



The Shackles of Discrimination Faced by Egyptian Women in the Bint El-Masarwa's Album

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ABSTRACT

The problem of discrimination that shackles women in Egypt has always been a dynamic issue to study. However, studying feminist literary criticism with more actual and persuasive objects (song lyrics) has not been studied much to answer adaptive challenges and problems. Therefore, this study aims to examine the discrimination that still shackles Egyptian women from the perspective of ideological feminist literary criticism in the album "Bint el-Masarwa" which is still actual and representative after the postcolonial era. The data of this research are expressions contained in the lyrics of the album on ElBouma YouTube media. The data were collected using listening and tapping techniques followed by descriptive and reflective notes and analysed from the perspective of ideological feminist literary criticism using content analysis and dialectical methods. The results show that discrimination contained in the album still shackles Egyptian women with unequal acceptance of rights. Among the differences are the right to move as much as 14 data, the right to speak 11 data, the right to security 7 data, and the right to education 4 data. Based on ideological feminist literary criticism, this discrimination is influenced by patriarchal ideology under the pretext of local culture, religious legitimacy, and discriminatory views in family, intellectual, political, and social relations.

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1. INTRODUCTION

Women are often used as objects of discrimination, sexual commodification, oppressed groups, and embedding gender-biased stereotypes (Thadi, 2014). In their research, Hentschel et al., (2019) showed that the stereotype lives in male perspectives because they feel more powerful than women. As a result, women themselves feel powerless to be assertive. For example, in the Middle East, discrimination against women is so rampant that it also tends to dampen women's assertive rights (Peters, 2015). This is also reinforced by World Economic Forum data from the Global Gender Gap Index 2015 report (Yasmin, 2013, accessed March 23, 2023) that the Middle East has the lowest level of gender equality awareness. The existence of gender inequality in the Middle East is dominant because of restrictions on women to continue their education, political space, work, equality before the law, and other limited mobility rights (Sa'diah, 2022).

Gender inequality in the Middle East is dominant in Egypt. This is evidenced by Egypt's ranking in gender equality at 136th out of 145 countries in the world (Jamilah, 2018). This real concern shows Egypt's low awareness of women's equality, both their rights and protection. Of course, this problem must be critically reviewed to find this subordinate behaviour's concrete form, causes, and consequences. Jamilah (2018) has revealed the causes of subordinate behaviour in Egypt because of the influence of economic resources that still rely on physical power, patrilocality that is increasingly cultivated, and the peak of the influence of political space that has narrowed since the Arab Spring phenomenon in 2011. However, as the sociocultural and political spectrum dynamizes, this upheaval will certainly attract scrutiny from an increasingly progressive perspective.

The progressive perspective is drawn from its increasingly dynamic means of representation. It not only explores concrete problems in the field, but it also unravels the subordination in Egypt in Arabic literary works. As a medium, Arabic literature facilitates the issue of gender inequality in Egypt to raise spirits and resistance or represent situations of inequality for collective awareness. Mazloum (2017) explains that Arab novelists utilize their writings to revive the spirit of the Egyptian women's revolution. Then, research by Abela (2023); Suwaed (2022); Basid & Aulia (2017; and Hussein et al. (2021) reveal the existence, representation, and ideology of feminism and even the exploitation of Egyptian women in the tendency of Nawal el-Saadawi and Naguib Mahfouz's novels. Likewise, Azzahra (2022) reveals the existence of Egyptian women in the novel *Jumḥūriyyatu Ka'anna* by Alā al-Aswany; even in short stories, Khair (2020) reviews the image of Egyptian women who are represented as subordinate in the short story *Cleopatra wa Māq*.

