



Research Article

Section: Literature, Linguistics and Criticism



Check for updates



This article is published by Royallite Global, Kenya in the *Studies in Aesthetics and Arts Criticism*, Volume 1, Issue 2, 2021



Article Information

Submitted: 11th January 2021

Accepted: 16th September 2021

Published: 21st September 2021

Additional information is available at the end of the article

<https://creativecommons.org/licenses/by/4.0/>

To read the paper online, please scan this QR code



Avoiding a case of ‘The Celestial Woman’: A critical stylistic analysis of Nawal El Saadawi’s Woman at Point Zero

Ayotunde Mamudu¹ & Vera Anap Aaron²

Department of English, University of Jos, Nigeria

Correspondence: aaronv@unijos.edu.ng

Abstract

This study aimed at incorporating social discourse in research to unfold what we as humans use language for: ‘to build things like marriages, reputations and institutions... also use it to lie, advantage themselves, harm people and destroy things like marriages, reputations, and institutions’. Related studies have examined Saadawi’s work from Feminist to Critical Discourse perspectives but this study adopted a Critical Stylistic approach propounded by Lesley Jeffries and victimology as a framework to identify latent ideology of ‘what kind of world is being presented by the text and, from this picture, draw some conclusions about what is seen as acceptable or unacceptable in the world created by the textual features’. A purposive qualitative method selected textual-conceptual function tools of analysis were adopted and found out that the main character, Firdaus, saw death or becoming a ‘celestial woman’ as welcoming and the only escape route from violence and stereotyping against the woman on earth. This study highlighted the similitude of events in the text with our current day reality. It also discussed the social strains and stratification that made death appealing. Overall, the paper made us realize that it should take a collective social resolve to help women avoid seeing death or becoming ‘the celestial woman’ as the only route out of domestic violence and injustice.

Keywords: critical stylistics, naming and describing, victimology

How to Cite:

Mamudu, A., & Aaron, V. A. . (2022). Avoiding a case of ‘The Celestial Woman’: A critical stylistic analysis of Nawal El Saadawi’s Woman at Point Zero. *Studies in Aesthetics & Art Criticism*, 1(2). Retrieved from <https://royalliteglobal.com/saac/article/view/708>



© 2021 The Author(s). This open access article is distributed under a Creative Commons Attribution (CC-BY-NC-SA) license.

Public Interest Statement

The world reeled as a result of the Novel Coronavirus with adverse effects from a mandatory lockdown imposed by nations; though measures were remodified to curb the spread globally, there appeared to be a concomitant spike in cases of gender-based violence and abuse due to confinement. Literature and art have been used as tools to express such social ills and Saadawi's *Woman at Point Zero* has presented some of these concerns by foregrounding violence against women, and other needless ideological and stereotypical battles.

Introduction

Recently, the world has been on lockdown with the outbreak of the novel coronavirus. This lockdown has made it mandatory for people to stay indoors with their families or in isolation for those who do not have families around them. Couples are now presented with ample time to bond and probably 'know' more about each other. However, this might have presented some couples with just a little too much time as there has been a proliferation of news headlines capturing spousal abuse as the confinement has brought to the fore certain struggles that were hitherto not foregrounded. Megha Mohan reports for BBC on a spike in such violence and believes 'cases have increased by 20% during the lockdown'.

Domestic violence as revealed by the BBC report is a theme of growing concern and a contemporary issue for academic discussions; hence, a discourse/stylistic analysis of a relevant text would be apt since violence, in a sense stem from a struggle of power and social goods, be it physical, emotional or ideational. Arguably, writers who strive for relevance have used their art to capture and make public topical social ills and events for correctional purposes. Nawal El Saadawi is one of such authors. Her *Woman at Point Zero* appears to be a recount of true-life events that echoes victimization, clearly capturing a bit of what we see and read about in today's newspapers.

