

I. Jean Sasson's *Princess*: A Discourse on Power

This present research focuses on the construction of power discourse in Jean Sasson's *Princess* as well as it concerns on how the elite class created a discourse by misusing the power. Main character Sultana is compelled to accept the societal rules of power discourse. The socio-cultural and religious factors are responsible to be hegemonized. Royal family hegemony is related to the acceptance of truth created by the so-called elite family. Drawing upon the Foucault's notion New Historicism: power, discourse and truth and Nietzsche's Will to Power, this research analyzes the true story of life inside the Saudi Arabian on Royal family. The whole story of this novel is based on Sultana's and her sister's critical situation. This research depicts the issues how religious, traditional and cultural norms affects the women and common people in Muslim family as well as how they face the pang and suffering form elite class and men in the name of Islamic law.

Regarding the history of Saudi Arabian culture, religion, social norms and values, the novel *Princess* depicts how royal women are beaten, executed, and enslaved by their fathers, husbands, and brothers in the name of rules of royal family (power discourse of elite family) in Saudi Arabian society. The book tells of the life of Sultana, a granddaughter of the al-Saud warlord who brought most of the Arabian Peninsula under his family's control at the dawn of the twentieth century. Even though Sultana is a member of the royal family, she is bounded by a strict cultural law where she defines common and woman as nothing more than vessels for sexual relief and breeders of children for the men. As well as it captures the scene of typical traditional Saudi Arabian society where the elite class people have created a type of discourse to rule over the innocent female. The so-called elite class has created a type of Islamic culture to dominate the female. The females are compelled to follow the Islamic

culture. How can they live happily and decently if they are compelled to follow the norms and values made by Islamic culture?

Saudi Arabia, known as the Kingdom of Saudi Arabia, is the largest Arab state in Western Asia, and the second-largest in the Arab world. It is bordered by Jordan and Iraq to the north, Kuwait to the northeast, Qatar, Bahrain and the United Arab Emirates to the east, Oman to the southeast, and Yemen in the south. It is the only nation with both a Red Sea coast and a Persian Gulf coast. Its present king is king Abdullah, and the novel *Princess* was written back in 2004, during the reign of King Fahd. According to Jean Sasson, as mentioned in the novel, *Princess*, the present day Al-Sauds date back six generations to the days of the early emirs of the Najd Bedouin lands, now part of kingdom of Saudi Arabia. In 1981 disaster struck when the Al Saud clan was defeated in battle and was forced to flee the Najd. The first king of Saudi Arabia, Abdul Aziz was child at that time. He was humiliated by his family's defeat and thus a turning point came in his life. After two years of Nomadic desert travel, the family of Al Suds found refuge in the country of Kuwait. The life of refugee was so distasteful to Abdul Aziz that he vowed from an early age to recapture the desert sands he had once called his home. With the world second largest oil reserves and the world's sixth largest natural gas reserves, the Kingdom is categorized as a high income economy with 19th highest GDP in the world. Being the world's largest oil exporter is the basis for its position as one of the 20 most powerful countries in the world. But opposite side of this reality Rebekh Fraser says:

Despite Saudi Arabia's oil wealth, women in the country are tragically poor when it comes to personal freedom. Females in the country are still controlled by their fathers and husbands who hold absolute power

of life and death over them. These men can carry out brutal physical and psychological punishments without fear of breaking the law. (17)

Regarding these lines, in Jean Sasson's *Princess* highlight the plight of women in Saudi Arabia. Primarily telling through the voice of Princess Sultana Al Sa'ud, it details what life is like for women in Saudi Arabia today. It updates readers on the Princess's own life, as well as that of her family, and brings non-royal Saudi women into the spotlight. These are the women who fight every day to bring freedom to women in their country. The book deals with horrific expressions of oppression, which any other country would treat as violation of human rights. The book clearly depicts the situation of women in Saudi Arabia have no rights. They cannot vote, or go to school after they reaches puberty. Home tuitions are provided and that too only to a selected few. Women are confined in their houses and when they steps outside the boundary of their house they are trapped in their veils. The veil conceals not a part of the body but a state of mind. Most women took it in their stride and are trained to bear the brunt of the male in her family. Young girls are married off to men thrice their ages, so as to produce heirs. Sultana's father's fifth wife is just a few years older than her! A Muslim man can have up to four wives with the consent of his previous wives, which is ironic because no women have the right or the power to speak against any male, especially her husband. Tales of rape, torment and murder are prevalent throughout the text. A woman who is raped was executed for her supposed seduction to the rapist. For defying any law, women are stoned to death naked and all this was lawful.

Sultana reveals about life in Saudi Arabia's royal family. Royal women live as virtuous prisoners, surrounded by unimaginable wealth and luxury, privileged beyond belief and yet subject to every whim of their husbands, fathers, and even their sons.

Daughters of Arabia, featured Sultana's teenage daughters, determined to rebel but in very different ways. Surrounded by opulence, Sultana's daughters grew up taking their luxuries for granted. Yet, stifled by the horrendous restrictions imposed on all females, even royals, they have reacted in very different, but equally desperate ways. And in *Desert Royal*, Sultana fought for women's rights in a repressive, fundamentalist Islamic society, and has an extra sense of urgency. In this trilogy, Jean Sasson captured the flavours and reality of life in a country full of extremes and contradictions. Princess 'Sultana' a real Saudi princess closely related to king lives those contradictions, with priceless jewels, many servants, unlimited funds at her disposal, but no freedom. Jean Sasson quotes princess 'Sultana' as, prisoner in a golden cage with no control, and no value but as a mother of son, she is totally at mercy of the men of her life- her father, her brother, her husband. In this novel, this bold Saudi princess gave an unvarnished look inside a closed society. 'Sultana' lifted the veil on the shocking world of forced marriages, sex slavery, honour killings and other outrages against women, both royal and common.

Jean Sasson, is one of the best cultural writer, She has an uncanny ability to let the reader relate emotionally and sympathize with the characters, sometimes empathize too. This book is a description about cultural bondage and about rights of people in Saudi Arabia, and even though, some of the tightly-bound restrictions have been lifted, women are still not free. It tells of undisclosed power and wealth which leads them to committing atrocious acts and covering them up on basis of faith, religion and basically, superiority. specially Women are denied education mostly, save for the Quran Koran, which is to be learnt by every Muslim; forced to wear *Abaayas*, it not being a *Burka*, but one that covers more fully, from their first menstruation. This coming-of-age period incidentally makes them eligible for any

man in any age group, whom their fathers deem fit for marriage for financial and societal gain. It also recites of the wealth of the Al-Saud clan that has been hoarded over generations. The oil-rich states give more gains than what the men of the royal family know to do with, who cover their women in jewels that make them up so much; it makes them look like a sacrifice. The life of luxury, does not, in any sense, instill in them a sense of humbleness. Instead, it gives the men more incentive to do as they please. Leila Shah views:

This book, the author tells us, is a true story as told to her by her friend: a Saudi princess who we only know as Sultana all names have been changed in order to protect her from reprisals. So have on one hand a fairly horrifying story but one which we can't easily verify except by visiting Saudi Arabia ourselves or finding people we trust who've lived there. (73)

In *Princes: More Tears to Cry*, Sultana reveals the intimate struggles of Saudi women inside one of the richest, most conservative kingdoms in the Al Saudi. These are the stories of triumph and heartbreak among the highest-and lowest-born. Jean Sasson, a popular American writer has unveiled the life of women behind the veil in the Arabian culture in her book *Princess*.