Representations and expressions of inequality against Egyptian women in written literary works have been widely studied, such as the studies above. However, songs are still minimally studied as cutting-edge media and literary products. Whereas songs tend to be more persuasive in influencing the ideology of women as readers. Then female singers can be more assertive, and the narrative can be imagined as more real because the art accompanying the song lyrics reduces the fear of voicing the experiences experienced. A study (Nihad Fottouh, 2024) examines *Mahraganāt* songs by representing marginalized people, including women. However, the study does not

specifically expose gender inequality against women, only revealing women as a marginalized group in social status. Therefore, this study examines the problems related to Egyptian women in song lyrics, specifically the lyrics contained in the album "Bint el-Masarwa" (بنت المصاروى). This is because, in the song lyrics, there are discrimination problems that are expressed openly and focused explicitly on Egyptian women. In addition, what is revealed is not only social status, as in previous research, but also the ideology that causes marginalization in that status.

The album "Bint el-Masarwa" is an album sung by a band in Egypt called Bint el-Masarwa consisting of 3 women. The album was launched in June 2015 (Wlahawogohokhra, n.d.) and contains six songs about women. The lyrics of the album "Bint el-Masarwa" represent problematic phenomena related to Egyptian women. In the verses of this album, there is an image of Egyptian women who are discriminated against because there are indications from the narrative that certain ideologies and views are normalized. With this, it is hypothesized that the song's lyrical content does not come solely from a blank field. However, there is a representative ideological content related to the figuration of Egyptian women because it is sung and created by Egyptian women and performed in Egypt, which is undoubtedly reflective. Moreover, the lyrics in this album have been performed at 30 concerts in Egypt (Deyaa, 2017). This will certainly be very influential and massive in constructing song consumers' opinions regarding Egyptian women's condition.

Therefore, this research problem must be studied with the ideological Feminist Literary Criticism study. Feminist Literary Criticism is a critical study of literary works as language products (Faruk, 1997) in response to the development of the feminist movement that fights for women's equal rights (Soenarjati Djajanegara, 1995; Suharto, 2002). Ideological Feminist Literary criticism is a critical study of literary works that sees women as readers (Hastuti, 2015). Specifically, ideological feminist literary criticism will draw readers' awareness regarding stereotypes and misunderstood views of women in literary works. This can be represented in the subordinate and discriminatory treatment of women, as found in this study. Inequality against women occurs due to the legitimization and normalization of views. In this case, the view is formed according to the culture and context of situations.

This research is studied with the Ideological Feminist Literary Criticism approach because the album "Bint el-Masarwa" comes from the reader's awareness of the discrimination faced by Egyptian women due to ideological factors. Discrimination is a form of subordination that comes in the form of injustice against certain genders, especially women (Aulad et al., 2020). The injustice in this situation is that Egyptian women do not receive equal rights because they are seen as inferior in terms of their roles and functions. The hypothesis of this research shows that discrimination in the album "Bint el-Masarwa" is triggered by negative labelling and certain ideologies that separate the position of women concretely. Therefore, the problem to be uncovered in this research is the discrimination that shackles Egyptian women in the lyrics of the song from an ideological point of view, especially women as readers. The aim is that this research can be a reference for awareness, especially women as readers. Then, through this research, it is hoped that more practical steps and regulative policies will not normalize the views and ideologies that construct such discrimination.



2. METHOD

In this research process, the approach used is descriptive qualitative. This approach is used because the data is taken descriptively on the lyrics of the songs contained in the album “Bint el-Masarwa”, then followed by narrative and analytical interpretations (David, 2017). In addition, the expressions contained in the song lyrics of the album “Bint el-Masarwa” are intensively observed based on existing phenomena and descriptions as they are. The data of this research are expressions in the lyrics of the album “Bint el-Masarwa”. The data source of this research is the YouTube media “ElBouma” through <https://youtube.com/@elbouma-5163>, which began to be uploaded in June 2015. The album “Bint el-Masarwa,” aired on ElBouma's youtube media, was chosen as the object of research because the lyrics of this song are very influential in representing Egyptian women. In addition to the more persuasive appeal of the song, the song in the album “Bint el-Masarwa” has been performed in 30 concerts in Egypt (Deyaa, 2017). This will undoubtedly broaden the construction of consumer awareness by relating their paradigm to discriminatory facts.

