

Subversion of Conventional Gender Roles in Naomi Alderman's *The Power*

In *The Power* (2017), Naomi Alderman explores the subversion of conventional notion of gender role and mainstream history. She pictures the different nature of women fighting against the traditional gender role imposed by society and establishing their own identity and base-structure. She shows the experimentation of electrostatic power in female characters to make them capable to blur pre-existing ideas of gender roles in contemporary society. It depicts reversal vision of thought, organization and agency in a new world. Unlike traditional women, they use electrostatic power to kill men for making a new structure in the world. The novel reveals the transformative movement of human existence and variance. Women create the new identity of their own God: Mother Eve and power discourse. It changes the way of using power, sexuality, religion, history, culture, desire, politics, literature, art and others. The author indicates human psychology and hegemony regarding construction of the world. She represents *The Power* as a dystopian speculative science fiction. So, she portrays female characters as anti-figures involving themselves in war, fulfilling their desires through torturing, assaulting upon the men. Men have faced the situation as more powerless and objectified ones undergoing crisis of identity. She shows the psychological conflict between women and men.

Human psychology drives through knowledge, power, and desire. In a rural society, women have apparent meaning in development and progress. It can only find positively in literary works, not in the real world at present scenario. People have an understanding of equality and meaning but they do not have positive acknowledgement. They do not want to spend on daughters because they take it as a waste of wages. All stereotyping realities derive women's mind reverse and come in dream regularly as trauma in their life. When I studied Margaret Atwood's *Handmaid Tale*, I was shocked and thrilled by the dystopian reality of

women. It touched my heart. I am inspired to research Naomi Alderman's *The Power* because she is influenced by Atwood and reverses the narrative in her *Handmaid Tale*. I have started to internalize social discourses and ideologies. This novel expresses the psychological mind of today's women. They accept stereotyping reality as their happiness and reverse it in their fantasy. So, Alderman creates a new way of seeing the world in her novel which leads me to research on it.

In Naomi Alderman's *The Power*, main female characters Roxy, Allie, Margot, Jocelyn and Tatiana appear as anti-figures who abuse men sexually, politically and physically and then kill them to show the impact of power in human mind and human nature. In the patriarchal world, even great roles of women, men make them invisible and meaningless. The author brings historical paintings such as *The Holy Mother*, *Woman Warrior*, *Serving Boy/ Sex Worker*, *Male Genital Mutilation*, *Woman in the experiment of power*, and *Grave of Male Skeletons*. It depicts women's new history and a new identity in art and literature. So, Alderman portrays women's psychology to challenge mainstream history and grand narratives by deconstructing the traditional aspects of presenting sex, war, religion, power, and politics.

Naomi Alderman's *The Power* reflects a sea change of gender, history, sexuality, and identity. It combines the disciplines of intertextuality such as letter, historical picture, websites news, cards, and Archival documents. It shows rewriting history and grand narratives. As Katharine Cocking claims, "Contemporary fiction has to address all manner of uncertainties. Those brought about by scientific developments and related social changes are possibly most acute in novels which experiment with the new science of cloning and reproduce technologies"(1). In *The Power*, the writer uses experimentation of electrostatic power and glitter in the human body. She pictures Butterfly effect which depicts the small reality of gender role bringing the drastic change in the world. In *The Power*, Allie's father

did not give to use her spiritual power in public place. Roxy's father killed her mother by torturing. Taitana's husband blocked to gain the Gold medal for the nation and to fulfill her dreams. Male politicians did not believe Margot's political commanding ways. So, all these realities bring the death of men and a new matriarchal world. August Derleth argues about contemporary science fiction, "Science fiction has few counterparts in the past decade. It is not in itself new. It is the development of fantasy and parallels supernatural fiction. It depicts speculation about the future and science fantasy" (187). *The Power* as a science futuristic dystopian fiction reflects the contemporary issues of art and literature. Women rewrite the whole history and find their identity and roles in historical paintings. It portrays a new political, social, and religious structure of the world.

The novel begins with a discussion between Naomi Alderman and historical man writer Neil Adam Armon through letters. He criticizes Alderman's *The Power* as just novelization and fragmentation. He premises that all her readers take their comic side because truth and appearance of truth are opposites. Alderman points out two ways of using human power to change. One is an order to command people. The next is sending a new message to people. When people change, the place cannot hold. As a futuristic novel, it has introductory reversal time narratives. At first, Roxy, fourteen years girl suddenly feels a strange and weird new power inside her. She starts fighting with prone men to save her mother but she cannot because of her lower acknowledgement about using power. Tuned is a journalist who tries to love with Today's woman, Enuma. But he cannot feel anything when she rapes him brutally. He feels ashamed, hard and problematic for sharing. He captures videos of women who kill men by electrifying, poisoning and assaulting, and uploads on Youtube channels. Mr. Montgomery-Taylor's adopted daughter, Allie is more frustrated by him. He has done animals killing for meat producing. He tries to use her for sex. She talks with the voice (invisible spirit) for power. She leaves the place by electrifying Mr. Montgomery-Taylor.

Allie wants to stay at the Church and the voice always did have Biblical way of it. Allie finds herself as Mother Eve, examining the power of girls. Roxy remembers her childhood and her dad, Bernie. He was a London crime boss who was dominated all to feel proud of his power. So, she wants to kill her father. Tunde is feeling more excited to know about war, revolution and history. So, he reads the internet updates happening in Pakistan, in Somalia, in Russia. He arrives in Riyadh and he sees the death of two girls of twelve years whom their uncle had sent to his friends. After the days, Tunde finds a dozen of women turning into hundred, hundred into thousand with their electrostatic power. Male soldiers are killed as several women come up with guns and live ammunition. Margot has political ambition. So, she suggests Jocelyne become more powerful and to control if she works with it.

Allie has the power to heal like in Scripture. Women celebrate Mary's Festival, the festival of eggs and fertility. Mother Eve speaks in favour of the new organization of beliefs. Margot supports Jocelyn in opening the training camp to teach women about using electrostatic power. She suggests her to know about the condition of women in the Middle East, India, Nepal, and Asia. In rural Moldova, a truck driver keeps his daughter and other women for men for food. So they kill every man in the house and they are still not satisfied. They are obsessed with the death of men. They want to humiliate them to fulfill their psychological revenge. Forty two years old, President Viktor Moskalov took Taitana out forcefully from school performance to marry with her when she was seventeen. She is an ex-gymnast who rapes Tunde. She informs him about news of exiled King of Saudi Arabia, Awadi-Atif. Tatiana kills her husband and becomes the President of Moldova. She declares a new kingdom: Bessapara. Women entirely empty the street outside the police station.