Linguistic studies of social issues are not new and have before now been studied by researchers like Norman Fairclough whose works have advanced 'the development of an analytical framework for studying connections between language, power and ideology... this framework 'critical discourse analysis' (CDA)... where critical discourse analysis is viewed as integrating (a) analysis of text, (b) analysis of processes of the production, consumption and distribution, and (c) sociocultural analysis of the discursive event' (23).

This study has seen the need to incorporate social discourse in lingo-literary research on domestic violence as it unfolds what we as humans use language for – and in particular, find out the meaning of the text in relation to today's reality. Gee defines discourse analysis as 'the study of language at use in the world, not just to say things, but also to do things ... they use it to build things like marriages, reputations and institutions. They also use it to lie, advantage themselves, harm people and destroy things like marriages, reputations, and institutions' (1).

For example, we see the heroine of the text longing to become a celestial woman as a result of all the cruelty against her, she sees death as the only way out of her struggles:

I have triumphed over both life and death because I no longer desire to live, nor do I any longer fear to die. I want nothing. I hope for nothing. I fear nothing. Therefore, I am free (110).

Understandably, Saadawi's work has received a lot of reviews and analytical criticism from feminist and critical discourse perspectives. However, it appears very few researchers have looked at the work

from a critical stylistic angle, which is a blend of critical discourse analysis and stylistics; perhaps, due to the relatively novel insights critical stylistics presents. Therefore, this paper attempts to particularly fill this research gap.

Problem Statement

This study is premised on the fact that domestic violence has increased in huge proportions with the rise in number of its victims at a time when the coronavirus has forced a global lockdown. These victims are mostly women; however, this does not go to say men have not been reported as victims of such abuse. Cases of abuse and oppression can push anyone (especially women) to very low levels of depression and death, making them victims of marriage and societal persecution. It is not therefore out of place to study such divisive tendencies as outcomes thereof could serve as a panacea for violence related social ills during the coronavirus and post coronavirus phases, thereby instilling better cohabitation.

Research Objectives

This study aims at foregrounding ideological relations of power struggles in Nawal El Saadawi's *Woman at Point Zero* in relation to the spike in domestic violence as a result of the forced lockdown during the coronavirus pandemic. The study pinpoints instances of oppression on women leading them to see death as welcoming. The study has the following objectives:

- I. Awaken the collective consciousness of readers to the ills of domestic violence
- II. Analyze the text to explain its possible meanings
- III. Ascertain the similitude of events in the text to our current day reality

Theoretical framework

This paper has adopted Critical Stylistics and the thematic pre-occupation from the victimology perspective as its research framework. Critical stylistics propounded by Lesley Jeffries in 2010 along with its ten textual-conceptual function tools of analysis can be deployed to unearth the underlying ideology in texts. However, for the sake of this paper, only three of these tools will be used:

- i. Naming and describing
- ii. Negating
- iii. Presenting others' speech and thoughts

In support of this theory, victimology will provide us with a view of patterns of abuse. According to Walden University, victimology:

is the scientific study of the psychological effects of crime and the relationship between the victims and offenders. It examines patterns and tendencies, studies how victims interact with the police and the legal system; and analyzes how factors of class, race and sexual orientation affect the perception of the victim by different constituents, including the public, the court system and the media (i).

Discussion

Woman at Point Zero has Firduas as the protagonist. Her journey from childhood, through adulthood

and her last days in prison is one yoked by fear, dominance, abuse, emancipation and death. Looking at the text through the lens of victimology, a prominent issue becomes that of abuse meted out on Firdaus at different points in her life by various individuals and society. This fits Firdaus as the victim and other individuals on the other hand as offenders. A victim according to the Concise Oxford English Dictionary is “a person who has come to feel helpless and passive in the face of misfortune. An offender is an individual that commits an illegal act or someone who breaks a commonly accepted principle or rule”.

Firdaus is a victim of several forms of abuse and we can hinge this idea on the fact that she has been:

- Treated with cruelty or violence
- Addressed in an insulting and offensive manner
- Insulted by offensive language.