Data was collected using observation and listening techniques. Descriptive and reflective notes followed this. First, the author reviewed and observed the data that constitutes the research problem on the YouTube channel "ElBouma." After that, the data was categorized according to the problem formulation that highlights the discriminatory behaviours that constrain Egyptian women. Then, the data was recorded descriptively based on the discourse that was observed naturally. Then, followed by a reflective note as a form of a more careful effort to systematically improve or refine the process (Moleong & Surjaman, 1989). The formal object to be analysed in this research is the discrimination that still binds Egyptian women from the perspective of ideological feminist literary criticism. The problem will be examined in terms of the violations of rights that lead to discrimination against women in Egypt due to ideological factors.

The data analysis in this research was conducted using content analysis and dialectical methods. The content analysis method describes the research data as it is, followed by in-depth interpretation to obtain comprehensive meaning (Faruk, 2014). Then, to identify ideological factors by involving readers, the dialectical method is used to connect the structure of the song lyrics with the social structure of Egyptian women. The data analysis stage is data reduction by examining and sorting out song lyrics according to the formulation of the problem; coding data; analyzing the form of discrimination in limiting rights that limit Egyptian women; identifying views and ideologies on each discrimination; and finally, drawing conclusions and verifying findings (Sugiyono, 2014).

The data coding process included several methods: (1) Coding each data according to the song title; QL for the title Qūlū Li Abuhā, FZ for the title Fahhimūnā Zamān, HK for the title Harbun Kabīrah, H for the title Hurriyyatī, MM for the title Murrah Mirār, and AK for the title Anta al-Kāmil (2) Giving codes (01, 02, 03, etc.) to explain how many data in one song (3) Giving codes (01, 02, 03, etc.) to identify which song out of 6 songs on one album “Bint el-Masarwa”. For example, code QL0101, the data is found in the song entitled Qūlū Li Abūhā, in the 01 data, and the 01 song.

3. RESULT

a. Forms of Discrimination that Shackle Egyptian Women in the Bint el-Masarwa's Album

From the six songs contained in the album "Bint el-Masarwa", narratives were found that represent discrimination against Egyptian women in various forms of unequal acceptance of rights. It is founded as a reflection of discrimination against Egyptian women because the album was created and sung by an Egyptian female band and performed at various concerts in Egypt. This is undoubtedly a socioculturally reflective narrative. In this case, there are several injustices experienced by women represented in the album "Bint el-Masarwa". The classification can be identified in the following table.

Table 1.
Data on Egyptian Women's Rights Injustice

Number	Form of Rights Injustice	Data Quantity
1	Discrimination in Movement Rights	14
2	Discrimination in Speak Rights	11
3	Discrimination in Security Rights	7
4	Discrimination in Education Rights	4

1). Discrimination in Movement Rights

Movement is an essential human action commonly accepted by everyone equally, regardless of gender or race. However, women have always faced dilemmas and challenges regarding the right to movement (Basu, 2018). This happens because of their gender as women. This is based on the view that women are subordinate subjects; equalizing the rights of women and men is like the North and the West, and the attitude of feminism by showing women's movement is traditional (Arvonne, 2015). Therefore, the discrimination of women's right to movement is a problem that originates from an ideology and needs to involve women as readers to realize this discrimination. In Table 1.1, there are 14 data in the album "Bint el-Masarwa" that contain acts of discrimination against the right to movement that women should receive. This right, for example, is to move outdoors like men and do activities like men's activities.

Data H0105 Discrimination in Movement Rights

من حقي أجي الصبح بدري من غير تعليقات سخيفة

فمها إيه لو راكبة عجلة ميتقالش دي بنت سافلة

I have the right to run early in the morning without silly comments
So what if she rides a bicycle? Will she be said to be a despicable girl?

The song lyrics are found in the song entitled *حريتي*. The assertion shows discrimination that I (a woman) have the right to run in the morning without any intervention. The rationalization means that the assertion is present because women's right to move is restricted, even just to run in the morning, which seems only feasible for men. This has the interpretation that women are still considered weak and



suppressed by gender-biased stereotypes. The intervention comes not from women's empowerment but from social views that consider women's movement equal to men as unnatural. For example, women riding a bicycle is regarded as a reproach. Although women are empowered to do so, they are restricted by interventionist social views. This is a simple metaphor in a simple space. Of course, it contains facts and social problems that are broader than the actual situation of Egyptian women.