Tunde has made world news: 'Awadi-Atif Trains Secret Army' is the Reuters headline at six years to go. The men are coming back, with their weapons and armours.

Tunde interviews with a woman in the crowd. Margot sends her daughter Jocelyn to a NorthStar Day Camp. Jocelyn is more obsessed with sex. UrbanDox had emailed her about upcoming holy war between man and woman. The Monke families make Glitters to decrease the power of women. Tunde sees one of the men showing the banner 'Justice for men' because he had had an anonymous identity at the five years to go. Women have proclaimed their own female Pope. They think they do not give any chance to men because they had many generations, wars, and state but they did not rule so well. They want all men death. Awadi- Atif and soldiers plan to retake Bessapara. War starts between men and women. Then women get victory upon the patriarchal world.

Allie, Roxy, Margot, Tunde and Tatiana come together for a political discussion to move the Republic of Bessapara by troops of North Moldova and decide to move into future together. They think it is the most forward-thinking country in the world and ready for a new way of living. Tatiana wants to fulfill the American Dream in Bessapara. She wants to live freely, to pursue own way of life, opportunity and a new nation. Roxy is kidnapped one day by her father, who has removed the biological source of Roxy's powers by using Glitter. Tatiana's newly appointed Minister for justice gives a press conference. She declares all men to come with the female guardians for surviving. Men are meaningless without the support of a female guardian in women's world.

Allie's speaks to Darrell on video chat: he looks terrible and talks in an authoritative voice because he has captured Roxy's power. Tatiana becomes unpredictable. Awadi- Atif, Bernie, Darrel and all men groups are ready for attacking them. War is going among all. So, Allie kills Taitana and Margot protects the supplies of glitter. Noor has published Tunde's reporting and interviews from around the world under her own name. The women grab Bernie and Darrel to return power to Roxy. They are welcomed to the human race and the

significance of darkness. In the end of novel, Naomi Alderman suggests that Neil to publish it under a woman's name so that it will not be dismissed for having been written by a man.

This section reviews all available readings of *The Power* in order to see how it has been previously studied by various critics. As the text *The Power* is published in 2017, the researcher depends on the online and internet recourses only due to lack of hardcopy materials. As Ron Charles depicts, "Alderman has written our era's *Handmaid's Tale* and, like Margaret Atwood's classic, *The Power* is one of those essential feminist works that terrifies and illuminates and enrages and encourages" (N.Pag.). The capacity of women to shock and disrupts the structure of civilization. Suddenly, young men have to be careful. He argues that "Alderman's novel most fascinating elements concern that reconstruction of sexuality and theology. We see glimpses of Internet porn reconceived when pleasure and pain are spliced in new ways. The revolution courses through religious organization, too, tearing down old icons and erecting fresh ones "(N.Pag.). He examines that Alderman describes 'a strip of striated muscle across the girls' collarbones which they name the organ of electricity or the skein for its twisted strands. Environmental pollution has triggered this bioelectrogenetic organ in girls, or its a physiological ability reasserting itself after millennia of latency. Ron Charles calls Alderman's *The Power* an electrical satire thus:

It is as an electrical satire and dystopian novel that you should read it wearing insulated gloves. For Alderman, this isn't just a matter of putting women in all the traditionally male roles. The reversal she imagines is nothing so neat. The whole novel is powered by an alternating current of horror and wit. Alderman rotates among main characters, following their adventures through societies in radical transformation. (N.Pag.)

He also examines the classic feminist utopia. The writers describe a matriarchy of peace and wisdom. In *The Power*, the writer shows the long realm of domination is over. So, Female

power is a newfound force. Charles views *The Power* not only deconstruct the obvious expression of sexism but also criticizes traditional power politics.

Likewise in the interview by Claire Armistead (*The Guardian*, 28 Oct. 2016), Alderman says people's brains have more of a natural bent towards God than others. In *The Power*, she explores " a convent gives sanctuary to the newly empowered young women when the male establishment is hunting them down, and despite the doctrinal problems that they pose-goes on to preserve their stories and to sanctify their conclusion that God must be female" (N.Pag.). Claire captures that Alderman tries to show a reversed form of reality through her novel, *The Power*. Her parents are orthodox Jews who brought her up to be intellectually curious but culturally conservative. Alderman claims, "After my uncle's death it was very clear to me that my family were not OK "(N.Pag.). She always enjoyed playing text adventures. She had found Oxford also more abusive both socially and academically. So, she writes the novel, *The Power*.

Amal El- Mohtar explores that Alderman imagines our present moment with a new history, new wars, new gender politics and electrostatic power in women. She analyzes, "Men are sexualized, objectified, patronized and diminished their achievement disrespect in reversed way "(N.Pag). She shows the power corrupting everyone. Men are meaningless without power. El- Mohtar argues:

the horrors of times are inevitable and inescapable; that there will always be abuse of power, that are of the universe doesn't bend toward justice so much as inscribe a circle away from it, that if the world are destroyed and rebuilt wish in charge it would look exactly as it does with men in change. The tension between thought experiment and gripping realism is tricky to navigate, and tremendous effects of electromagnetic battle. (N.Pag.)

Alys Key (The London Magazine, 7 Nov. 2016) argues that Alderman's *The Power* is a female history. It *explores* the questions of grand tradition and imagines a totally different reality of society. She observes:

Science fiction is a woman's genre. In its purest form, sci-fi reimagines the structures of society and, in the process, creates a topsy-turvy fairground mirror with devastating implications for the real world it reflects. From Suzanne Collins to Margaret Atwood, and right back to Mary Shelley, women writers have always questioned the prevailing ideas of their day by considering the near future. (N.Pag.)

Alys Key portrays *The Power* the consequences of the misuse of power through the experiences of central characters. She represents its style as more complex, presenting scenes of violence and revolution just as adeptly as individual thought and social commentary.