This present research is focused on the primitive traditions surrounding marriage and allied issues of societal discourse in Muslim culture and its harrowing impact on common and women as delineated by Jean Sasson in her works, In Muslim culture marriage is a solemn covenant, a legal contract unlike sacramental affair in other religions. Numerous factors determine marriage-ability of a girl in South Arabia: her family name, her family fortune, her lack of deformities and enchanting beauty. Apart from permanent marriage there is temporary marriage, Nikah-al-

Mut'ah; according to which a man can marry a woman for an agreed amount of time and money. In *Daughters of Arabia*, Jean Sasson makes a mansion of Mut'ah and its serious consequences. Mut'ah is no more than debauchery of men. Jean Sasson not only portrays a strange spousal behaviour within marriage but also manifests the true spousal behaviour bordering on criminal sexuality caused by men folk in *Princess* and trilogy. Divorce, in Jean Sasson's novels, makes a life of females intolerable as she cannot have the custody of her children after divorce and leads a very miserable life thereafter.

The *Princess* trilogy is an exposé that reveals the cruel lavish and scandalous life of Al Sau'd- the royal family of Saudi Arabia. Princess Sultana, the narrator of the story, is a mischievous royal child that grows up to be a revolutionary against so called assumption of society. She tells the story of the women of her family who are constantly beaten, tortured, jailed to death for the smallest misconduct by power group of society like, fathers, brothers and husbands, while the male members of the royal family get away and are, more or less, free to do whatever they please by engaging themselves in taboo subjects. Because of the unjust double standard in her society, Princess Sultana strives to change the way the women in her country are treated and dares to stand up against her cruel and unloving father and brother. *Princess* is one of three books of 'the Princess trilogy'. It is followed by *Daughters of Arabia*, which focuses on the lives of Princess Sultana's daughters, Maha and Amani, and *Desert Royal*, which continues telling the story of an older Sultana. Norma Khouri:

Princess's Sultana's extraordinary autobiography is gripped by her powerful indictment of women's lives within the royal family of Saudi Arabia. In *Princess* she continues her story at a period of crisis in her

life when she reveals her shameful secret especially so in a Muslim country where alcohol is forbidden - that she has a drinking problem. The forced marriage of her niece to a cruel and depraved older man and her discovery of the harem of sex slaves kept by another cousin, makes her more determined than ever to defend the rights of women in her country. (49)

The Islamic country of Saudi Arabia believes in the superiority of men and considers women worthless or rather worth only her ability to bear sons. *Princess* is one such book that reveals the atrocities faced by woman in Saudi Arabia, irrespective of their class. It's a ghost written story by Jean Sasson about the life of a Royal Princess of the ruling Saud dynasty of Saudi Arabia. The protagonist's name is changed to Sultana to protect her identity which we see was a futile effect as revealed in Sasson's book *Princess*.

In a land where Kings still rule, I am a Princess. You must know me only as Sultana, for I cannot reveal my true name for fear that harm will come to me and my family for what I am about to tell you. I am a Saudi Princess, a member of the royal family of the House of Al Sa'ud , the current rules of the kingdom of Saudi Arabian, As a women in a land ruled by men. (1)

Sultana' is a member of the Saudi royal family, closely related to the King. For the sake of her daughters, she decides that it is time for a woman in her position to speak out about the reality of life for women in her country, whatever their rank. She tells of her own life, from her turbulent childhood to her arranged marriage - a happy one, until her husband decides to take a second wife and of the lives of her sisters, her friends and her servants. *Princess More Tears to Cry* is a rollercoaster of a book. It

gives the sense both happy and sad tears laugh out loud and be shocked into silence. As a woman, and a mother to two young daughters, it was heartbreaking, captivating, and horrifying reading about the injustices thrust upon these women purely because of their gender. But it was also uplifting and inspiring to see women showing determined courage against the most daunting odds. It is a powerful book that is not only a biography, but an informative and detailed book that will educate readers. This update will keep millions of Princess Sultana supporters hooked, as well as allow a new generation of readers an insight into the a new generation of Saudi readers.

Foucaultian notion of discourse goes against the traditional notion of linguistic discourse believing in the discourse as the socio political statements constructed by the certain power location operating in the network of truth, power and representation. Discourse determines the functioning of the society constructing the truth through the creation of power. A certain group of a society goes to the power in its evolution and creates the socio-political statements as truth that is supposed to be transhistorical by the discourse makes but in reality the discourse becomes the constructed truth that rules society till the time when the individuals will not find defect. Discourse in a society is created with the help of object, and concept and theory. First of all the object is focused, concept is formulated and finally the theory is made which becomes discourse. In the creation of discourse, the powerful location of society plays an important role because of which the supporters of discourse remain in centre and the opposers are silenced, making them reside in the society rules the common individuals hegemonically or the discourse created in the society rules the common individuals taking their consent to be ruled.

Michel Foucault (1926) was equally a philosopher, a psychologist and a historian. The power problem is central to his thinking regarding the relations

between society, individuals, groups and institutions. He investigated this problem from a critical and historical viewpoint in his notion Discourse power and truth, and also in many articles, studies and interviews. The fundamental idea emerging from all these works is that the privileged place to observe the power in action is the relations between the individual and the society, especially its institutions. Consequently, Foucault studies in what he calls “the analysis of power” how various institutions exert their power on groups and individuals, and how the latter affirm their own identity and resistance to the effects of power.

The problem of power was of great importance in Michel Foucault's philosophical work. He parted clearly with the Marxist interpretations of power relations, arguing that power is not essentially something that institutions possess and use oppressively against individuals and groups. Consequently, Foucault tries to move the analysis one step beyond viewing power as the plain oppression of the powerless by the powerful, aiming to examine how it operates in day to day interactions between people and institutions. In this sense, the power is more like something that acts and operates in a certain way, it's more a strategy than a possession Foucault sees it as co extensive with resistance, as a productive factor, because it has positive effects such as the individual's self-making, and because, as a condition of possibility for any relation, it is ubiquitous, being found in any type of relation between the members of society.

Foucault thinks that it is wrong to consider power as something that the institutions possess and use oppressively against individuals and groups, so he tries to move the analysis one step beyond viewing power as the plain oppression of the powerless by the powerful, aiming to examine how it operates in day to day interactions between people and institutions. In the first volume of *Histoire de la*

sexualité he argues that we must overcome the idea that power is oppression, because – even in their most radical form oppressive measures are not just repression and censorship, but they are also productive, causing new behaviours to emerge. As opposed to most Marxist thinkers, Foucault is concerned less with the oppressive aspect of power, but more with the resistance of those the power is exerted upon. For example, the Marxist thinker Louis Althusser studied mainly how people are oppressed by the state institutions and how they build themselves as individuals through the mystifying action of the ideology. While for Althusser individuals are just puppets of the ideological and repressive apparatus and power is seen as acting from top downwards, Foucault proposes an alternative model in which power relations dissipate through all relational structures of the society. This enables him to build a model of the daily and mundane manners in which power is exerted and contested, as well as an analysis centered on the human individual as an active subject, not as a simple object for the power.