2). Discrimination in Speak Rights

With the gender identity they carry in various roles, women also experience challenges in speaking out. Not only speaking in the space of their roles, even talking about the social views that limit them, they are also faced with the challenge of gender discrimination (Dominix, 2016). Discrimination related to the right to speak in the album "Bint el-Masarwa" was found in as much as 11 data from 6 songs contained. The right to speak in the context of these data findings is to voice their rights as human beings without gender barriers. Of course, this is basic and given free space. However, this right is shackled by Discrimination under the pretext of religion and culture. Women are stigmatized negatively if they violate it, while men are not. This can be observed in the following data.

Data FZ0103
Discrimination in Speak Rights
علمونا نبطل كلام
صوت المرأة عورة فلازم السُّكَّات
They taught us to stop talking
The woman's voice is aurat, so silence is required

Data FZ0103 is found in the song entitled فهمونا زمان. The discrimination of speech restriction against women is identified explicitly because the verse that is directly aspired by women through the pronominal "we" emphasizes that women are silenced from speaking by "them". Their meaning here is a social group because the pretext used is the pretext of a universal view of religiosity. Religiosity is one of the concepts that can be used as a pretext value so that certain groups can be accepted more legitimately (Latifi, 2016). According to the author's analysis, the silencing of speech is not only singing as explicitly described in other song verses. However, there is a connotation of silencing the voice of women's rights and aspirations because they are often placed in gender injustice. This is emphasized by identifying "aurat" as if any form of sound released is a "sin" or mistake.

3). Discrimination in Security Rights

The right to security is equal to the right to life (UN General Assembly, 1948). In this sense, the most basic personal right is the right to security. However, Egyptian women with their gender identity tend to be discriminated against for this right. This is represented in the album Bint el-Masarwa, which seems to voice that women often experience oppression due to embedded stereotypes, such as women are weak and

can only “whine”. More explicitly, it can be identified in the following representative data.

Data QL0101
Discrimination on Security Rights
قولوا لأبوها دي البنات موجهة
Tell the father that the girls are in pain

Data QL0101 is found in the song entitled قولوا لأبوها in the album “*Bint el-Masarwa*”. In the data above, the representation of security discrimination against Egyptian women occurs because of the indication of violence that is configured in the song lyrics. The violence is focused on البنات, who holds a female identity. The pain felt by the girls represents the violence. The narrative supports this “tell her father!” as if to show that women are weak, often the object of male violence, and find it difficult to feel safe, so they need protection (from their father). With this stigma, women can fight for security rights with intellectual media, such as the struggle for the strict application of security laws against women. However, it is precisely the stereotype that can be identified from the phrase “tell the father” which seems to position women as weak and have silenced their voices first before fighting for and obtaining the desired security.

4). Discrimination in Education Rights

Education for women has always been a controversial issue in specific socio-cultural perspectives. This is due to the influence of the stereotype that has always been pinned against women, which is that higher education should not be owned by a group considered to only serve at home, namely women (Budiati, 2010). This universal stereotype is also dominant in Egypt. Women in Egypt are also shackled in discrimination to get the right to education, as represented in the album “*Bint el-Masarwa*” in the following data.

Data H0305
Discrimination in Education Rights
من حقي أكمل تعليبي لحد ما أكتفي من حقي أبان للعالم.. مش عايضة أختفي
I have the right to continue my education until I am satisfied. I can show the world I don't want to hide.

Data H0305 above is found in the song entitled حريتي. The discrimination of restrictions on women's education is indicated by their desire to continue their education without being restricted. By still wanting to, it means that they have not gotten and fulfilled their rights. This indicates that women in the lyrics of this song are often unheard of and discriminated against because, intellectually, their space has been deprived because of their gender identity. With that, they want to get it until it is truly enough, unrestricted, and they want to show the world their power. This show



to the world is narrated because women in the locus of stereotypes are only “silent objects” in hiding. Her movements are considered liberal, her voice is considered a sin, and her physique is considered a slander (Suaidi, 2021).

b. Ideologies that Construct Discrimination against Egyptian Women in the *Bint el-Masarwa's* Album

Discrimination regarding the rights of movement, speech, security, and education against Egyptian women represented in the album “*Bint el-Masarwa*” is influenced by various views that are also reflected in the song lyrics. These views are present in women's relations in the smallest to the most significant spaces. In this case, the space includes Egyptian women's family, intellectual, political, and social relations.