Justine Jordan explores *The Power* as a speculative science fiction, has long questioned to the conventional exercise of power between sexes. Women have the power and it is their turn to abuse it. She claims:

Through exaggeration and reversal, it has set out to illuminate inequality or open up new vistas of possibility. It's also endlessly nuanced and thought-provoking, combining elegantly efficient prose with beautiful meditations on the metaphysics of power, possibility and change. Throughout, to a global cataclysm, while the book itself is presented as a historical novel from thousands of years in the future, written by one Neil Adam Armon who dares to question how the natural dominance of women over men might have developed. (N.Pag.)

Jordan evokes the high concept novels can be reductive, but Alderman's book is multivalent and it uses new schematics of sex and power to illuminate the reality. The passages of violence are truly horrifying, with atrocity venturing into the realm of Greek tragedy. She shows it as speculative fiction, that it is bleak truth but not a bleak book.

Anthony Cummins shows that Naomi Alderman's anarchic sci-fiction satire imagines a future in which girls can shoot bolts of electricity from their fingers. He argues:

It's a brash sci-fi fantasy, clever and coarse, calculated and hectic, with the premise that sometime around 2018 girls everywhere find that they have the ability to emit lethal bolts of electricity – generated by a previously undetected length of flesh under the collarbone. Governments fall, there's a new religion, and online forums throb with talk of the coming gender war. (N.Pag.)

He explores that Alderman develops the post-apocalyptic future in which Female supremacy is viewed as inevitable. He indicates it to aggressive, violent and evolutionary psychology. *The Power* puts its kick-ass attitude and thrill in the service of a blunt but valuable reminder that gender is nothing but what we make it.

Although all these reviewers have explored Naomi Alderman's *The Power* as a more feministic and comic book in different point of view. They argued that Alderman reverses religion and sexuality due to reflective power in society. This research paper examines the subversive mind of human reality in terms of gender roles by the interdisciplinary ideas as of Gender studies. It deconstructs the conventional notion of history, myth, politics, discourse and fixed structure of the world. It explores that Naomi Alderman's representation of power politics in historical reality. So, this research shows the structure of society moving by anti-woman figures and their psychological aspect of mind in contemporary society. It finds the fragmentation between reality and fantasy of human existence in society.

This research represents more significant role to subvert not only for conservative people who make the stereotyping conception of power discourse only for men. It supports to acknowledge both women and men about human nature especially in rural areas. Other new researchers will be benefited because it focuses on multiple reversed principles regarding gender roles and meanings. It depicts interdisciplinary literary aspects of the text, context and

human behaviours. In a sense, Alderman explores that human are electrical and the power travels with human beings as it does in nature. Nothing happens here that has not been in accordance with natural law. So, the readers understand the life transformation, psychological dream, imagination and obsession in lifetime accordance with power and gender roles in contemporary society through this research.

Naomi Alderman satirizes the conventional notion of gender discourses and mythical aspects. She captures new history and a new organization of world structure in her novel, *The Power*. This research paper applies Butlerian notion of performativity as a theoretical matrix. By using this tool, the research comes to find the problem of continuity, normatively, performativity and sexuality. In *Gender Trouble*, Judith Bulter argues that gender, sex and self are the effects of publicly regulated performance. Gender is not expressed but done and constituted through action. She explores the relationship between power, and categories of sex and gender. She calls for people to disturb the categories of gender through performance. Gender Studies as a field for interdisciplinary investigation determined to gender identity and gendered representation as central categories of analysis. This paper tries to relate also the ideas and concepts of various gender theorists. Judith Halberstam's *Female Masculinity* depicts the multiple forms of masculinity to challenge the hegemonic models of gender conformity and refusal binaristics thinking. She explores about the masculine female with distinct meaning and uniqueness. Likewise, Cora Kaplan and David Glover's *Genders* focuses on gender identity and sex role in literature and its changing usage.

As a pragmatic approach, Gender Studies reveals a technique to literary criticism and literature based premise that a literary work should be considered a product of gender role, representation, and performance of differently gendered characters rather than an isolated work of art or text. Alderman shows the questions on the development of mainstream history and literature regarding gender roles. The novel explores the multiple reversals of

conventional boundaries made by the society that treats the women to be submissive in their whole life. In this regard, Gender Studies considers more upon skeptical, suspicious, demystifying and critical in comparison to the study of one-sided analysis of the text. So, it includes women's studies, men's studies and queer studies concerning gender representation and politics. So, the theorists of Gender Studies offer the new departure to redefine the representation of sex, gender, role, and meaning in the society. In *The Power*, the writer tries to show the different nature of human fighting against hierarchy and anonymous identity by society and establish their own power discourse. Women want to experience male authority, territory, and entitlement. At the same time, men also struggle to save their hegemonic world. She represents the reversal of sexual roles, the matriarchal design of power politics, Goddess in the West, women in war, women as protectors and patrons, women as anti-figure and woman in experiment.

Unlike conventional sexuality, Alderman shows the reversal of sexual roles. In conventional stereotyping, people take women as sexual object and sex worker and use them without engaging their feelings and emotions. Men create power politics in sex by thinking men only suitable agency for sex. So, Alderman reverses the patriarchal sexual meaning and normativity in contemporary society. Women are obsessed and intoxicated with sex and sadistic warden in the novel. They want to humiliate and kill men by assaulting them. They refigure new design of sexual role to create their own strong matriarchal world.

In mainstream history, only women were represented as sex worker and prostitutes and suffered from sexual slavery. The writer pictures the statue of 'Serving Boy' or 'Sex Worker' decorated with Cataclysm Era glass to recreate the historical meaning of sexuality. She views that men were sex worker in the historical movement. In the novel, Noor and eighty years old woman assault Tunde in Manfouha. He is afraid to express his pain and torture given by women. They are free women. They compel him to feel sex:

He wants to be inside her; his body is already telling him what to do, how to move this thing forward, how to take her arms, how bring her down on to the bed, how to consummate, but the body has contradictory impulse: fear is a signification as lust, physical pain as strong desire. He holds himself there, wanting and not wanting. He let her set the pace. (61)

Tunde cannot express his desire and feeling. He is physically and psychologically suppressed by women. He sounds more afraid and shameful than feels to be. Women use his body to fulfill their sexual desire. In Moldova, the capital of human trafficking, women trade men like an object. They do not feel their values and sufferings. The writer uses a historical rock art: Male Genital Mutilation discovered in northern France. Through this art, Alderman shows the impossible situation for a man to achieve feelings without skin stimulation by a woman.