Usually, power is understood as the capacity of an agent to impose his will over the will of the powerless, or the ability to force them to do things they do not wish to do. In this sense, power is understood as possession, as something owned by those in power. But in Foucault's opinion, power is not something that can be owned, but rather something that acts and manifests itself in a certain way; it is more a strategy than a possession: power must be analyzed as something which circulates, or as something which only functions in the form of a chain. Power is employed and exercised through a netlike organization. Individuals are the vehicles of power, not its points of application. This way of understanding power has two key features: power is a system, a network of relations encompassing the whole society, rather than a relation between the oppressed and the oppressor; b) individuals are not just the

objects of power, but they are the *locus* where the power and the resistance to it are exerted Mark G.E. Kelly thinks that these features can be further nuanced. In his opinion, Foucault's view of power, as presented in book, involves the following features: The impersonality, or subjectlessness, of power, meaning that it is not guided by the will of individual subjects. The relationality of power, meaning that power is always a case of power *relations* between people, as opposed to a quantum possessed by people. The decent redness of power and meaning that it is not concentrated on a single individual or class. The multidirectionality of power, meaning that it does not flow only from the more to the less powerful, but rather “comes from below,” even if it is nevertheless “no egalitarian. The *strategic* nature of power, meaning that it has a dynamic of its own, is intentional

The disciplinary structure described by Foucault as well as by other thinkers who talked about power is the panoptical, an architectural structure revealed by Jeremy Bentham as a way to arrange prisoners so that each of them can be observed by the warden, without the warden being visible to them and with no interaction between prisoners. Foucault describes this in an interview suggestively named *The Eye of Power*: A perimeter building in the form of a ring. At the centre of this a tower, pierced by large windows opening on to the inner face of the ring. The outer building is divided into cells each of which traverses the whole thickness of the building. These cells have two windows, one opening onto the inside, facing the windows of the central tower, the other, outer one allowing daylight to pass through the whole cell. All that is then needed is to put an overseer in the tower and place in each of the cells a lunatic, a patient, a convict, a worker or a schoolboy. The back lighting enables one to pick out from the central tower the little captive silhouettes in the ring of cells. In short the principle "the dungeon is reversed; daylight and the overseer's gaze

captures the inmate more effectively than darkness, which afforded after all a sort of protection” (24).

In conclusion, Foucault analyses the relations between individuals and society without assuming that the individual is powerless compared to institutions, groups or the state. He doesn't minimize the restrictions imposed to individuals, but thinks that power is not concentrated, but diffuses throughout the whole society. This allows us to see it at work in each human interaction and thus to see how resistance always shows up. Power is seen as a more volatile, unstable element, which can be always contested, so power relations must be permanently renewed and reaffirmed.

Will to Power is a prominent concept in the philosophy of Friedrich Nietzsche. The will to power describes what Nietzsche may have believed to be the main driving force in humans namely, achievement, ambition, and the striving to reach the highest possible position in life. These are all manifestations of the will to power; however, the concept was never systematically defined in Nietzsche's work, leaving its interpretation open to debate. In contemporary Nietzschean scholarship, some interpreters have emphasized the will to power as a psychological principle because Nietzsche applies it most frequently to human behavior. However, in Nietzsche's unpublished notes Nietzsche sometimes seemed to view the will to power as a more (metaphysical) general force underlying *all* reality, not just human behavior thus making it more directly analogous to Schopenhauer's will to live. Nevertheless, in relation to the entire body of Nietzsche's published works, many scholars have insisted that Nietzsche's principle of the will to power is less metaphysical and more pragmatic than Schopenhauer's will to live: while Schopenhauer thought the will to live was what was most real in the universe, Nietzsche can be understood as claiming only that the will to power is a particularly useful principle for his purposes

This structure of will to power penetrates all modes of existence. It is the underlying ground of both the inorganic and organic higher and lower. As we approach the species of Human Being the organizational alignments of conflicting power centers achieve a higher level of complexity. But note well, this complexity is only a matter of degree, not kind—the human species is merely a "specific instance" of the general principle of Will to Power. At this highest level of complexity we find "consciousness" arising out of a necessary requirement to simplify and order the aggregate of conflicting power struggles which constitute the chaos that is man. Thus consciousness itself is merely epiphenomena of will to power. It functions with the same tendency that drives all Becoming, viz., the preservation and enhancement of power. And it is in the light of these criteria that we find, within "the theory of Will to Power," the evolution of knowledge and truth. Nietzsche writes that:

Above all a living thing wants to discharge its power life itself is will to power self-preservation is only one of the indirect and most frequent consequences of this. In short here as elsewhere watch out for superfluous teleological principles! Such as the drive for self-preservation, Will to Power cannot primarily entail stasis of self-preservation, mastery or domination. These are only its indirect. (37)

The more Will to Power grows, the more subsequent resistances are overcome and incorporated into the victor. The more it cumulatively grows and expands, the lesser the alternative, assemblages of Will to Power outside the victor itself. Having incorporated subordinate instances, oligopolies and ultimately an identitarian monopoly of a victorious Will to Power will follow on from the trajectory of the growth thesis. This is the situation I have called Aristocratic Radicalism in which an

elite minority rules over the majority. As Bruce Detwiler writes, *Will to Power* displays a:

Generalised inclination to grow, to increase, to overcome resistances and to become more through the appropriation of, or the participation of what is alien. Once the struggle among the drives has forged a unity in diversity that we call the self into a cohesive centre of power unto itself, the interaction among selves within society might well resemble the interaction of drives within the body and if the above interpretation is correct, his discussion of the political ramifications of life as will to power do indeed flow from the same ontology as his thoughts on self-constitution. (52)

This is Nietzsche's "theory of Will to Power." It encompasses the whole sphere of existence, from the inorganic to the amoeba to man. It seeks to give an account of consciousness, knowledge and truth in terms of the preservation and enhancement conditions of power centers. In discussing these structures of human existence Nietzsche adds *the problem of value* and describes the "movement" of Will to Power in terms of valuation. The ultimate criterion for human power involves the manner in which it values life, for instance "Does this will serve to strengthen it or weaken itself?" This at once affirms that the source of all forms of life" is will to power and also that some forms seem to enhance this drive while others seems to negate this drive. It was this insight that lay behind Nietzsche's whole critique of Christianity and his "theory of Will to Power" served to buttress this position from the inside by providing a worldview which could account for the opposition of worldviews and establish within itself a criterion for evaluating worldviews without any appeal to "outside truth."

