describes the prominence of black outs and how they "Mother said that she and King orchestrated it themselves, that it was just another part of their plan to keep us safe"(Mackintosh, 2018, p. 18). Lia's statement gives crucial details about how, electricity, as a crucial source of energy, is frequently absent and is also regulated by King and Mother. In fact, as the sovereign figures on the island, King and Mother represent what Gottlieb views as a totalitarian regime that thrives on depravation and restrictions to ensure optimal control over the citizen's lives. She argues that

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authoritarian states "know that dictatorships can exist only when the masses are held in poverty and ignorance"(2001, p. 78).And this depravation works against the development of any consciousness that could lead to a potential rejection of the prevailing power structure. In addition to the exclusion of any source of technology, the girls on the island are forbidden from reading magazines from the mainland. Lia narrates how they frequently received "Magazines for mother, handed over in three layers of paper bag, and handled lightly by us sisters who were forbidden to read them(Mackintosh, 2018, p. 31).By suppressing technology and censoring knowledge, King and Mother discourage their daughters from developing a view about their present, which would result in an unquestionable acceptance and total adherence to their control.

On the other hand, *Before She Sleeps* interacts with the impact of science in a technologically advanced dystopian society. The narrative adheres to what Beauchamp recognizes as a technotopia and Shah proves to be a technophile. For Beauchamp, technophiles believe that technology is "value-neutral" and is simply a means that can be subject to the good or ill intentions of its user. (1986, p. 54).Accordingly, in the narrative, technology is presented as a crucial element, which has been developed by the authoritarian Agency to control the lives of citizens in Green City. Thus, Green City officials resort to highly advanced scientific means of monitoring to restrict individual freedom.

Before She Sleeps, as a dystopian narrative, calls for total conformity to the regimented life imposed by the state. According to Ferns (1999) this conformity is achieved by means of constant scrutiny (p. 112). Ilona Serfati provides details about the several means employed by the Agency to keep citizen's moves monitored namely: "Electronic tracking, digital surveillance…the bugs in the room that could watch or listen to people's conversations". (Shah, 2018, p. 185). It is palpable that in Green City, individual freedom is frowned upon and privacy is degraded to a low minimum. The use of technology allows for monitoring every aspect of life within the city. Actually, Green City tucks

individuals within a *confined* and *monitored* space. Their moves are registered and stored in the system. Thus, by enforcing a dominant sense of visibility, the authoritarian state ensures the functioning of its power"(Foucault, 1979, p. 201).

The Water Cure and *Before She Sleeps* differ in their relationship with technology. Yet, both convey a critical view on scientific advancements and demonstrate how science could be used, or misused to impose conformity and obedience.

V-   Addressing the Harm of Incest

In their study about incest, Judith Herman and Lisa Hirschman (2000)reveal that incest was revived by feminists in the 1970's who sought to expose and denounce this pejorative(p. 18). Mackintosh and Shah demonstrate in their narrative that sexual relationships occurring between fathers and daughters is a residue of patriarchal thinking that allows patriarchs to appropriate females in their household. It is worth noting that, although King and Z are not biological fathers to Grace and Rupa, their sexual interaction with their stepdaughters is considered according to Herman and Hirschman as father-daughter Incest(2000, p. 70). In *The Water Cure*, King engages in a sexual relationship with Grace which results in pregnancy. It is worth noting that due to extreme isolation and imposed ignorance, Grace and her sisters live in a state of complete dependence on King. Hence, and as the case for many sexually abused children, Grace is unable to voice opposition against King's advances. In fact, Herman and Hirschman believe that the child, who is subjected to sexual advances from a paternal authority, would comply to the wish of his/her caretaker because he/she will strive to preserve their relationship with them(p. 27). The relationship between King and Grace scarred the latter who was often described as emotionally unstable. In fact, she killed James in cold blood. She narrates: "I put the gun and the knife in my pocket. Close the curtains, get blood on them. I no longer care. Let the blood get everywhere. I turn my back on the slumped body and sit down on the floor for a long time"(Mackintosh, 2018, p. 227).