In *Gender*, Cora Kaplan and David Glover provoke the debate upon the concept of gender continuity and show its changeable assumptions. They argue:

Sex and gender are therefore intimately related, but not because one is 'natural' while the other represents its transformation into 'culture'. Rather, *both* are inescapably *cultural* categories that refer to ways of describing and understanding human bodies and human relationships, our relationship to ourselves and to others. Sex and gender necessarily overlap, sometimes confusingly so. (17)

They suggest the wider recognition that the relationship between sex and gender seems more fluid and changeable. It is affected by culture and social transformation. The different roles of women and men in the past cannot reveal the same at the present. Both sexual role and gender role are determined with the temporal territory and cultural assumptions. Alderman dismantles the concept of traditional gender role regarding sexual meanings. She portrays that Women also can show their sexual desire.

In the novel, Alderman depicts the suppression of men due to sexual harassment and pain. Taitana violently assaults the waiter, Peter. She obligates him to have sex without feelings. Tunde perceives Peter's suppression:

He's crying a little now, from the shock and the shame and the fear and the humiliation and the pain. Tunde recognizes those feelings; he's known them since the first day Enuma touched him. He has written in the scribbled notes for his Book: At first we did not speak our hurt because it was not manly. Now we do not speak it because we are afraid and ashamed and alone without hope, each of us alone. It is hard to know when the first become the second. (239)

Tunde feels sex like a meat cleaver and separating the flesh from bone. Peter affected by the shock, fear, humiliation and pain. He does not speak about hurt because sexual suppression given by Taitana is not manly. He is more afraid, ashamed and hopeless. Women say that men are made of meat and electric things. Men become more silence and find it hard to express the meaningless situations in their life. The woman sitting on the man's chest applies her palm to the genital hurting him, not in a measured and thoughtful.

Kaplan and Glover show the departure upon conventional naturalization and stereotyping discourse of sex in literature and art where women's body is associated with objects. They argue that sexual behaviour always bounds personality or sexual sensibility in different ways. Mainstream feminist writers explore the female's sexual suppression and female embodiment. Unlike those writers, Alderman shows the men's body and their suppression. In the novel, the author says, "The daughter of newly elected Governor in New England has been photographed with a boy apparently, with visible skin" (171). Alderman uses a boy's body to humiliate him. She represents him as a sex worker. Women treat men as an object. Women show their revenge and conflict through sex. The newly elected Governor's daughter, Jocelyn is obsessed with sex. She brings the boys to her home and uses their body

to fulfill her sexual desires. She shows the photograph of the men's body to objectify them. Women throw naked men after assaulting in the public place.

Alderman reveals the subversion of conventional religious ways and understandings in society. She shows the celebration of Goddess in the West or Mother Eve. She finds women have never got equality and powerful identity with spiritual power and knowledge. She explores that religious power is a social discourse and culture. In traditional thinking, women are unclean, not holy, and impure for spirituality. They should be bridal, maternal and loyal to her husband. God must be a man. So, Alderman criticizes the stereotypical meaning of God. Mother Eve comes to the earth to teach all in the form of new power. She focuses on women's spirituality within all goodness, mercy and grace. To dismantle the history, she brings three images of the Holy Mother, approximately five hundred years old found in South Sudan to show spiritual power. She recreates a new religious history of women.

In *The Power*, Allie has spiritual power. As a creator, she spreads across the world and increases the electric potentiality of women to struggle against their punishment. Sister Ignacia always tells about the myth that Devil is passing from hand to hand as Eve passed the apple to Adam in the world. Mother Eve suggests her that Eve was right to do it in her hour of need because the world needed something new. She makes a new path and a new way of life. She thinks, "God is telling the world that there is to be a new order. That the old way is overturned. The old centuries are done. Just as Jesus told the people of Israel that God's desires had changed, the time of the Gospels is over and there must be a new doctrine "(46). She shows the anti-myth of God by using the power of female spirituality and new values. She portrays the changeable desires of God with a new doctrine. Allie talks with an invisible spirit, the voice as Mother Eve for power. She wants to change conventional discourse to create a new meaning of God. Alderman shows unnecessary aspects of essentialist and naturalized conceptions of power and God.

To understand Butler's *Gender Trouble*, it considers her use of performativity shifts the traditional philosophical concerns surrounding identity. She finds in the practices that it provides the script for action to offer a theoretical account of identity or a parodic subversion.

Butler argues:

If gender attributes, however, are not expressive but performative, then these attributes effectively constitute the identity they are said to express or reveal. The distinction between expression and performativeness is crucial. If gender attributes and acts, the various ways in which a body shows or produces its cultural signification, are performative, then there is no preexisting identity by which an act or attribute might be measured; there would be no true or false, real or distorted acts of gender, and the postulation of a true gender identity would be revealed as a regulatory fiction. (180)

Butler disrupts the regulatory fiction of heterosexual coherence. She concerns the fragmentation and discontinuity than with discerning the criteria of continuity. In fact, Alderman breaks the hegemonic continuity of the myth of God. She reveals it should be changed and articulated with person's performativity in a new doctrine. Accordance of different social temporality, women express their revenge, conflict and suppressive power through religion. Mother Eve says, "In times like these, we should probably remember what the Bible says the highest among us aren't always the wisest, and the older generation isn't always the best to judge what's right. Quoting the Bible- a winning strategy" (88). Butler opposes the naturalizing ideas to judge what the persons moving in their life to make new strategy and ideas.

Human actions create the identity and signification of roles. In the novel, the writer tries to shift new thoughts and ideas of religion. Mother Eve recreates a new way of seeing religion:

She wants us to know that She has changed Her garment merely. She is beyond female and male, She is beyond human understanding. But She calls your attention to that which you have forgotten. Jews : look to Mariam, not Moses, for what you can learn from her Muslims: look to Fatimah, not Muhammad . Buddhists: remember Tara, the Mother of liberation. Christians: pray to Mary for your Salvation. (115)

Butler argues that Performativity as the new idea of empirical subjectivity in which identity constituted through action, discourses or the words persons speak and behave. Mother Eve says all Gods are one God. Woman Goddess as the way the One has expressed Herself in the world. Alderman changes the identity of God to present Mary as Mother Eve; not Jesus, Fatima not Muhammad and Tara, not Buddha. In the East part, it has told that God came to the world in the human body and learned to call God 'Father'. She comes with a new meaning of God as neither women nor man but both these things. Mother Eve is a female God with mixed power of men and women. The author explores that it is the Mother not son who is the emissary of Heaven. God 'Mother' came to earth in body of Mary who gave up her child that people could live free from sin. She criticizes the traditional history of the South. People had explained the great fever was the punishment for sin. It was Satan walking among people and a sign of the end of days. Alderman suggests that is not true religion. Human love is a religion, not fear.