Now it is exactly at this point, when "the theory of Will to Power" entails the problem of value, that we can catch a glimpse of the "theory behind the theory." At bottom, Nietzsche seems to be recommending a way of looking at things that, if we were to adopt it, might lead to a more enhancing way of looking at the world (of Being-in-the-world). He seems to be proposing a certain kind of "lie" that could serve to *enhance life*. In this sense, his "theory of Will to Power" would seem to be a function of Will to Power itself. In fact, one can speak of "the notion of Will to Power" as underlying "the theory of Will to Power."

Moreover in another part, Along with Marx, Friedrich Nietzsche can be read as a great theorist and critic of modernity how do social entities for example, institutions, practices, norms, value systems, cultures and shared forms of life change? Conversely, how are they maintained and held fixed? How do values and practices – for example, ways of dividing up the world as property, or ideals of freedom that inspire people to fight – spread or fade, invade or get swept away? And so how can human beings, acting individually or in groups, act most powerfully to transform the social worlds around us? In this vast field, there have two more specific starting points. The first is own guiding ethical and political perspective. The aim is to develop conceptual tools that will help me think about how to act most effectively in concrete struggles against forms of domination there face today, living in contemporary capitalism. The second is a particular philosophical aim: to explore a Nietzsche an approach to processes of social change.

Though, the different critics have seen the novel from different point of view. The research focuses on researching the issues of power discourse. To stress the effectiveness of the theoretical tool an intensive analysis of the text will be the core point of this research. This study is divided into three chapters. The first chapter deals

with an introductory aspect of the story and deals with general synopsis of the text, writer, and the subject matter. It incorporates the thesis title, clarification, hypothesis elaboration, introduction to the writer's background, works themes, technique etc. The second chapter of the research presents analysis of novel Princess as cultural view point. The third chapter concludes the research work. New Historicism is a theory applied to prove the hypothesis.

II. Construction of Disciplinary Power in Jean Sasson's *Princess*

This research shows the situation of Muslim women who are forcefully made ready to internalize the Islamic norms and values which are against their benefit in the basis of Jean Sasson's novel *Princess*. Sasson depicts the situation of the Saudi Arabian society where truth is created the powerful Muslim people in order to hegemonize the females from different societal strata. *Princess* tells about a Saudi Arabian woman Sultana's condition under the power discourse of society. Saudi woman Sultana represents the whole Muslim women who suffer the same fate. In the name of religion, culture and civilization male members of the society created a type of discourse to rule over the women and keep them in the state of perpetual childhood. In addition to this the study presents the politics of Muslim ideology in which people interpret their role and space on the basis of religion and their holy book Koran.

Sasson and Saudi Princess Sultana follow their earlier accounts of social oppression of women in Arabia with one that focuses on the Saudi royal family and how, despite its wealth and relative freedom from social conventions, its societal norms continue to oppress Muslim women. The royal women react with varying degrees of acceptance; an occasional, minor rebellion; and alcohol and drug abuse. Although Sultana's husband is a more enlightened man, she reveals that even she has a drinking problem, brought on by the stress of helplessly witnessing inequities. Sasson and Sultana also detail Islamic culture and teachings and the contradictions between what the Koran teaches regarding the Muslim women and the cultural interpretations made by upper class people in Saudi society. Sultana has two daughters. One, like her, resists the power-dominated culture, but the other is so traditional that it frightens Sultana.

According to mainstream Western secular discourse, Islam is inherently oppressive to women. Lady Laura Bush, who calls to free Muslim women from the confines of Islam “women as intimately linked to what is often portrayed as the violent nature of religion and affirmed that the cause of liberating Muslim women from their bondage is part of the American mission to the Islamic world” (3). This rhetoric makes a clear assumption that the status of women in Muslim societies is directly related to Islam as a religion. It represents a monolithic view of Islam, reinscribes societal hierarchies and colonial relationships with subaltern groups, and represents a false simplicity in our attempts to understand both the status of Muslim women and the dynamics of Muslim societies. However, despite the popular discourse in Western media, politics and even academics, the status of women in Muslim societies is far from being reducible to a simple religious issue. It is necessary to unpack both the religion and the surrounding cultures in order to fully understand the status of women in Muslim societies. In order to explore the influence of culture and religion on the status of women in the widely diverse Muslim world, it will be useful to look at two contrasting examples. At the case of Tunisia, a progressive Islamic state that presents an interesting case of a society based on Islamic law. Subsequently, that example will be contrasted with the case of Saudi Arabia, also an Islamic state, but one that significantly restricts freedoms for women.

Princess by Jean Sasson is a true story of life behind the veil in Saudi Arabia based on information given to the writer by a Saudi Arabian princess. Sultana was born the tenth daughter of a prince of Saudi Arabia and grew up in a world of luxury. That luxury is belied, however, by the oppression of women that took place all around her as Sultana grew up. Sultana would suffer some of this oppression herself when she is forced into marriage to a man she barely knows before she was seventeen and

when that husband would later tell her he intends to take a second wife because she can no longer give him children. *Princess* is a non-fiction story of the outrage that is forced upon women throughout Saudi Arabia. *Princess* is all about Saudi Arabian women's rules. The ideal women in Saudi Arabia are women who obey their male relative's order and the rules. *Princess* is about Sultana al Saud, the main character, who is able to run her life independently. She lives in her royal family as a dependent little girl. So that Sultana is working under the pressure of male ideology which is made from the power discourse of society as the religious norms like Koran:

It is an update on the Princess's life: her continued difficult relationship with her father and brother and her once-stormy marriage with her husband. There are tales of her difficult grown up daughters who are radically different. In each chapter, she shares the story of a friend or one of her daughter's friends. The stories are happy, sad, tragic, dramatic, and accomplished and cover a vast range of economic statuses: from the wealthy to the poor, from students to the middle class. For new readers, this is a compulsively readable view of life in the Saudi Arabia. (89)

This book is a remarkable insight into the role of women in Saudi cultures, but what is also striking is how women hold their oppression and faith in tandem. Sultana praises Mohamed and turns to God and the Koran, which gave us Shariah and yet denounces her faith's sanctioning of the maltreatment of women. The book begins with the caveat that it does not intend to offend Islam, but routinely demonstrates how, in actuality, what morals can be gleaned from the Koran are routinely ignored by men whose urges and wallets are beyond control, and it is more truthfully used a manual for the oppression of women.

Princess recounts the life of Saudi Princess, Sultana, from childhood in the 60s to her own motherhood in the 90s. Sultana tells of ritual and absolute oppression by the men of the household and wider society. The men hold untold wealth and absolute power, able to deny or cover up their own offence or justify all behaviour as that sanctioned or encouraged by their faith or tradition. The women are denied education save for reciting the Koran; forced to wear an Abaaya from their first menstruation, which incidentally makes them eligible for marriage to whomever the father chooses usually for simple financial gain; routinely mentally, physically and sexually abused and killed. The treatment of women is so vile that it is actually difficult to grasp the reality of a woman's life in this period. The second strand of the story, on the near limitless wealth of the Saudi royalty, is one less emotional and nearly as interesting. The princess astutely observes how the such wealth, and lack of drive that usually entails, is stagnating progress in oil-rich states; princes live on huge monthly stipends, and women are placated with more jewels, homes and finery than they know what to do with.