Regarding *Before She Sleeps*, Rupais driven away from her house due to sexual advances from her stepfather. The author keeps at bay from disclosing graphic details and focuses on the role of Rupa's mother and demonstrates the maternal failure in providing protection for the daughter within incestuous families. The author describes how her mother was aware of Z's endeavours to seek sexual fulfillment, but failed to protect her daughter. Shetells:

> Then came the morning when Rupa came out of the shower and saw the bathroom door had been opened a crack. Someone was spying on her…When she tried to tell her mother that Z was starting to frighten her, her mother threatened to lock her in her room. (Shah, 2018, p. 86)

Actually, Herman and Hirschman (2000) in their study explain that mothers often conceal their husband's crime. They describe women who tolerate incest as helpless and believe that strong women refuse incest, but powerless mothers tolerate, often, child molestations(p. 47). Indeed, women, in general, in Green City are portrayed as weak and powerless due to the rigid administration of the Agency. The author captures the sexual politics in Green City in the relationship between Ilona and Reuben: "She'd thought they were escaping the system, but when it came down toit, she'd still had to ask Reuben for help. Truth be told, she was as dependent on a man as if she'd been married to one"(2018, p. 170). This condition of total dependencyis reflected in the household of Rupa; even though her mother is aware about Z's sexual molestation, she deliberately chooses to ignore it and instead shegets rid of her daughter. This belief is deep rooted in the patriarchal society that depends on the traditional sexual division of labor that attributes nurture to women and entitles men an extreme right over his female subordinates. Mothers in incestuous families are described as "economically dependent and socially isolated"(Herman & Hirshman, 2000, p. 78), therefore, Rupa's mother is unable to oppose her husband because, as a

woman in Green City, she is supposed to obey the directives of the Agency and live in harmony with her husband.

It is worth noting that daughters who are victims of incest display "symptoms included guilt, shame, feelings of inferiority and low self-esteem, anxiety"(p. 30). In fact, Rupa showed, frequently, a hostile attitude and perceived herself as worthless. On Rupa's behaviour Sabine comments that she is"difficult"(Shah, 2018, p. 17). She also contends:

> I know that what Rupa went through before coming here has loosened something inside her, unleashed a false bravado in her, a flag she needs to wave at us—challenge and recklessness hiding the fear beneath. And the anger. Always there. (pp. 71-72)

Following Sabine's statements, Rupa's behaviour is explained in Herman and Hirschman's work as the residue of the physical molestation of a child, they claim that children who are victims to incest show signs of "hostile or aggressive behavior, and school problems"(2000, p. 30). In addition, Rupa exhibits what Herman and Hirschman recognize as the tendency to show "imitative ritualized sexual behavior"(p. 30); she attempted to engage in a sexual relationship with Joseph who is twice her age. In addition to the aforementioned effects, Rupa captured her sense of worthlessness when she expressed the following: "Maybe I am cheap"(Shah, 2018, p. 77).

By portraying the extent of harm caused by sexual interactions with fathers, Mackintosh and Shah demonstrate that sexual division of labour embedded in patriarchal family places women in a state of powerlessness in opposition to male who are described as providers and essential. Grace and Rupa underwent drastic circumstances that result from their mother's inability to provide maternal protectiveness.