Awadi-Atif, King of Saudi Arabia wants to his own identity and power. He cannot easily accept the replaced and reimagined New Scripture and Religion. "He wants to show the change means nothing. He still holds to his old religion and thinks he's getting his country back "(189). He finds the spiritual meanings in the myth. Mother Eve explores it as Religious Gender War or God's War. Everything has to be overturned with her help. She says the days come for women now because she understands the historical patriarchal politics and strategy. She does not want to give a second chance to men in the religion. Butler opines,

"Gender ought not to be construed as a stable identity or locus of agency from which various acts follow; rather, gender is an identity tenuously constituted in time, instituted in an exterior space through a *stylized repetition of acts*" (179). She claims a subversive performance reveals the imitative structure of gender itself. As imitations which effectively displace the meaning of the original. It imitates the myth of originality itself. Gender role is a style, rather than a substance. Styles are fundamentally unstable subject to change. Like the argument of Butler, Alderman reveals the religious roles of women characters seems as reflective actions of patriarchal tradition. The action of gender requires performative repetition. In the novel, Tunde reaches street side at Delhi. He finds men come when they want a woman. They can use without the permission of women. The suppression of women becomes the power of them:

And the many death-bearing hands of women have a name here: Kali, the eternal.

Kali, who destroys to bring fresh growth. Kali, intoxicated by blood of the slain. Kali, who puts out the stars with her thumb and forefinger. Terror is her name and death is her breathing in and out. Her arrival in this world has been long expected. Any adjustment in understanding had come easily to the women under the motorway bridges of the megacity. (132)

Alderman shows the representative female God as Kali whose terror revealing reflective psychology of human suppression. It images the conflict and revenge of the human mind. Kali wants to bring fresh growth of human beings. Butler asserts an identity through performance, and repetition while at the same time such repetition subverts notions of normativity and sameness. In tradition, God Father fights with evil and terror to protect the human. The author depicts the man rules over woman as Jesus over the Church. Woman rules over man as Mary guided her infant son with kindness and with love.

The various acts of gender create the idea of gender. So, it is not a fact and fixed. In *The Power*, Alderman represents women in war. In misogynist culture, people have understood that man to command and woman to obey. They create separate weapons where man for sword and woman for needle. They reveal different spatial domains where man for battlefield and woman for dark inside the house field. In mainstream literature, authors took the theme of devotion, power, victory, courage, strength and greatness of male soldiers in war as a typical idea. Unlike the conventional notion of bravery, Alderman shows women as warriors but men as losers and fugitives. Jocelyn trains women about electrostatic power to fight with men in NorthStar camp.

Alderman discovers war between powers. Matriarchal power fights with patriarchal hegemonic power. Women try to capture the patriarchal world to create a new nation and norms. It shows the instability of previously held universal truth regarding war and conflict. She depicts the start of holy war between men and women. The President of Maldiva, Viktor Moskalov seemed almost blasé and serious, "The gangs have capture weapons, body armour and ammunition from the crime syndicates they've destroyed. They're virtually unbeatable "(95). Woman gangs have freed themselves from sexual slavery by defeating men power. Viktor's wife, Taitana kills him and captures the leadership. She calls it the new country, Bessapara and also declares war with other countries.

Gender role is subject to deformation, breakdown and change. As queer historians have pointed out the common limitation of sexual and gender function as a tendency to be ahistorical. Butler's *Gender Trouble* offers the point of view of gender role as enacted and it questions over the fixity of gender identity. She analyzes, "Genders can be neither true nor false, neither real nor apparent, neither original nor derived. As credible bearers of those attributes, however, genders can also be rendered thoroughly and radically *incredible* "(180). Gender can be neither true nor false, but are only produced as the truth effects of primary and

stable identity. It is permanently troubled by identity categories. Butler denaturalizes law of normative heterosexual coherence by means of performance which affirms their distinctness. In patriarchy, historians were defined war as a patriotic field of male masculinity. They treated a woman to fit to carry a child. But Alderman shows adventurous and revolutionary women in the war field.

Women use their power to create their own supremacy and authority. She reveals the war of all against all. Allie says, "I think there's going to be a great battle between light and darkness. And your destiny is to fight on our side. I think you will be mightiest in the mightiest "(103). Women were more suppressed in the patriarchal world. So, Allie indicates the upcoming gender war between light and darkness. She suggests to all women that it is not for them to worry about men," Let them please themselves, as they always have. If they want to war with each other and to wander, let them go "(105). Allie thinks men always want a war to show their power. She is ready for war with men. Alderman exposes the affection of patriarchal reality on women's psychology. Alderman ignores mythical masculinity presenting woman as fragile, vulnerable, and timid sex. She shows the woman as mightiest in the mightiest. Women banish the King Awadi-Atif from his state. Roxy's father Bernie, crime boss was escaped in dark place. Women give stone dead to men that have made all quiet.

Butler argues about original versus secondary genders. She bears a drag as complex gender imitation, parody and pastiche. She reveals that even heterosexual normativity is an imitation of an absent original. She claims, "The possibilities of gender transformation are to be found precisely in the arbitrary relation between such acts, in the possibility of a failure to repeat, a de-formity, or a parodic repetition that exposes the phantasmatic effect of abiding identity as a politically tenuous construction "(179). She argues that Gender norms are phantasmatic and impossible to embody. Gender is instituted through acts which are internally discontinuous. Such repetition means that gender exists temporally in the process,

rather being located in one site or event of stereotyping from within the practice of heterosexuality, especially in the case of butch/ femme lesbian.