Child Abuse:

WHO defines child abuse as:

Child abuse and maltreatment constitutes all forms of physical and/or emotional ill-treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation, resulting in actual or potential harm to the child’s health, survival, development or dignity in the context of a relationship of responsibility, trust or power” (2).

The definition above raises four prominent pointers as constituents of child abuse and maltreatment; these are:

- Physical abuse
- Sexual abuse
- Emotional abuse
- Neglect

Firdaus’ narration of her family background from pages 10-20, addresses the abuse and maltreatment she suffers from her parents and uncle. Her suffering physical abuse from both parents, plunges her into self-loathing as she grows up.

She begins to see her dead parent’s facial features in her face whenever she looks in mirrors, and she develops a strong hatred for the mirror(20). The first account of child abuse and an act of human right violation is the mutilation of her genital or Clitoridectomy. Clitoridectomy or female genital mutilation also known as female circumcision, according to WHO, “comprises of all procedures that involves partial or total removal of the external female genitalia, or other injury to the female genital organs for non-medical reasons. It has no health benefits for women and girls and it is mostly carried out on young girls between infancy and age 15” (1). As a young girl, Firdaus’ innocent curiosity on conception triggered this painful outcome. Instead of providing answers to the question and educating the child on the subject, Firdaus is beaten by her mother who brings a woman to carry out the procedure. This question marks the end of Firdaus’ care-free childhood, her movements become restricted.

WHO says“female genital mutilation is recognized internationally as a violation of the human

rights of girls and women. It reflects deep-rooted inequality between the sexes, and constitutes an extreme form of discrimination against women. It is nearly always carried out on minors and is a violation of the rights of children" (1). WHO also state that one of the long-term effects of female genital mutilation is sexual problems such as pain during intercourse or decreased satisfaction. Firdaus captures such brutality in the following words:

So one day I asked my mother about him. How was it that she gave birth to me without a father? First she beat me. Then she brought a woman who was carrying a small knife or maybe a razor blade. They cut off a piece of my flesh from between my thighs (2).

In Firdaus' case, she suffers a decrease in sexual satisfaction. Before her circumcision, she had experienced pleasure whenever she played "bride and bride-groom" with Mohammadain (12). But after her clitoridectomy, she feels no pleasure at all. She compares her experiences with her uncle whenever he touches her to the touches of Mohammadain before her procedure and knows the difference. Clearly, Firdaus, has been robbed of the pleasures of any sexual encounter. She states her dissatisfaction thus:

He was doing to me what Mohammadain had done to me before. In fact, he was doing even more, but I no longer felt the strong sensation of pleasure that radiated from an unknown and yet familiar part of my body (13).

This expression of lack of sexual pleasure plagues Firdaus all through her life. After being recruited by Sherifa as a prostitute, Firdaus expresses her plight in these words "... then below it to the place between my thighs. Deep inside my body I could feel a strange trembling. At first it was like pleasure, a pleasure akin to pain. It ended with pain, a pain which felt like pleasure. It belongs to a distant past" (60).

Another account of child abuse present is that of sexual abuse perpetrated by Firdaus' uncle. He ceases the opportunity one day when Firdaus was busy with her daily chores -

...but I paid no attention until the moment I would glimpse my uncles hand moving slowly from behind the book he was reading to touch my leg. The next moment I could feel it travelling up my thigh with a cautious, stealthy, trembling movement... his hand would continue to press against my thigh with a grasping, almost brutal insistence (13).

One other aspect of child abuse captured in Firdaus' childhood is that of neglect. According to Child Welfare Information Gateway, "neglect is frequently defined as the failure of a parent or other person with responsibility for the child to provide needed food, clothing, shelter, medical care or supervision to the degree that the child's health, safety and well-being are threatened with harm (2). Firdaus captures the neglect of her siblings' ill-health and eventual death in these words:

For like most people, I had many brothers and sisters. They were like chicks that multiply in spring, shiver in winter and lose their feathers and then in summer are stricken with diarrhea, waste away quickly and one by one creep into a corner and die

(17).