1). Family Relations

Discrimination against women's rights is formed due to surrounding views, including in family relations. Gender inequality in family relations is often formed due to the influence of social views that always emphasize women's nature, which leads to bias (Ayu et al., 2023). As a result, this has a significant effect on gender-biased family behaviour. Unequal division of labour between household partners (Cerrato et al., 2018), limited opinion in the family, even in decision-making that tends to empower only men (Noviani, Dwi, Muyasaroh, 2022). In the album “*Bint el-Masarwa*”, the process of forming discriminatory views of gender bias in the family is influenced by the dominance of patriarchal ideology.

Data AK0206

Family Relations

انت الكامل، انت العاقل، وهن ناقصات

You are perfect, you are intelligent, and they are imperfect

Data AK0206 is a representation of patriarchal ideology. This is Bressler's opinion, which explains that patriarchy is a social system that places men in dominant existence and authority and demands the subordination of women (Noviani, Dwi, Muyasaroh, 2022; Messaouda, 2021). In data AK0206, this dominance is indicated by the satire that men can do and have everything perfectly. Meanwhile, women are just the opposite. This is also reflected in one of the lyrics after, “*You must be the best lover, and son and father*”. This indicates that women cannot achieve the best existence that men have. There is an assertion in the lyrics that men ((أنت)) have full empowerment with their intellect. In this case, the subordination is that women have a deficiency in the mind. This ideology then produces gender-biased stereotypes, such as in determining something, the dominant power is left to men.

2). Intellectual Relations

There are various patriarchal views towards women in intellectual relations. This is constructed because society legitimizes values that limit the space for education for women physically and ideologically. For example, there are cases of women who voiced education for their groups being sadistically killed (Abukhari, 2014) or

considered against conservative values (Bradley & Saigol, 2012). Likewise, in the album “*Bint el-Masarwa*”, discrimination against women in the intellectual space is also found because discriminatory ideologies and views block it.

Data FZ0203
Intellectual Relations
ممنوع الحب ممنوع الأحلام
No love, no dreams

Data FZ0203 is a representation of patriarchal ideology that positions women with intellectual relations in a lower order. Women in Egypt are not allowed to have dreams, in this context, have more intellectual power than men. This is due to the solid patriarchal ideology that women cannot be an investment for their families even with the highest education. In addition, the demands of a woman's role as a wife must be at home. Based on data from Egypt's Labor Force Participation (LFP), 87% of Egyptians cannot move because of the demands that wives must be at home (Jamilah, 2017). As a result, regarding women's educational awareness, Egypt is ranked 115 out of 145 countries. Then, in the Trends in International Mathematics and Science Study (TIMSS), Egypt ranked 38th out of 45 countries. One of the factors described (Elbadawy, 2014) is that Egypt tends to focus on maintaining inequality rather than improving the quality of education. With that, it can be found that the focus on raising women's education to be equal to men is still rejected because the social environment maintains this ideology.

3). Political Relations

Not only in the small space but in a larger landscape, such as politics, Egyptian women are also blocked by patriarchal views and ideologies. In this case, they are limited by social views to voice opinions in the public sphere and show their political existence.

Data FZ0103
Political Relations
علمونا نبطل كلام صوت المرأة عورة فلازم السُّكَّات
They taught us to stop talking The woman's voice is aurat, so silence is required

Data FZ0103 is a connotative narrative. The cessation of speech for women in Egypt represents the patriarchal ideology of suppressing their voices. In this case, the interpretation is that women cannot speak in the public sphere, especially politics. This right is limited because of the difficult access to justice and legal mechanisms for Egyptian women. Their voices are limited due to the ingrained gender bias that women are second-class. As a result, in collective decision-making for the state, religion, and women themselves, they do not have the space to express it. Not because they do not want to, but to perpetuate patriarchy, social groups utilize religious legitimacy that women's voices are aurat. Their participation in giving voice, opinion, and aspiration in political relations will be negatively justified as a sin. Therefore, women suppress themselves from the ideological intimidation of this view.