VI- The Rise and Fall of Utopia and Dystopia: Hope in *The Water Cure* and *Before She Sleeps*

To start with, *The Water Cure* and *Before She Sleeps* demonstrate, to a significant extent, "a push and pull between utopian and dystopian perspectives"(Gottlieb, 2001, p. 8). Each

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story contains a dream of utopia and depicts how authoritarian elite rose and promised to fulfill this dream. In *The Water Cure*, King escaped the dangers of the mainland and established a safe haven in the island: Lia describes how he sailed away towards "a promised place,"(Mackintosh, 2018, p. 25)while "another boat was tethered behind, low in the water and almost over laden with belongings, with hope"(p. 25). On the other hand, in *Before She Sleeps*, Green City was established on the promise to save the community from dangers of extinction begot by war: "If you willingly give your bodies to us in trust, we are honor-bound to return your trust a thousand fold. This is our promise to you as full citizens of Green City"(Shah, 2018, p. 93). However, Mackintosh and Shah describe eloquently how this utopian promise of survival, safety, and growth was betrayed. In fact, King isolated his daughters and subjected them to cruel practices. The disciplinary routines of the drowning game, the fainting game, scream and love therapies produced automated bodies that embody "small-scale models of power"(Foucault, 1979, p. 136). In this sense, the total adherence to King's therapies, reflects his full authority over the girls. The Agency, in *Before She Sleeps*, through means of isolation and surveillance transformed the dream of repopulating Green City into a nightmare of ovary-domination.

Although classical dystopiais described as "a bleak, depressing genre with little space for hope within the story,"(Baccolini & Moylan, 2003, p. 7) critical dystopia preserves a utopian impulse or hope outside its pages. In fact, by considering dystopias as warning, the reader is allowed a glimpse of hope to escape the grim nightmare depicted in the narrative. Accordingly, Mohr contends that feminist critical dystopias engulf a utopian subtext which can be found in the "gap between described dystopian present and the anticipation of a potential utopian future"(2005, p. 52). Hence, these texts depict the dystopian world and move towards a series of historical events that anticipate the transaction from dystopia to utopia. In *The Water Cure*, the disappearance of King and the simultaneous

appearance of James, Llew and Gwil signaled the beginning of a change in the island. Moreover, the death of Grace's baby, the failure of the romantic relationship between Lia and Llew, the assassination of Mother at his hands, and the reemergence of King drove the girls to escape beyond the barbed wires of the island: "Goodbye to all of this…keep walking, we tell ourselves. Keep walking" (Mackintosh, 2018, pp. 246-247). Grace, Lia and Sky, who have been deprived from enjoying feelings of joy, love and touch, departed their island and rebelled against King's values. They tell: "There is far to go, and so we do not stop for long.... The three of us, taking step after step. Our own world somewhere past it, should we walk far enough. We move into it with no fear"(pp. 274-248).

In a similar fashion, and after the incidents of her rape and abortion, and driven by the desire to escape the oppressive regime of her community and retrieve the sense of motherhood and femininity, Sabine quits Green City and escapes with the help of Dr. Julian. She tells how she reaches the borders of Green city and Semitia and how the vehicle crashes past the fence: "I hear rapid footsteps and cries of alarm all around me…But no guns. There are no guns pointed at me(Shah, 2018, p. 274).

According to the aforementioned, it becomes apparent that *The Water Cure* and *Before She Sleeps* evade the conventional pessimistic ending of classical dystopias. Rather, the authors, and through the motif of 'crossing-over' resist narrative closures for the sake of providing a space for hope.

VII-   Conclusion

The present work has shown that Sophie Mackintosh and Bina Shah set their stories in dystopian worlds to shed light on prominent issues regarding female representation, domination and subjugation. It has been proved that, *The Water Cure* and *Before She Sleeps* engage in criticizing chauvinist patriarchal thoughts that sanctify the domination of nature and the exploitation of women as nature. In addition, the article has determined the role of technology in restricting women's rights and freedom. More importantly, the work has unveiled a crucial topic for feminists;

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which is father-daughter incest. The latter, is regarded as a pejorative act that springs from androcentric beliefs that allow a father to exploit, physically and sexually his female subordinates. Certainly, Mackintosh and Shah have succeeded in criticizing female oppression in societies ruled by sexist beliefs. Moreover, the authors helped raise awareness about sexual objectification and its impact on women. Both authors, through techniques of "transition" and "open-endings," create a window of hope for a better future.

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