These words capture the lack of care for the many children her parents gave birth to. The imagery of the different seasons illuminates the fact that these children die at infancy. "Like chicks" shows that there are many children and "shiver in winter" portrays a lack of care or adequate clothing to protect these children.

Again, the father displays a total lack of care and concern for his children through his selfish actions. During the winters he will take over Firdaus' warm corner where she slept. "Our hut was cold, yet in winter, my father used to shift my straw mat and my pillow to the small room facing north, and occupy my corner in the oven room" (16).

Furthermore, the father never goes to bed hungry. This is because they children have to go hungry so that their father will have a full stomach. This act portrays a twist in human logic, it portrays a man who fails to live up to his responsibility of providing food for his children. This show of irresponsibility is highlighted in the following words:

My father never went to bed without super, no matter what happened. Sometimes when there was no food at home, we would all go to bed with empty stomachs. But he will never fail to have a meal... he would sit eating alone while we watched him (17-18).

Physical and Sexual Abuse

The cycle of abuse continues into Firdaus' adulthood. *Woman at Point Zero* portrays the various degrees of physical and sexual abuse women are subjected to by their spouses. As a child, Firdaus sees her father beat her mother. Firdaus describes her father as poor, uneducated and "knew very few things in life" among those very things described are beating and humiliating her mother. "My father, a poor peasant farmer, who could neither read or write, knew few things in life, how to grow crops, how to sell a buffalo poisoned by his enemy before it died..., how to beat his wife and make her bite the dust each night" (10). Another instance of physical abuse on her mother is "when the child that dies is a boy, he would beat my mother, then leave his supper and lie down to sleep" (17). Fwangyil observes that:

Research has shown that children that grow up in an abusive environment most times end up in an abusive relationship. Firdaus grew up in a family where the father dictates to his family members and maltreats his wife daily. It is therefore no wonder that Firdaus ends up in a violent relationship with Sheik Mahmoud her husband. Firdaus sexual relationship is rather one of torment" (18).

Just like her mother, Firdaus has a violent and humiliating relationship with her husband. At age nineteen, she is married off to an old retiree who is over sixty years old. Firdaus is constantly beaten by her husband Sheik Mahmoud. She narrates that:

He got into the habit of beating me whether he had a reason for it or not. On one occasion he hit me all over with his shoe. My face and body became swollen and bruised (46).

Firdaus made effort to break out of this bondage honorably by running to her uncle with the hope of

getting solace or some kind of support but rather she is told by her uncle that:

... all husbands beat their wives and her uncle's wife added that her husband often beat her... she replied that it was precisely men well versed in their religion who beat their wives. The precepts of religion permitted such punishment. A virtuous woman was not supposed to complain about her husband. Her duty was perfect obedience (46-47).

Firdaus is immediately taken back to her husband's house by her uncle where the torment escalates. Sheik Mahmood verbally abuses Firdaus, deprives her of food and continues with his sexual assault. She paints this ordeal thus:

I was terribly hungry and felt a crying need to eat something, come what may I put my hand in the plate and raise it to my mouth with a morsel of food. But no sooner had I done this than he jumped up shouting: why did you come back from your uncle's house? Couldn't he bear to feed you for a few days. Now you will realize I'm the only person who can put up with ... why do you turn your face away from mine? Am I ugly? Do I smell? He leapt on me like a dog. The hole in his swelling was oozing drops of foul-smelling pus. I did not turn my face or my nose away this time. I surrendered my face to his face and my body to his body, passively, without any resistance, without a movement, as though life has been drained out of it (47).

Firdaus endures the verbal and sexual torments of Sheik Mahmood without any more complaints to her uncle until he violently assaults her again physically. This was the last straw. Firdaus could not take it again and leaves. She narrates thus:

One day he hit me with his heavy stick until the blood ran from my nose and ears. So I left but this time did not go to my uncle's house. I walked through the streets with swollen eyes, and a bruised face (47).