Alderman shows that women perform the repeated roles like as men. Roxy's father Bernie, London crime boss who was perceived proud to victory overall his power in the patriarchal world. He was a shelter and weapon for his family. He hurt people who wanted to hurt. When he put his arms around her shoulders she felt a mixture of terror and comfort. In *The Power*, men are treated as a slave and as an outsider. They feel meaningless, painful, horrible, more hurt and surprised. They take women as enemies of men. It is a war between father and daughter. She wants to kill him because he is the real culprit of her mother's murderer. In traditional beliefs, he is the natural heir to the founding fathers. She comes off as defensive. Roxy becomes a crime boss of all. She expresses that it is too late now to try to cure it. So, she needs new ideas to make a new matriarchal world. Tunde suggests UrbanDox," They thought men had had their turn and we'd messed it up- two world wars in two generations "(178). Men had the conspiracy to women on the Movement of Wars. They could not find women's dream and knowledge. They cannot give justice to all. So, the writer shows that WWI and WWII as men's war. In the novel, Women fight with men to think it their turn.

Roxy and Jocelyn teach women special fighting tricks and increasing electrostatic power to electrify the whole thing. They charge the great forces every time to kick against the pillar. They want men docile, confused, weak and afraid. The voice says, "They did it without provocation. You've been provoked. You could take this station; you could kill every man in it if you wanted "(118). Women show their revenge and conflict with men to capture the patriarchal world. They kill men and take their place. Tunde recovers," It was declaration of war. Silent, stealthy. They armed their warriors before they sounded the first battle cry. They were among us before we even knew we'd been invaded. And the endgame ... you know the

endgame. They hate us all. They want us all dead "(178-179). Women want fast victory and endgame. In the patriarchal world, they were silent. They try to endgame of the suppression of female. They are hatred all men. They want men as loser and silent. They betray the male supremacy and give physical labour to men in war. They declare the new invitation of living way. For men, the earth is full of violence. Men are lost their living way.

Butler opines that a drag subverts the distinction between inner and outer psychic space and effectively mocks both the expressive model of gender and the notion of a true gender identity. The parodic repetition of gender exposes identity as an intractable depth and inner substance. Roxy thinks, "She should have fucking known that even not killing him wouldn't be enough. Everything's got its vengeance. A wound for a wound. A bruise for a bruise. A humiliation for a humiliation." (237). Roxy wants a war to humiliate the men. Men never sew up a wound they have made of women. So, Roxy is not satisfied with the death of men. She repeats the same actions to humiliate men for humiliation. She gives the pain for pain to the men. Electrical power is no use against missiles and bombs. Wars are not winning by bombs. They are winning on the ground. Awadi –Atif comes with troops to retake his place. Taitana says, "I have chemical weapons. Left over from Cold War. If I want to destroy them utterly I could do it. No – she leans forward- I want to humiliate them. Shows this ... mechanical power cannot compare with what we have in our bodies "(189). Alderman shows human psychology to revenge over humiliation and hierarchy. All women are tried to give reflective suppression and realization to men. She shows the conflict of the human mind for power politics. Taitana knows that women have weapons and electrostatic power to destroy men. But she wants their dead body by humiliating them.

Alderman reveals the matriarchal design of power politics. She shows the shape of power is always the same. It is infinite, complex and forever branching. The identity of people is changed accordance with the use of power in different situations. People shape the

power politics to create their own discourse, knowledge and identity. She depicts the ways of using power to relate to human nature. In the patriarchal world, men are the name of power, literature, history, authority and agency. Alderman exposes the departure of a fixed definition of power and literature. In her novel, women have social, political, economic, cultural and religious power. They operate the supernatural power, electrostatic power to create the world. Men also experiment the glitter which helps to reduce the power of others. Women and men both run after power. It creates a war between them. Women kill men by humiliating to acquire the matriarchal world. At the same time, men make blind to women and come back for war to retake patriarchal world.

Gender roles itself is a debatable and discursive approach. The meaning of gender role is created by power politics. People in power create discourses and hegemonic roles to rule over all by making it universal knowledge. Judith Halberstam's *Female Masculinity* exposes the new structure of masculinity. Male and female masculinities are constantly involved in an ever shifting pattern of influence. She represents a new wave of Gender Studies analyzing the ways in which women use masculinity. She claims in this book:

Far from being an imitation of maleness, female masculinity actually affords us a glimpse of how masculinity is constructed as masculinity. In other words, female masculinities are framed as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing. But what we understand as heroic masculinity has been produced by and across both male and female bodies. (1-2)

Halberstam writes about women who feel to be more masculine than feminine. She challenges the dominant masculinity or male masculinity of the conventional notions. Masculinity affects both male and female. She discusses masculinity for women in such a way that masculine girls and women do not have to wear their masculinity as a stigma but can infuse it with a sense of pride and indeed power. For the matriarchal power, Alderman

subverts the conventional notion of power politics and policy. In the patriarchal world, people understand the King as a powerful agency and organizer of the world. But the writer shows the new world run by women. She unveils the power politics on religion, war, position, experiment, discourse and literature.

In mainstream history, artists had created the images of partial or full of statues of male to symbolize the power on public streets. People generalize that men are daring and adventurous for patriotism for the nation. Women are kind and peace for nurturing for the child. Men only can be a politician, God, warrior, and commander. In traditional concepts, the symbol of weakness is women's clothing, styles and language. Alderman falsifies the myth, history and literature of conventional notion:

There are strange movements rising now, not only across the world but right here in the US of A. You can see it on the internet. Boys dressing as girls to seem more powerful. Girls dressing boys to shake off the meaning of the power, or leap on the unsuspecting, wolf in sheep's clothing. The Westboro Baptist Church has seen a sudden influx of crazy new members who think the day of judgment is coming. (70)

The above extract draws matriarchal power politics through costume and religion. Girls dressing as boys diminish the meaning of power and God. So, Female masculinity is a specific gender with its own history, discourse and identity. Gender roles are constructive actions influenced by power politics in society. Halberstam reveals a variety of queer genders, such as stone butch. It challenges the stability and accuracy of binary sex-gender systems. Alderman views the women that they are the inevitable result of maleness. Roxy explores, "She was born in darkness, and with people waiting for someone: her dad waiting for Jack Canaghan, her mum waiting for her dad, and Jack Canaghan, though he never knew it, waiting for Death" (113). People always follow the ideologies of power. Father or Jack Canaghan was the symbol of the patriarchal power. In *The Power*, Darkness is women's

power and they are obsessed with the moon. They say that darkness matches the real. They challenge to men that they are waiting for the death of men for establishing matriarchal power politics.