Sultana, when she was a little girl, Sultana always felt that herself be underestimating by her father and her brother. In family, Sultana is tenth daughter of eleven children, only son, fear ruled in her home, and fear that cruel death would claim the one living male child, fear that no other sons would follow. Sultana's father only loved his sons form other his wives. Sultana wanted to be loved her father, but nothing. She did or said made the slightest change in his indifference toward her. Sultana faces any unfair in her life, Sultana also very hates her brother, Ali since her was a young girl, unloved by her father, and tortured by a cruel older brother, she longed for the opportunity to tell the entire world how too many young Saudi girls

live lives clouded by sadness or anger that their brothers are greatly loved while they as females are merely endured.

Equality of men and women has not worked out in any society, but the status of women in Islam is more problematic in that canon law is applied according to the social climate. Consequently, countries influenced by the West, such as Egypt, are more relaxed than countries like Saudi Arabia that are ruled by strict Hanbali law, which subjects women to unwelcome marriages, execution at whim, and the boredom of purdah. In this book, Sasson Princess tells the fascinating story of Sultana an unidentified Saudi princess who yearns for recognition in her own right, not as an adjunct of power discourse of society.

Sasson's *Princess* brings us Sultana, a pseudonymous member of the Saudi royal family whose memoir documents the suffocating sexism that pervades Saudi life. But Sasson's device of telling Sultana's story in the first person trivializes the princess's important material. Her voice echoes that of a pulp-fiction heroine. I was drowning in Kareem's eyes. But when Sultana stops talking about herself and takes time to observe, we get amazing details: of Saudi wealth. And cultural brutality Worth paging past the trivial, then, to absorb a chilling and enraging portrait of women's absolute powerlessness in Saudi society.

(36)

Princess is a novel about Sultana's frustration and rebellion facing the restricted rules in her country. Sultana, the Princess of Saudi Arabia royal, shows her rejection to the rules of being Saudi Arabian women. Studying the social life in the novel, this thesis shows the American perspective reflected in the novel. Therefore, the problems to discuss in this thesis are focused on these questions. Sultana grew up being tortured

by her older brother, Ali. Sultana's first memory stems from an incident in which her mother hit her for copying Ali. Other early memories stem from battles she and Ali fought in their attempts to both end up on top. Ali was a spoiled child who often did cruel things to people and animals alike and was never disciplined because he was the only son of their father's first marriage and therefore Father's heir.

Yet the status of women in Saudi Arabia remains uneven. While some families push for their daughters to be an important part of Saudi society, the majority of Saudi Arabians do not want their daughters to be involved in public life in the kingdom. Yes, females are being educated, but there are few jobs for these educated women. Yes, females know what they want, but still they are under the power of the men of their families. Yes, many women wish to drive for convenience, but no, they are still forbidden from taking the wheel.

(11)

Saudi Arabia is one of the countries applying strict religious and cultural system. All people are not in the same position, for instance low class and elite, Women and men. Low class and women are bounded by the societal rules but men and upper class like royal family people are free from any types of rules because they are in the power position in the society. Various rules and regulations restrict women's access to public procedures, courts, medical treatment, and travel based on the guardian's permission. Sultana is victimized from same fate. She wants to be independent on other but she cannot because she is suppressed by the societal discourse for instance traditional rules, religious norms and boundaries. As single women, Sultana doesn't want her life ruled by other people especially to her father; she knows a daughter is his superiority. Not to Sultana, she regard a women has the rights to choose a husband. In Arabian

family is so patriarchal and hierarchical in correlation with age and gender, the old man and the men have the authority of the young and the woman. In family, a father has the important part in authority of the policy. He hopes and ensures a loyalty without critics from his wife and children. But sultana really wants to see her bridegroom before she will be married to the man, different with her sister, Sara, she really passive. Sultana has a stronger intention in getting something. "I was going to meet the man I would marry before I married him! My sisters and I were electrified, for it was just not done in our society; we were prisoners who felt the ever present chains of tradition lighten"(129). It show different between sultana and her sister Sara Sara is passive women could not do anything only submit her life to her father, but Sultan's opinion that father has no right of her desire, she her against to societal discourse. "I became brave and asked Father if I could meet Kareem before the wedding" (127). Even her father may also give a strong punishment for every kind of disintegration. In this structure, gender becomes so polarized; man must be strong and dominant while woman must be weak, depending on man and inferiority. Therefore, the inferiority of women in traditional Arabian families is supported by custom and law which are still obeyed by the majority of the people. But Sultana never feels scared with those customs, on the country she would change by herself those customs, that a woman has the rights to choose a husband before her going to married. And if the women do not like that man she could refuse it. Sultana's feeling of independent and consciousness of freedom is shown when she decided to run away her children because her husband, Kareem wants marry again:

Sultana I am a man that can afford many children, I desire ten, twenty, as many as God sees first to give me, sultana, I am going to wed another. As the second wife, she will be there to provide me children. I

need nothing further from her, only children. My love is always with you. (116)

After this case sultana doesn't care about money, women who live in under the domination of society before married, their property belong to their fathers and their brothers? After they get married it automatically becomes the property of their husband. But sultana doesn't care with that thought; she only wants runaway form power of her husband by escape with her children. This desire appears form herself consciousness as a person. After packing my wealth of jewels in a small travel bag, "I prepared my travel papers with utmost ease. Finally I was ready" (220) *Princess*, The novel is the portrait of Saudi Arabian women's oppression. It describes the life of Saudi Arabia Princess, Sultana, in the royal family in the twentieth century. It is all about Sultana's frustration and rebellion toward Saudi Arabian restricted culture on women. She grows up in a world of luxurious, fabulous, and uncountable wealth. She has four mansions in three continents, private jet, glittering jewel, and private dress designer. Behind her black floor-length veil, she is a prisoner, jailed by her father. She never gets her father's attention. She has no freedom, no control over her own life. Sultana disagrees with Saudi Arabian society in treating woman unequally. She wants to be treated as a society member whose voice is heard and listened to. She feels oppressed by the rules in Saudi Arabia. She cannot choose her husband by herself, cannot continue her study, cannot leave home without her husband's permission, and must wear Abaya.

The sound of Kareem's voice interrupted my deep and troubled thoughts. I watched him as he walked briskly across the thick grass. I made a sudden resolve to become the old Sultana, the girl who used do make her husband laugh with great joy and abandon. I smiled at his

long, athletic legs bound by the tightness of his thighs. The sight of him still gladdened my heart. (215)

Despite the self-consciousness of people, women in Saudi Arabia have a pre-eminent role within the family, it would be a mistake to think that the role of women in Saudi Arabia society is confined to home making. Women also have the rights to join in public problem. But the underlining strength of a woman to redefine herself and discover herself to be example for other women who have become the victim of societal assumptions or such superstitions remain the primary concern of the novel. It seems most of the female who internalize the social values and norms and follow conventional roles. Due to their submission to injustice, discrimination, they are victimized in all sectors and should face rejection, subjugation and ostracism.