Firdaus meets Bayoumi, a coffee shop owner after she escapes from her violent and intolerant husband. At the onset, Bayoumi offers to help Firdaus. He is the complete opposite of all the men she had encountered before. He shows her kindness, he accommodates her and takes care of her basic needs. But she sees a complete turnaround in Bayoumi's character when she expresses the desire to get a job. Firdaus recounts the harrowing experience in the following words:

I was speaking in low tones, and my eyes were fixed on the ground, but he jumped up and slapped me on the face... His hand was big and strong, and it was the heaviest slap I had ever received on my face... but his big strong hands moved quickly to jerk them away. The next moment he hit me with his fist in the belly so hard that I lost consciousness immediately (52-53).

From that moment, Firdaus becomes Bayoumi's prisoner and sex-slave. She is not just his prisoner, Bayoumi resorts to rape and he also allows his friends to sexually molest Firdaus. Eventually, she escapes again into the streets with the help of a neighbour.

While on the streets again, Sharifa Salah el Dine, an old professional prostitute rescues Firdaus from the streets but introduces her to prostitution. Even as a prostitute, Firdaus encounters different men from all walks of life but she suffers again. She is sexually brutalized by these men. She expresses her agony in these words:

Day and night I lay on the bed, crucified, and every hour a man would come in. There were many of them. I did not know where they could possibly have come from. For they were all married, all educated, all carrying swollen leather bags, and swollen wallets in their inner pockets. ... they dug their long nails into my flesh and I would close my lips tightly trying to stifle any expression of pain, to hold back a scream (61).

Financial Exploitation

Sharifa Salah el Dine came to Firdaus' 'rescue'. Initially, she appeared like an angel who took Firdaus in, befriended her and gave her some form of dignity and comfort. Eventually, Sharifa is exposed by Fawzy when he tells Firdaus "Sharifa's fooling you, and making money out of you while all you get out of it is the pain" (62). When Firdaus understands this, she leaves Sharifa's house, into the streets once again. Another form of financial exploitation is where Marzouk insists on being Firdaus' pimp and collects sometimes more money than she makes. She offers him a one-time payment so that he would leave her. "I thought I could buy him off with a sum of money, the way I did with the police. But he refused the money, and insisted on sharing in my earnings" (100). Marzouk refuses to be paid off because he sees Firdaus as an investment. He tells Firdaus that "I'm in business. My capital is women's bodies" (101). These experiences make Firdaus a victim of financial exploitations.

Abuse of Authority

Being in authority gives an individual the power to issue out orders to others. This position of authority is meant to promote the interest of any nation, company or institution she/he represents. But there are occasions that individuals with such authority unfortunately abuse it, usually for personal interest and gain. As a successful prostitute, Firdaus attracts the attention of an important foreign dignitary. Firdaus recounts the threats and harassment she receives from this personality because she refuses to honour his call. It is her fundamental human right to accept or reject anyone no matter how highly placed that individual is. This "foreign important personality" would not take 'no' for an answer. He therefore resorted to threats, blackmail and the use of state resources for his personal interest. Firdaus expresses that situation thus:

My refusal made him even more intent on gaining a victory. Every day he would send me a man from the police, and each time this man would try a different approach. But I continued to refuse. Once he offered me money. On another occasion he threatens me with prison. On a third, he explained to me that refusing a head of state could lead to strained relationships between two countries. He added that if I really loved my country, if I was a patriot, I would go to him at once. (98)

This situation brings to mind that the authority vested on this individual to promote the interest of his country in another land is subverted through threats, harassment and blackmail and self-serving interests that have no correlation with the real business of his country. The foregoing discussion although not exhaustive, reveals the different aspects of victimization experienced by

Firdaus the protagonist of *Woman at Point Zero*. It highlights Firdaus' life from childhood and eventually as a woman fraught with one form of abuse or another. Based on the discussion above, an attempt has been made to show Firdaus' victimology profile in the table below:

Victim	Offence	Offenders
Firdaus	Clitoridectomy/Physical Abuse	Mother
Firdaus	Neglect/deprivation	Father
Firdaus	Sexual abuse	Uncle
Firdaus	Verbal/sexual /physical abuse	Husband /Bayoumi
Firdaus	Financial Abuse	Sharifa /Marzouk
Firdaus	Threats and Blackmail	Important personality.