People do everything for fulfilling their own power and desires. In the novel, men fight with women to get their own patriarchal supremacy. Darrel captures all power from Roxy's body by using Glitters. So, He thinks he is strong than women. Peter, a waiter was raped by Taitana. He says, "They used to blind the girls. When the power the first came, the men there, the warlords, blinded girls. They put their eyes out with hot irons. So, they could still be the bosses, you see? "(261) People use their power for revenge and counterattack. Men use Glitters to blind women. They think still they are boss and leader. Men are lost everything even though their more practices and the experimentation of Glitters. Women develop the new Churches in their name in the matriarchal world, Bessapara. Women capture the men's Glitters. They kill them to return Darrel's power to Roxy.

Halberstam argues that female masculinity is neither copies of male heterosexuality nor male homosexuality but it curves its own gender expression and unique masculinity. In the novel, The blind woman says, "You are weak and we are strong. You are the gift and we are the owners. You are the victim and we are the victors. You are the slave and we are the masters. You are sacrifice and we are recipients. You are the son and we are the mother" (269). Even getting more suppressions, blind women are more powerful than men. They fight with them to get a victory. They think men are victim and slave of them. Women recreate their own authority, identity, position and discourse. Allie becomes Mother Eve, Margot and Taitana as great leaders, Roxy as a boss, Jocelyn as a hero or soldier, Noor as a literary figure and all women become independent in their life.

Women develop the rules, power and nation to give stability to their matriarchal world. They do not want to go back with their power and nation. So, Allie kills Tatiana

because she tries to compromise the nation with King Awadi-Atif. She says, "Taitana Moskalev, maddened by the crumbling of her power, slashes at her own throat with the sharp little knife"(295). Men had got more chance to rule over the world before the generations but they were unable. Tatiana does not understand men's conspiracy and policy. The world downs back to its former shape. So, Allie gives death to Taitana for saving the matriarchal world.

In *Genders*, Glover and Kaplan explore that gender is a vast subject with most important debates and issues. It is affected by culture and representation. Gender is social and cultural practices that constitute it over time and space. They argue:

For gender is never wholly protean nor totally fluid; at any given time and place it is configured within a range of technological, socio-economic and cultural constraints. And though these constraints may mark the discursive limits of our world, they are also the starting point from which our imaginations may defiantly begin again. (184-185)

They explore not only the question of the relationship between nature and culture, but also the discursive construction and systems of classification. Gender role is changeable and imagined the performance of male and female in society. It is affected by social, economic and cultural discourse. Allie and Roxy suggest women that only the tsunami changes the wave. Women tear down the house and destroy the patriarchal land for the matriarchal world. So, Allie kills the Taitana due to her incapacitated and unpredictable roles.

Women want to power without mixture of patriarchy. They are concerned about human existence and the minimal significance of men in their world. They talk:

The subject is: how many men do we really need? Think it over, they say. Men are dangerous. Men commit the great majority of crimes. Men are less intelligent, less hard-working, their brains are in their muscles and their pricks. Men are more likely

to suffer from diseases and they are a drain on the resources of the country. Of course we need them to have babies, but how many do we need for that? Not as many as women. Good, clean, obedient men, of course there will always be a place for those.

But how many is that? Maybe one in ten. (278)

Unlike conventional beliefs, men are less intelligent, less hard-working, and unhealthy. Power means their muscles and pricks. So, women save only a few men who are good and obedient for the only baby. Glover and Kaplan opine that spatiality and temporality affected human performance. It changes gender roles and discourses. So, in the novel, women think that men are the agency of crimes. They give little chance to men to live in the matriarchal world. They say these things are always happening. So, the list of man's crimes is punishable by death has grown longer. Women create their own history and cultural identity. They celebrate the festival of women and fertility. They picture their own power politics. They do not vote to male leaders in the election.

Naomi Alderman shows the women as protectors and Patrons. In traditional gender roles, people generalize only men are as providers, developers, owners and guardians. They are treated women as an object. People think women never can earn money. In *The Power*, Naomi Alderman reverses the conventional stereotyping about women. Mother Eve is a spiritual advisor who protects people who believe her. Margot and Taitana amplify the resources of the country. Jocelyn produces leaders and Roxy defends with enemies. Margot, elected Governor of the great state declares three point plans to tackle the deficit programme: "Cutting unnecessary welfare payment, cutting bureaucracy and fuck" (147). She tries to trim overspend on bureaucracy and unnecessary payment. Her last plan is fucking to men. She says:

We need to spend money to make money. I've shown that I can manage large-scale projects; our NorthStar camps for girls have been replicated in twelve states now.

They create jobs. They keep girls off the streets. And they've given us one of the lowest rates of street violence in the country. Infrastructure investment will make our people confident in secure future ahead of them. (148)

Alderman portrays the roles of women in the public sphere. They have more determined of construction, development and deficiency of the country and its future. They try to reduce street violence. They are independent and self-reliant. They want to sacrifice their whole life on social, political and economic progression.

In *Female Masculinity*, Judith Halberstam wants to unify the disparate identities between male and female. She claims that female masculinity is a distinct gender with its own cultural history. Her main concern is to complicate and unravel existing preconception. Masculinity in the society conjures up the notion of power, legitimacy and privilege. It also symbolically refers to the power of the state and distribution of wealth. We recognize multiple forms of masculinities both in men and women. Halberstam analyzes:

Sometimes female masculinity coincides with the excesses of male supremacy, and sometimes it codifies a unique form of social rebellion; often female masculinity is the sign of sexual alterity, but occasionally it marks heterosexual variation; sometimes female masculinity marks the place of pathology, and every now and then it represents the healthful alternative to what are considered the histrionics of conventional femininities. (9)

Female masculinity is sharply delineated as separated from the general category of masculinity, as indeed the antithesis of normal masculinity and definition of masculinity continues to be articulated in terms of the expression of maleness. In *The Power*, Alderman illustrates about female masculinity as the affection of male supremacy and codifies it as a unique form of social rebellion and variation. In the patriarchal society, men's protection to women is stereotypical domination. They want to show them as a coward and weak. If men

send them for a job they are not masculine. It blocks to flow women's dream and emotions. They live as a parasite who even cannot express their identity without the presence of man.