Most Arabian people didn't like a brilliance and intelligent women, because it makes them in position lower than she. Sultana reached her master degree in philosophy. The Islamic country of Saudi Arabia believes in the superiority of men and considers women worthless or rather worth only her ability to bear sons. Princess is one such book that reveals the atrocities faced by woman in Saudi Arabia, irrespective of their class. The life of women in Saudi Arabia is indeed pitiful. No matter how close a woman is to the throne, ultimately she is an object for utilize and for bearing sons. Princess is shown as writer in the novel. Princess is not a feminist writing. It just states facts of the appalling life of women in Saudi Arabia and hegemony of cultural norms upon women. The oppression begins from childhood. Sultana remembers being beaten for eating an apple that was desired by her brother. Being the only son in a family of nine daughters, he was given all freedom by their father. Sultana had all the luxuries, money and family influence. No common man could harm her but the threat came from inside not outside. Her father and brother

were a threat and to some extent her husband Kareem. Sultana gets this point across to her husband and perhaps that's why leads a comparatively better life than most other woman in the country.

In Arab society, for females are reconciled to a stern society that frowns upon the voicing of the female's opinions. but sultana has a brave to give an opinions, it described when sultana give opinion about politic world in her country. Not used to a woman interested in the greater scheme of things.

I announced to Kareem that I liked these strange, loud people, the Americans. When he asked me why, I had difficulty in voicing what I felt in my heart. I finally said, I believe this marvelous mixture of cultures in history Kareem looked at me in amazement. It which pressure...! (147)

In the insight of Sara, when Sultana was entering her teenage years, her sister Sara was forced into marriage. Only three years older than Sultana, Sara dreamed of studying art. However, these dreams died the day she was forced to marry a man more than twice her age and who already had several other wives. Sara was crushed emotionally by this marriage, made worse by the fact that she would not be allowed to see her mother and sisters the first few months of marriage. Before the time limit set by their father was over, Sultana and Mother got word that Sara was in the hospital. When they arrived they learned that Sara had attempted suicide. Sara's husband was a sexual sadist who tortured Sara, leaving her desperate to leave the marriage any way she could. Her mother put her own well being at risk by insisting that Father arrange a divorce for Sara.

In the months after when Sara returned to her father's home, Nura, an older sister, arranged for Sara and Sultana to go on a furniture buying trip with her. Ali

managed to convince Nura to take him and friend along as well. Enraged by Ali honing in on her trip, Sultana flushed Ali's headdress down the toilet, causing him to break his toe as he attempted to stop her. Later, Sultana took Ali's hidden collection of pornography to the local mosque in order to get him in trouble with the Mutawas, the religious people and protect herself from getting in trouble. The ruse worked, but Ali suffered more than Sultana had expected, causing her to regret her actions. Helen Hoodfar explains the situation as:

Among of all the violations a woman faces the harshest and wicked stage comes when she is married either forcefully or early as in Saudi Arabia women faces variety of discrimination ranging from child marriage, forced marriage. Moreover the treatment meted to her by in laws and by intimate partner bride burning divorce, sexual, psychological and emotional violence inflicted by intimate partner is also wide spread. It is estimated that one in three are subject to some type of violence inflicted by partner over in their life time. (76)

Due to the concept of power discourse of society, husband feels proud in controlling women. Women are controlled by using male hegemony based on religion. After returning from their trip, Sultana and her siblings learn that their mother was dying of cancer. Sultana was heartbroken, but grieving for the dead is not accepted in their culture, so she focused on the happy times in her mother's life. Shortly after her death, Sultana's father decided to remarry. Sultana was determined to dislike her new stepmother but discovered she was a scared young woman just like herself. Sultana included her new stepmother in a woman's group she had organized with two friends.

However, this proved to be a mistake when the other two members of the group were caught spending time with foreign men. Sultana's father divorced his new wife.

However different the status of women in Saudi Arabia and Tunisia may be, the similarity is that, in both societies, women exist in a space constructed by the intersection of religion, culture and, not insignificantly, politics. Because of the historic relationship and intertwining of the political and the religious in many societies, and most specifically in the two cases examined above, entirely new social factors have been produced that look nothing like the factors represented by the dominant discourse. These factors combine to create the hybrid third space that women occupy today. When Western religion talks about the influence of Islam or Muslim culture on the status of women, they have in mind a rather essentialized, historically outdated Western and secular concept of religion and culture.

Sultana's father arranged for Sultana to be married. Sultana wanted to meet the man before the wedding and her father surprisingly agreed. Sultana discovered that her father had made a good match and Kareem was a good man. Sultana's marriage was happy until she suffered a bout with breast cancer and became unable to have any more children. Kareem decided to marry a second wife for the purpose of having more children. Sultana could not accept this, so she ran away with their three children. Eventually Kareem agreed to sign a paper promising to never marry another woman as long as Sultana lived. Joseph Massad describes:

Utilized Islam as a weapon to control women, the power groups were venerated as holy men who spoke with Allah and indeed at some earlier time many were pious and righteous. But gradually power passed to elder sons who were neither pious nor particularly moral, yet were revered by illiterate people of the area perceived as envoys of Allah. They had the authority to justify their every deed on the basis of

their own, quite convenient, interpretation of the Quran. A feudal lord was an absolute ruler who could justify any action. (43)

In order to come closer to understanding the situation of women in Muslim societies, we must engage with the notion of hegemony and recognize the fact that religion, culture and politics are inseparable. They are historically interdependent influences and have been constantly re-imagined and reconstituted throughout history to produce the hybrids that we have today. These domination elements shape the space that women occupy. In order to understand that space, we must understand the historical relationships between those factors in Muslim societies, as well as the encounter between those factors and the Western gaze through which they are interpreted. Only through awareness of that process can we come closer to understanding what the good and the bad is for women in Muslim societies, through their eyes.

Ali I knew I was in big trouble. I rationalized that my situation could not be any worse , so when Mother took Ali to the clinic to get his broken toe bandaged crept into his room and gathered up his secret hoard of 'treasures' that were forbidden by both our religion and our country. (76)

In childhood, Sultana describes some of her childhood interactions with her brother Ali and other members of her family. In family, sultana describes how the education of girls is viewed in Saudi culture and she can achieve what she wants to becomes master degree of philosophy even though her father ignored her ambition, but sultana stayed with her ambition to get a higher education. She also wants to see her bridegroom before married because in Saudi Arabia married couples unusually know each other; they depend on their parents or their family. All the characterizations such as educated, optimism, feelings of independent women are the characteristics that the

feminist submits for all the women in the world. So, women are able to be in the same position as men, to stand up in their own feet and to be proud of them. At the end of the story, sultana returns to her family in Saudi and continue her life to be a house wife. This return does not mean that sultana becomes subordinate and domesticated person again. It is a sign of equality where she is now common people with every right acknowledged by her husband or assumption of power discourse. A house wife or women can still be equal to power group of society. In Saudi culture, not only Sultana was young and beautiful, she was charming intelligent, and possessed of an independent spirit that was rarely discovered in other Saudi women. As time passed, their friendship flourished and princess sultana slowly related the story of her own life, from her turbulent childhood to her arranged marriage, as well as the shocking episodes from the life of her nine sisters, her friends, her brother, and her servants. Then she asked Jean Sasson to write her story. Princess has touched multiples facets of the history and culture. it is basically the novel about culture and multidimensional. The novel claims to be one of the truest stories of the world. Helen Hood far describes the situation of princess at power discourse of society.