In this study, it has been observed that perpetrators of abuse are often those that are very close to the victims. However, this is not to say that strangers do not abuse people.

Ideological Underpinnings of the Discourse

Critical stylistics 'help to explain how texts are in a position to persuade the reader to alter or adapt her/his ideological outlook to match that of the text (1). We can therefore present ideas the text supports or foregrounds to make a case against women seeing death as welcoming.

Naming and Describing

This tool helps us to see 'how individual texts (and implicitly their authors) may choose from the regular resources of the language in representing a view of the world' (17). These stylistic word choices can vary from picking words belonging in the same word class to an understanding of meaning derived from the string of noun phrases present. Sometimes, words that are traditionally not grouped as nouns can operate as nouns 'by a process called nominalization' (18).

The word 'clitoris' is never mentioned but only a feeling of its presence or loss is described. This has stylistically been done to present a lifetime of female pleasure inhumanly taken away from the woman: 'from some part of my body, where exactly I did not know, would come a sensation of sharp pleasure' (12). From page 12, there is a repeated cataphoric reference to this description which reinforces a loss of essence, a removal of her 'womanhood': 'somewhere, in some distant spot within my body was awakening an old pleasure lost a long time ago, or a new pleasure still unknown, and indefinable, for it seemed to arise outside my body, or in a part of my being severed from it many years ago' (22).

'My whole body shuddered with a faraway yet familiar pleasure arising from some unknown source, from some indefinable spot outside my being' (25).

'Why don't I feel anything?' ... 'is there no pleasure to be had, even the slightest pleasure?'

Negating

Negating 'can have a significant ideological effect of the producer if a text is attempting to influence the reader towards imagining the positive version' (416). The following excerpts present readers with such images so that they rather think of the positive versions:

'My father never went to bed without supper, no matter what happened. Sometimes when there was no food at home we would all go to bed with empty stomachs. But he would never fail to have a meal' (17-18).

'Once back I do not know how I put with life in my uncle's house, nor do I remember how I became Sheikh Mahmoud's wife' (44). 'I ran out of Bayoumi's house into the street. For the street had become the only safe place in which I could seek refuge, and into which I could escape with my whole being' (54).

The excerpts above are 'negative' and point to 'positive' images in readers who would want the heroine to enjoy supper rather than going to bed hungry while her father ate the only food in the house. Readers would also rather want to see the heroine happy in her uncle's house and looking forward to her dream wedding but here we see Firdaus not even remembering how she became a 'wife'. Firdaus also finds solace in the streets and not in a house. These negating images stylistically heighten the dread women go through and make a reverse more appealing.

Presenting Others' Speech and Thoughts

This tool has the potential of laying bare the obvious ideologies of people by what they say. It distances the narrator from the views and opinions of the quoted party and provides readers with extra information about characters. We hear the prison warder talk about Firdaus:

'Murderer or not, she's an innocent woman and does not deserve to be hanged. They are the ones that ought to hang' (3).

In another voice, we hear Firdaus's uncle's wife say: 'A virtuous woman was not supposed to complain about her husband. Her duty was perfect obedience' (47).

Saharifa also tells Firdaus that: 'A man does not know a woman's value, Firdaus. She is the one who determines her value' (58).

The voices of others have shaped Firdaus before she resolves 'nothing in the streets was capable of scaring me any longer and the cold wind could no longer bite into my body' (65). Firdaus knows she cannot let down her guard easily after falling in love with a man who leaves her and gets married to another woman. This same man comes back to her for sex after his marriage. Firdaus' colleague tells her 'you're living an illusion. Do you believe the word of love they whisper in the ears of penniless women like us?' (90).

Excerpts like the examples highlighted above make the reader believe that even though Firdaus is about to be hung for murder charges, she is not guilty of such a crime because a prison warder does not believe she deserves such a judgment rather, 'they are the ones that ought to hang'; the men and society that put Firdaus through such a crucible should be hung instead.