In the novel, Women try to branch their power and protection all over the world. It refers to the psychological revenge and power of women. They want to protect people with respect and meaning. The Holy Mother cares for women and men with Her mercy and wisdom who believes in Her. She comes to all teaching vengeance against those who have wronged to women and love for those who are closed to them. She establishes the New Church for spreading female spiritual power to protect women. Margot is an ambitious politician who always contributes to economics and armours for protection from enemies. She engages the women using electrostatic power for their protection. She makes them powerful leaders. They earn money for development. They save their matriarchal world to gather together and perform great wonders.

Women construct their social, political, economic and cultural discourse to provide female supremacy and identity of the matriarchal world. Women Institute in the law that each man in the country must have his passport and other official documents stamped with the name of a female guardian. Taitana, the Minister of Bessepara gives a press conference:

No man may take money or other possessions out of the country. Men are no longer permitted to drive cars. Men are no longer permitted to own businesses. Foreign journalists and photographers must be employed by a woman. Men are no longer permitted to gather together, even in the home, in groups larger than three, without a woman present. Men are no longer permitted to vote- because their years of violence and degradation have shown that they are not fit to rule or govern. (243)

Their written permission will be needed for any journey, men undertake. Men do not go outside of the home. They do not get rights to vote for choosing leadership for the nation.

Women do not want to give any opportunity to men because their years of violence are too

long and not fit to govern. Taitana says also, "Any woman who fails in this duty will be considered enemy of the state, an accessory to crime, one who attempts to undermine the peace and harmony of the nation "(243). Women are more loyal and faithful leader for their nation. They alert with their enemies. All women get the victory to follow the rules for the matriarchal world. But at last, Taitana cannot protect her nation from the male conspiracy. So, Allie kills her to give continuity to their authority and identity. Alderman explores female power as the creation of a new world and a new culture.

Butler's *Gender Trouble* criticizes the notion of universal patriarchy for its failure to account for the working of gender oppression in the concrete cultural contexts in which it exists. So, Butler argues:

I have tried to understand what political agency might be, given that it cannot be isolated from the dynamics of power from which it is wrought. The alterability of performativity is a theory of agency, one that cannot disavow power as the condition of its own possibility. This text does not sufficiently explain performativity in terms of its social, psychic, corporeal, and temporal dimensions. (xxiv)

Gender Trouble seeks to expand the realm of gender possibilities for reason. The normative political agency is not fact and fixed as people generally assume it to be. It is a changeable and revisable reality. It focuses on multiple interpretations of performativity in terms of its social, psychic, corporeal, and temporal dimensions. Men only moving business, driving car, swimming, voting, commanding is the patriarchal continuity. Taitana says men were unsuccessful to make equality in their turn. Violence and hegemonic power of men cross its limitation. She declares for the new matriarchal notion to show all over the change. In the matriarchal world, men get various problems without a female guardian. They are drinking and shouting for justice and right. Women try to create their own powerful agency.

To analyze *The Power*, Alderman illustrates the matriarchal hegemony to objectify the men. It is a satire of patriarchal notion. She recreates new identity, discourse, politic, power, religion and sexual way. She exposes the contradiction of gender roles and representation of it in history and literature. Unlike conventional notion, men cannot raise their voice and cannot share their sufferings and feelings. They throw naked men by assaulting, killing on the street without their values and justice. They are meaningless without women. It is the displacement and transformation of patriarchal to matriarchal values with new ideas and power. It reveals the revenge of patriarchal domination. It is considered human desires and way of using power. The idea of Gender Studies focuses on the social reality and its affection, result and debate of gender roles. The theorists criticize the normativity and continuity of gender roles to show the variation and change of human performance.

Alderman represents the futuristic plot narratives to indicate upcoming matriarchal world. In *The Power*, main female characters like Roxy, Allie, Margot, Taitana and Jocelyn were suppressed and hurt by patriarchal power in reality. Allie was a mixed raced child with spiritual power but her father forced to hide it. Roxy's father was kept her always inside the cupboard and sent blokes to kill her mother. Margot was a lower position even she was more politically ambitious. Taitana was a gymnast but President Victor put her as only housewife. The fictional men writer, Neil Adam Armon wrote a historical novel *The Power* depicting world run by men. Tunde is Black who has the feelings and the realization of domination. So, they want to kill all men to create their own identity. They have supernatural power, electrostatic power to electrify the men. They want every power and possibility in favour of them. This research paper relates it to human nature and power. People always try to create their own discourse, identity and knowledge by using their power. It shows the point of departure of the conventional notion of gender role. It also challenges the mainstream history and literature which only represent the men's power and roles on its issue.

To conclude, Alderman designs matriarchal history and literature to reveal counter-discourses and ways to challenge the conventional notion of gender roles. Women are dominated men to give of same torture, suffering and humiliation as before they got. They have an identity crisis because their cultures and nations displace by women's power. Men's creativity and knowledge cannot make space in art and literature. Men's writings are published in women's name. Women rape men as they tear the object without feelings and emotions. They are intoxicated with male bodies. Alderman satirizes the conventional gender roles to illustrate dystopian notion for men. So, this research paper explores the relationship between human behaviours, power and discourse. It finds the conflict between men and women for power and identity. Alderman explores the female's obsession with the death of men and sex. She depicts the celebration of Mother Eve and Mary's festival to capture the spiritual power and culture. She views war between men and women to portray human psychological conflict and revenge.

Human beings want to live freely with their desires, powers and identity in modern society. Women and men both always demand the freedom, right and meaning in the society. In the world, there is nothing in the centre. All people have their own unique identity and responsibility. They want an independent meaningful life. Their roles, values and desires are affected by time and space. So, it is a changeable practice in society. They want to develop a new way of life and a new meaning of culture. In different places, the issue of gender roles arise the hierarchy and conflict between men and women. It cannot change the way of understanding due to traditional social and cultural discourses. It generalizes the stereotyping gender roles and cultural norms. In today's society, people create a new history and new literature through subversive gender roles. Women and men feel their suffering and happiness to each other. It brings the new social, political, cultural and economic meaning of roles and representation.

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