Sasson's text is riddled with factual inaccuracies. Among them are assertions of female circumcision (generally not practiced in the Middle East) and misstatements about veiling, dowries and the permission of women to enter mosques. They explain that, in general, Saudis think the book is a fake and are disappointed and surprised that people from America believe the tales of cruelty are true. (33)

In her novel, Sasson focuses on the sympathy that unites Arab women, whether they face abusive husbands and repressive social strictures or in this case, brutal prison conditions. The added value of Sasson's book lies in its portrait of Saudi as a deeply

troubled country with a rich and complex history. In her introduction, Sasson outlines Iraq's place as a center of learning and commerce in the Middle East culture. She recounts how its geographic importance as the crossroads between Europe and Asia made it a target for repeated invasions. Religion and cultural assumption is a social system where men inherently dominate everything, especially females. Women are biologically considered weaker. The biological weakness of women is considered unchangeable in the society. Women are taken for granted to be fully submissive and obedient to men. They must respect and obey men's decision. Women are made inferior and the oppression has been compounded by men's belief that women are inferiors by nature. The research discusses about first, the rules of being Saudi Arabian women and second, Sasson's perspective on the rules of being Saudi Arabian women. Sultana firstly tries to see Saudi Arabia in American perspective. Sultana's reconciliation appears in the end of the novel when she looks herself as a truly Arabian woman. Sultana's reconciliation indicates that: when Jean Sasson tries to civilize the restricted culture of Saudi Arabia, she finally finds that America is different from Saudi Arabia. She shows that Sultana is Saudi Arabian woman, she cannot be American woman. Therefore, the condition of women in a particular era and place cannot globally be standardized, even by American perspective.

This non-fiction story of the Princess and the women around her highlights the notorious crimes committed against women. Islam, being the dominant religion in Saudi Arabia, gives respect to women. It does not justify divorce on unsatisfactory grounds, domestic violence, demanding insensible things of women. But, in this book, all of that is done in the name of religion and male chauvinism. The *mutawwahs* are another prominent factor of this society, also known as the religious police. A person will find these *mutawwahs* roaming the streets in groups, from dealing out

punishment to young women and men who are unrelated, found in public places, to harassing foreigners not covering them according to their satisfaction. Things have improved, but giving women the right to drive a car isn't all that the situation demands, is it? Women are still stoned to death. Female castration is a tradition in the villages. Genocide is still rampant. Polygyny is approved of. There is in Saudi numerous Islamic cultures where women still live in constant fear of their lives, in fear of lives of their daughters, in fear of doing a deed that would be considered criminal by their men. The ultimate result of which, is death.

Although she had been born into a royal family of kingdom, but when it came to personal freedom she become independent in action, mind and economy. She discovered the strength of her personality by way of the challenge of several contrasting environments. The writer characterized sultana and how sultana as a main female character represents the feminist ideas. The feminist approach is used to analyze women problem. The data of the aims character and characterization are collected by finding the evidence from the statement values the data are taken form books that related to feminist ideology. Then the writer uses the many eventful stories to analyze main female character on Jean P Sasson's princess. In marriage, sultana is decisive woman, she will not accept a second wife and she loves her children very much and always takes care of them. In society, sultana could struggle for her ambition to get higher education and reach the master of philosophy degree and she joined with her friend to form the women association to change tradition culture in her country, such as to get the freedom of movement and to vote.

Sasson brings us Sultana a pseudonymous member of the Saudi royal family whose memoir documents the suffocating social discourse that pervades Saudi life. From minute one, Sultana got the message that only men mattered. Her father had

three wives in addition to her mother; her brother, Ali, had sovereignty over his ten sisters. Sultana, we learn, crafted constant rebellions, from smashing Ali's Rolex to leaving his pornographic slides on which he'd printed his name at the local mosque for the religious police to find. Arranged marriages were the norm: Sultana was lucky in being matched with a liberal, distant cousin, she was also lucky in being spared the common practice of ritual genital mutilation. She had children, battled her husband, and was thrilled during the Gulf War by reports of the many Saudi women who bucked the law and drove in the streets of Riyadh although rumors persist that one of the group was put to death by her father. But Sasson's device of telling Sultana's story in the first person trivializes the princess's important material. Her voice echoes that of a pulp-fiction heroine, and the endless vignettes of her feistiness especially the incident of her brother's pornography verge on incredible. But when Sultana stops talking about herself and takes time to observe, we get amazing details: of Saudi wealth, and of cultural brutality one friend, caught propositioning foreigners, was drowned by her father in the family swimming pool; another, in punishment for having an affair with a Westerner, was confined to a darkened room for life. Worth paging past the trivial, then, to absorb a chilling and enraging portrait of women's absolute powerlessness in Saudi society.

In another part in the novel, the writer analyze that woman must given an opportunity in education as men but in Arabian culture is not such types of thought. By getting education they can sharpen their intelligence to expand themselves. Sultana could struggle for her ambition to get a higher education, even though her father ignored because in his opinion only Koran may ringing in his palace. But Sultana stayed with her desire to get a higher education. Only when we evolved as spirited stallions. With a strong will of our own, would we modern, educated women

could change the course of women's lives (143). Sultana's desire is in line with domination of social norms and ideas which is always suggests women to develop them before and after marriage, women is supposed to get knowledge as high as possible. So that she can achieve the honor in their environment or she can achieve the position status as men in society. While it is beyond the scope of this paper to fully address the relationship between the status of women in Muslim societies and the point of view from which that status is perceived, it briefly draws attention to the social assumption concept of universal human rights. In any undertaking of a study of the subaltern, a category for which the majority of women in Muslim societies qualify by Western standards, we consciously or subconsciously don the lens of our own experience. In this case, by the very nature of the inquiry at hand, we are making an assumption about the 'Other.' Specifically, that assumption is that women, by the very fact of their Muslim identity or location in a Muslim-majority society, have a 'status' and that status is probably oppressed. Furthermore, their status requires action in order to bring them into alignment with the Western standard called 'universal human rights.' Rarely do we discuss the 'status' of women in Western societies or the 'status' of Christian women. Women who are domestically abused, who are living in poverty or who are unable to access education in Western societies are not assumed to be lacking in universal human rights. We identify these problems as belonging to other categories. He rules of being Saudi Arabian women by revealing the phenomena that show the patriarchal system in the novel. Secondly, the female characters' rejection toward Saudi Arabian rules is analyzed in this thesis to know the author's perspective on the rules in Saudi Arabia.

