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KEYWORDS	ABSTRACT
Feminist speculative fiction; Gender reversal; Hegemony; Satire; Dystopia; Disciplinary power; Alterity	This article offers a comparative analysis of Gerd Brantenberg's <i>Egalia's Daughters</i> (1977) and Naomi Alderman's <i>The Power</i> (2016), focusing on how both works challenge patriarchal power structures and gender and authority dynamics through matriarchal reversals. Based on Foucault's concept of power relation, Gramsci's idea of cultural hegemony and Beauvoir's theory of gender as constructed alterity, along with Utopian/Dystopian studies and post structuralist feminism criticism, this study investigates how these writings create other worlds in which women occupy traditionally male-dominated roles. The study discusses the ethical and social ramifications of the transfer of power through the theoretical representation of female supremacy by Alderman, as well as the cultural construction and arbitrary nature of patriarchy through Brantenberg's humorous redefining of gender roles. The comparison reveals both parallels and divergences between the two novels' thematic objectives and outcomes: While <i>The Power</i> sends a warning about how power (not gender) can corrupt people and create a dominance cycle, <i>Egalia's Daughters</i> is a parody that uses humour to teach about gender equality by highlighting the ridiculousness of gender conventions. This article comes to the conclusion that the novels are profound documents of structural inequality rather than merely role reversals, challenging the reader to envision more egalitarian and inclusive power structures that are not predicated on binary gender hierarchies.
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Introduction

Speculative fiction has been traditionally considered as a literary area where authors can push the limits, comment on the social or political facts, and envision the alternatives to the repressive structures. Within this genre, utopian and dystopian narratives serve as 'cognitive maps' for critiquing ideology, as Tom Moylan posits, allowing feminist authors like Brantenberg and Alderman to map out the persistence of hegemony in reversed gender worlds (Moylan 45). In this literary genre, the opposites of utopian and dystopian stories play off each other, acting as a tool to critique ideological constructions and as a way to imagine the future. The use of these forms by feminist authors specifically aims to demonstrate the problematic nature of patriarchal order and at the same time envision a society that would rebalance gender dynamics. *Egalia's Daughters* by Gerd Brantenberg (1977), and *The Power* by Naomi Alderman (2016), are two texts that strategically use these forms to speculate on the rebalancing of gender hierarchies. The matriarchal reversal represented in the two novels is one way of disrupting hegemonies. Brantenberg, on one hand, writes in the wake of the second wave of feminism, in which she creates an imaginary society in which women are socially, politically, and sexually dominant with men being pushed aside into a lower position. She reveals the arbitrariness of the patriarchal norms through the use of linguistic inversion and parody. Alderman, however, has a more modern standpoint that is characterized by feminist activism all over the globe, and one of them is the MeToo movement. Her story envisions a radical biological transformation of women that creates the capacity to produce electricity, thus changing the conventional relations of power. In contrast to the satirical utopia of Brantenberg, the novel by Alderman is a dystopian one, where female empowerment breeds violence and domination, casts disturbing issues of what power is, and what it is not. These readings together offer rich soil on which comparative study can be done since they show two different approaches to challenging hegemony

This article suggests that the novels are not enough to be the road to emancipation, but are rather a method of reversal. In *Egalia's Daughters* hierarchy is manifested in language, social convention and in the regulation of bodies. *The Power* relates to a difference in bodily capacity that is consequential in society because of interpretation, organisation and utilization. When the dominant group changes, but the normalizing power of hegemony still exists, it is considered as "recalibrated hegemony".

The comparison is led by three questions: How do the novels reveal the gender hierarchy as historically and socially constructed? How do the novels' orders create the regulation of bodies and social participation? How do satire and dystopia distinguish the redistribution of power from transformation of power relations? Beauvoir's analysis focuses on the Subject-Other relation, Foucault on discourse and discipline, and Gramsci on coercion and the cultural and institutional processes that ensure a social order.