Conclusion

Sadaawi in *Woman at Point Zero* presents the challenges encountered by women in not just Egypt or Africa but the world over in general. Although this paper's focus is not feminism, it however sees the main character as a representation of how societies through cultural and religious practices victimize women. The paper observes that Firdaus' journey to becoming a celestial woman began right from her childhood. She found death appealing as an escape and exhibits a complete loss of trust in humanity. Becoming a celestial woman in this sense is not associated with normal religious expectations of uniting with a supreme being in heavenly bliss, rather, it connotes a resolve to die as the only escape

from oppression on earth. Through Sadaawi's narrative, we see the portrayal of a battered woman who is abused by her parents and close relatives, a woman who is also abused by people outside her close circle to foreground the injustice from society at large. A lingo-literary approach; one of Critical stylistics and Victimology has been used to investigate how the loss and helplessness of Firduas is perceived. This approach has been adopted to awaken the collective consciousness of readers to the ills of domestic violence. Therefore, a conscious effort should be taken by parents, individuals and governments in working towards laws and measures to be put in place to mitigate such forms of abuse in society.

Funding: This research received no external funding.

Conflict of Interests: The authors declare no conflict of interests.

Biographies

Vera Anap Aaron, lectures at the Department of English University of Jos holds both Bachelor and Master's degree in Literature-in-English from the University of Jos. She's an employee of the University of Jos since December 2004. She taught Remedial English in the Department of Remedial Sciences from Dec 2004 - Dec 2015 and now a lecturer of written and oral literature in the Department of English, University of Jos since 2016. Having collected and worked on some of the proverbs of the Anaguta people of Jos North, Plateau State, Nigeria she is now interested in collecting more of the oral literary art forms of the Anaguta people.

Ayotunde Mamudu has worked as a human resource consultant for about fourteen years; creating a theatrical environment for teaching and learning communication skills and business writing. He has now taken this passion to the University of Jos where he teaches fiction, creative writing and style. He is also interested in discourse analysis (CDA) and has found an appropriate niche in critical discourse, which merges CDA and Stylistics. He is an author, and has two books to his name: *Ruffled Butterflies* and *Driftwood: a tale of leftovers*, in which he uses humour to foreground societal ills. He holds a Masters Degree in English language from the University of Jos.

References

- El Saadawi, N. (2007). *Woman at point Zero*. Zed Books Ltd.
- Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study of Language*. Longman.
- Fwangyil, G. A. (2012). Cradle the Grave: An Analysis of Female Oppression in Nawal El Saadawi's *Woman at Point Zero*. *AFRREV LALIGENS: An International Journal of Language, Literature and Gender Studies*, 1(2), 15-28.
- Gee, P. J. (2014). *How to do Discourse Analysis: A Toolkit*. Routledge.
- Jeffries, L. (2007). *Textual Construction of the Female Body: A Critical Discourse Approach*. Palgrave Macmillan.
- Jeffries, L. (2010). *Critical Stylistics: The Power of English*. Palgrave Macmillan.
- Jeffries, L. (2014). Critical stylistics. In Michael Burke (Ed.) *The Routledge Handbook of Stylistics*. Routledge, (pp. 408-420).
- Jeffries, L. (2016). Critical Stylistics. In Violeta Sotirora (Ed.) *The Bloomsbury Companion to Stylistics*. Bloomsbury, (pp.159 - 176).
- Mohan, M. (2020). Stopping lockdown domestic abuse on my street. <https://www.bbc.com/news/av/world-53014211>
- Runyan, D., Wattam, C., Ikeda, R., Hassan, F., & Ramiro, L. (2002). Child abuse and neglect by parents and other caregivers. From Etienne G. Krug, Linda L. Dahlberg, et al., (eds.), *World Report on Violence and Health*. (pp. 57-86).
- Soanes, C., & Stevenson, A. (2008). *The Concise Oxford English Dictionary. Eleventh Edition (revised)*. Oxford: Oxford University Press.