4). Social Relations

In equal and balanced social relations, individuals will form a mutual relationship, fulfilling their human rights. One of the human rights that every human being must have without consideration of social status or gender is the right to security, which has even been regulated in the UN Declaration of Human Rights (Sinaulan, 2018). However, in some groups, the fulfillment of these rights is hindered by the barrier of status and type of individual identity. In the album "Bint el-Masarwa", women become objects that are discriminated against in social relations due to security disturbances over their gender identity.

Data H0205
Social Relations

أنا جسدي بس ملكي مش هسمح بالتشويه

My body is mine, but I will not let it be broken

Data H0205 shows the normalization of patriarchal ideology towards women because the lyrics above indicate that women's bodies are often damaged (treated with distortion). The above expression shows that the safety of their bodies is often disturbed by a gender-biased habit. The patriarchal ideology is identified because it places women as the second object with a 'weak' identity, and the social system supports male dominance over their bodies. With that, women in data H0205 assert that their bodies belong to them and are empowered to keep them from being tampered with. This is because social views also normalize such actions so that no one can protect their bodies except themselves to show their empowerment.

4. DISCUSSION

Discrimination that shackles Egyptian women in the album "Bint el-Masarwa" tends to be represented in the right to move as much as 14 data or 39% of the overall data findings. Discrimination in this study is represented by the prohibition of women from outdoor activities and moving activities, such as carrying vehicles (bicycles), which are considered only suitable for men. This is a simple representation of discrimination in the verses of the song album "Bint el-Masarwa". The interpretation of the metaphor can be reflected in more expansive spaces in reality, such as empowerment in the family space (Nazier & Ramadan, 2018), moving politics (Khodair, 2016), and intellectual and social relations for Egyptian women (Sinaulan, 2018).

Clear evidence of discrimination against women's rights in the broader space of movement can be identified in research (Jamilah, 2017). Jamilah (2017) pointed out that their movement toward the previous nuclear family is limited when Egyptian women are married. This is because women in Egypt are considered unable to provide for the family, which is inversely proportional to men. This was one of the starting points of the Arab Spring in 2011 (Moghadam, 2017; Shash & Forden, 2016). This is also relevant as a reflection of the album "Bint el-Masarwa" launched in 2015. This is also reinforced by the Egyptian Labor Force Participation (LFP) findings that 87% of Egyptians could not move because of wives' demands to be at home at that time

(Jamilah, 2017). This makes it clear that there is a growing patriarchal ideology that has negative implications in the constellation of Egyptian women's lives.

The right to move in the smallest space (family) and the tendency of discrimination against Egyptian women for the right to move are also identified from political, social, and even intellectual relations. In the political aspect, for example, the research (Felber in Jamilah, 2017) found that after the collapse of the Mubarak regime, 64 women's parliamentary seats, which were fewer than men's, were cancelled because patriarchal views limited their existence. This is further proven by research (Bary, 2015), which compares it with Tunisia, where women in Egypt are given a narrower space in political participation. This is due to the local culture, which considers women's participation taboo, and the patriarchal ideology. Therefore, Tunisia is more open when explaining the Prophet's wise view on women's political participation.

Then, movement in the social space, as found in this study with the metaphor of "running and riding a bicycle," seems limited under the pretext of weak female power. Result such stereotypes, have an impact on the mistreatment of women; in fact, 96.5% of Egyptian women have been physically and psychologically abused by (UN, Sexual Harrasment in Egypt The Causes and Confrontation in Accessed June 16, 2023). With that, feminism in Egypt was previously voiced as a formidable revolutionary force to fight for their bodies in both nationalist and colonial discourses as patriarchal objects needing protection (Sorbera, 2014). This is what Hafez (2015) calls the fact that women's bodies cannot be ignored in a revolution. If there is an urgent change that demonstrates freedom, then it is the right for women's bodies to be equal in terms of life, security, health, and so on.