Regarding the insights of the book gives into one particular worldview that of a wealthy, royal Saudi woman. She effectively communicates the oppression she

faces a woman and yet the extreme privilege she has obtained by being born into the House of Saudi. But there are a number of times when Sultan's unquestioned assumptions are more revealing than her message. The quickness of husbands to buy something to soothe their wives only serves to placate the women and by them off from truly grappling with reality it dismisses their genuine concerns by encouraging them to find answer in wealth rather than God likewise, Sultana and Sassoon do a very effective job of showing the great discrimination by women faced on the peninsula but bend over backwards to praise the religion of Islam and separate it from what Sultana faces on a daily basis. Sadly while the Wahabi sect in Saudi Arabia has certainly gone much further than the Quran in its treatment of women, there are strong seeds of second class status in the Quran and hadith themselves. This is seen in places where women are considered as less equal to a man in inheritance the argument by Muslim theologians being that women need to be protected by men, and therefore men should have more money. Likewise in hadith stories of Mohammed that Sultana herself quotes about Mohammed having to redo prayer if a woman walks in front of him, and in silence means agreement to a marriage. This of course is based on a premise that women should be silent not expressing themselves, and men should be the talking and thinking.

In Desert Royal she continues her story at a period of crisis in her life when she reveals her shameful secret especially so in a Muslim country where alcohol is forbidden - that she has a drinking problem. The forced marriage of her niece to a cruel and depraved older man, and her discovery of the harem of sex slaves kept by another cousin, makes her more determined than ever to defend the rights of women in her country. Her cause is given an extra sense of urgency against the backdrop of increased dissent against the Al Sa'uds, and the looming spectre of Islamic law.

Not simply a change in the actions of the Saudi government and religious police, but a change in the very nature and core of Islamic belief systems. Again and again sultana shows us a world where the concept of gender reconciliation is completely foreign. Even when she has problems with a comparatively loving husband, she turns to scheming and gossip for answer; others turn to magic to control their husbands. There are the only answers they know. There is no call from within gender to try to understand the opposite in order to fully love them. Understandably, for there is no call in Islam itself for this, Sultana's circles show us the fully surmountable obstacles to love.

This intertwining, again, reinforces the notion of a dominated space for women. As in Tunisia, the status of women is most significantly influenced by the so-called religious norms. However, in the case of Saudi Arabia, the political is intimately linked to a very particular form of the religious. Despite the strong influence of Wahhabism on every aspect of Saudi life, it is not possible to say that religion alone, or even primarily, has been the determining factor of the position of women. This is because of the historical relationship between the religious and the political. Again, we see that it is impossible to separate the role of Wahhabism from the role of monarch or from Saudi tradition. Each of these elements has been transformed through its relationship with the other. Thus, women are oppressed in Saudi society.

Sultana's realizes that she lives in such society where women are bounded by the religious rules and regulation. In this regard Sultana challenges power group of society and norms of culture. She becomes hopeful because society will change concerning the problem of women. So that the optimistic thought of sultana indicates the sultana has been working under the power discourse of society.

I first became aware that I was a female who was shackled by males unburdened with consciences. I saw the broken spirits of my mother and sisters, but I remained faithful to optimism and never doubted that I would one day triumph and my pain would be compensated by true justice. (26)

Sultana always has spirit to change her life from the primitive tradition, because a major obstacle to change and relief from ancient customs are the women Arabia themselves. Sultana's optimism also shows that she can manage her life to be better and change the bad tradition which birthday of Boys are expected than daughter's birth, she opened mind her thought become optimism that daughter is same special treat than boys. She wants to change culture that has attached to Arabian countries by education her children become good human. The authority of a Saudi male is unlimited, his wife and children survive only if he desires. In Sultan's house male is the state. From an early age, the male child is taught that women are of little value; they exist only for his comfort and convenience, Sultana's mother fear that cruel death would claim the one living male child, fear that God had cursed their home with daughters. "My mother feared each pregnancy, praying for a son, dreading a daughter. She bore one daughter after another until there were ten in all" (19). Difference with Sultana, she really want daughter when she pregnant. Her husband and family, praying for the birth of a son, their reward would be great if a male child appeared, if a female child was born, there would be great disappointment. But Sultana's desire for had a daughter was not real.

All thoughts of a daughter vanished when my yawning son was placed in my arms. a daughter would come later. This male child would be taught different and better ways than the generation before him. I felt

the power of my intentions creating his future. He would not be backward in his thinking, his sisters would be given a place of honor and respect, and he would know and love his partner before his wed, one man has created change that influenced millions. The new beginning of women in Arabia could start with my own blood. (173)

After her second third pregnant she has daughter that she really want, with same ambition to educate her daughter become good human, more high education, and they freedom to raising their ambition and they could love with whom they love. When all family expect son from her pregnant, Sultana wants daughter.

Sultana try hard for make her wish become true, to achieve equality and to overcome oppression. In addition, she must fight power domination against those who believe woman to be inferior to men and tried to treat them as such. There central male figures threaten her desire for equality and dignity Al-Saud as her father, Ali as her brother, Kareem as her husband. They are defeated by sultana, she can against it by her actions and her thought.

Although they share affection, confidence and an easy camaraderie within the confines of the women's quarters, they also share a history of appalling oppressions, everyday occurrences that in any other culture would be seen as shocking human rights violations: thirteen-year-old girls forced to marry men five times their age, young women killed by drowning, stoning, or isolation in the "woman's room," a padded, windowless cell where women are confined with neither light nor conversation until death claims them. Servants are forced into sexual servitude and severely beaten if they attempt escape. They are suffered from not only men but social power discourse which is created by men and power groups who have knowledge money and force.

III. Jean Sasson's *Princess* as manifestation of power discourse of Islam culture and religion

After the brief analysis of text this present research explores the issues of how female characters face many problems in Saudi Arabian culture in the name of religious and cultural discourse. Sasson presents the critical situation of women in the society under Islamic law. *Princess* is a real story dealing with the struggle of how Sultana lives her life accepting traditional rules and regulation of Saudi Arabian culture. She is a Saudi Arabian princess, a woman born to fabulous, uncountable wealth but she has no freedom, no vote, and no control over her own life, no value but as a bearer of sons. Hidden behind her black floor-length veil, she is a prisoner, jailed by her father, her husband, her sons, and her country. Sultana is a member of the Saudi royal family, closely related to the king. For the sake of her daughters, she has decided to take the risk of speaking out about the life of women in her country, regardless of their rank. She must hide her identity for fear that the religious leaders in her country would call for her death to punish her honesty. Only a woman in her position could possibly hope to escape from being revealed and punished, despite her cloak of anonymity. She tells of her own life, from her turbulent childhood to her arranged marriage a happy one until her husband decided to displace her by taking a second wife and of the lives of her sisters, her friends, and her servants.

Despite the strict traditional and religious rules of Saudi Arabia, sultana opposes the male dominated culture (her husband, father brother) it shows the women's rebellion against the religious and cultural boundary. In this regard, we can define the steps taken by Sultana further as helping to empower those women and common individuals who have become victims of religious or such traditional and have suffered in the so-called powerful discourse of societal norms. It is proved in the

character of Sultana; there is no character of a woman for being coward, passive or even dependent on men. A woman can be imagined as private and domestic but has positive attitude such as courage and she can make own decision when the situation and condition she does not like, which is shown by sultana through the novel.

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