The existence of facts of discrimination against Egyptian women's rights is a dialectical finding of the exact representation in the album "Bint el-Masarwa". The narrative of the album's verse voices a simplified metaphor of the complicated phenomenon in Egypt before that time. Not only that time, but the album also reflects the culture in Egypt, which, for many years, has lived in a patriarchal environment. This is reinforced by research (Mooduto, 2018) that before postcolonial Egypt, women existed in the form of concubinage (colonial) and male hegemony in the constellation of statehood (neo-colonial). This fact is driven by the patriarchy in Egypt that has been going on for generations and 'fuses' with Egyptian culture (Afriliani et al., 2018). Women are positioned in a subordinate existence, and discrimination is considered a common culture until the representation is narrated in various media and literary works, including the album "Bint el-Masarwa".

As for discrimination in other aspects, such as discrimination against the right to speech, security, and education in Egypt, the album "Bint el-Masarwa" has voiced a more comprehensive discriminatory phenomenon. Although discrimination is more dominant in the women's movement, in other aspects, not a few literary works also represent it. This is reinforced by the findings (Syah et al., 2021) that Egyptian women found in the symbol of Paradise are victims of patriarchy who are constantly oppressed (security rights discrimination), forbidden to be educated; even to speak, they must use negative power and strength (become prostitutes). This is constructed as a form of resistance by Nawal el-Sa'adawi, as an author, against the patriarchal culture at that time. Therefore, there is a reflection of discrimination in the album



“Bint el-Masarwa”, which is so comprehensive that Egyptian women's bands want to represent their conditions and existence.

The study of feminism, including feminist literary criticism of Egyptian women's discrimination, is always dynamic. This is because the history of Egyptian women is quite complicated, with various gradations. However, the roots remain in gender inequality that is difficult to degrade in the Egyptian state. For example, studies (Afriliani et al., 2018) and (Syah et al., 2021) elaborate on the sensitivity of feminism to discrimination experienced by Egyptian women. Then, in a more progressive aspect, research (Fahmi Ilmy, 2020; Zayyadi, 2014) touches on aspects of the feminist movement as a result of the inequality experienced by women, including in the so-called postmodern era. This research reinforces the findings in the realm of feminist literary criticism that unravel the forms of discrimination in the Egyptian state. However, this is more actual from the narrative representation of the album “Bint el-Masarwa”, which has not reached ten years until this problem is studied. Of course, this perspective in situational dynamization is expected to contribute significantly to presenting actual views in feminist studies, especially feminist literary criticism, in the future.

5. CONCLUSION

From the presentation of the results and discussion above, it can be concluded that a patriarchal solid cultural ideology has historically perpetuated discrimination against women in Egypt. The album “*Bint el-Masarwa*”, which represents the consequences of this culture, configures in the verses of the song a concrete form of discrimination in the rights of speech, movement, security, and even education. This discrimination is a reflective culture that still occurs, even until 2015, which is called the postcolonial era, the age of the Egyptian women's movement. This discrimination from the perspective of ideological feminist literary criticism is an ideological effect that also has implications for the sentimental ideology of women. There is a silencing of women's aspirations, restriction of movement, intimidation of women's education, and even the security of Egyptian women still shackles them in various public spaces and relationships. Based on these results, this research is limited to criticizing the injustices against Egyptian women from an ideological perspective. Therefore, it is recommended that future researchers be able to criticize gender injustices against Egyptian women in the album *bint el-Masarwa* from other perspectives. These include psychoanalytical feminist literary criticism, Marxism, and so on.

6. AUTHORS' CONTRIBUTIONS

All authors contributed to the study's conception and initial design. Once the study was underway, the first author contributed to the initial data collection, analysis, and writing. The second and third author contributed to recapitulating and classifying the data. The third author played a role in proofreading, providing input and feedback until this scientific article could be refined.

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