Literature Review

Rea (2006) examines *Egalia's Daughters* by Gerd Brantenberg through a comparative lens, placing it alongside Petronius's *Satyricon* to explore how satire exposes social inequality across historical and cultural contexts. The study highlights that although Brantenberg's novel emerged in a modern feminist framework, it echoes classical satirical traditions by critiquing systems of power, oppression, and social hierarchy. By naming her protagonist Petronius Bram after the Roman author Petronius, Brantenberg deliberately aligns her work with classical satire produced under authoritarian regimes. The article argues that both *Satyricon* and *Egalia's Daughters* employ satire as a means of survival and resistance in oppressive societies. In *Satyricon*, social decay and moral corruption under Nero's rule are revealed through exaggerated characters and grotesque situations. Similarly, *Egalia's Daughters* constructs a fictional matriarchal society to expose the absurdity and cruelty of gender-based domination. Through role reversal, Brantenberg forces readers to confront the injustices that become invisible when patriarchy is treated as normal. Rea emphasizes that *Egalia's Daughters* is not merely a feminist fantasy but a sophisticated social critique that uses humour to destabilize accepted norms (Rea, 2006).

Alana Burman (2008), has given a more detailed discussion of the mechanics of gendered power via language, embodiment and ideological normalization through the feminist analysis of *Egalia's Daughters* by Gerd Brantenberg, which presents feminist texts as a type of consciousness-raising and not a mere satirical reversal of the patriarchy. Burman claims that a matriarchal society presented by Brantenberg works as a mirror to reflect violence, exclusions and epistemic injustices of patriarchal societies by making them strange and therefore visible anew. At the center of this criticism lies the strategic play of language in the novel, which allows the gendered discourse to become one of the key forces that maintain the power of hegemony by naturalizing the power disparity and constructing subjectivity. Burman points to the fact that oppression in *Egalia's Daughters* is not imposed by means of open domination but by making the social norms internal, especially those dealing with the body, sexuality and the self-perception of the male characters. The novel reveals the inscription of gender hierarchies on the body and the reproduction of it through mundane and seemingly non-violent practices that seem neutral or non-harmful (Burman, 2008).

Flotow et al. (2021) analyse *Egalia's dötter* (*Egalia's Daughters*) by Gerd Brantenberg, especially in terms of feminist humour, subversion of the lingo, and translation problems. The paper will specify that the humour and use of wordplay in the novel are not only the stylistic tricks but the potent political weapon that exposes and undermines patriarchal conventions inherent in language. In laughing at normality, Brantenberg is asking the reader to acknowledge that what is commonly regarded as neutral or natural is actually ideologically constructed. The authors start by placing *Egalia's Daughters* in the context of the wider feminist linguistic experiment of the 1970s with comparisons made to radical feminist authors like Mary Daly. Feminist humour, irony and neologism are offered to be forms of resistance that create what is considered a laughter of recognition, creating a collective awareness, between feminist writers and readers. Such laughter is political because it denaturalises patriarchal language and reveals that it has perpetuated gender

hierarchies. Such humour, as pointed out in the article, is not superficial but rather highly ideological and aims at contesting the so-called gender-as-taken-for-granted reality. In theory, the research uses the perspectives of sociological and feminist theories of humour especially the disputation between conservative humour that strengthens social norms and rebellious or subversive humour that dismantles these norms (Flotow et al., 2021).

Zan Times (2023) presents *Egalia's Daughters* by Gerd Brantenberg as a sharp satirical critique of gender inequality through the reversal of patriarchal power structures. Another great concern of the review is the role of Petronius who represents the emotional and psychological effects of living under gender oppression. The ridicule, fear and restriction faced day in day out slowly help him understand systemic injustice. The review highlights the fact that the silence of Petronius after being sexually assaulted signifies the silencing women in patriarchal societies and that the shame and judgment of social intolerance raises the trauma of violence. In it, language is considered to be an important tool of power. The naming of feminine expressions and cultural allusions strengthens the domineering aspect of women and reveals the ways in which language promotes ideological influence. In recreating the language standards, Brantenberg emphasizes the political aspect of language and the way it constructs the hierarchies of gender (Zan Times, 2023).

In her critical article "Day of the Girls": Reading Gender, Power, and Violence in Naomi Alderman's *The Power*, Miller (2020) explores how the book subverts gender stereotypes by directly connecting power to violence rather than biology. Miller contends that Alderman's gender flip reveals how authority structures influence behaviour regardless of gender rather than portraying women as inherently more moral leaders. The novel uncovers the violent nature of social, religious, and political systems by fantasizing about a world where women become physically dominant over men. Miller emphasizes that *The Power* is not a eulogy of female empowerment but a caution of how unchecked power begets oppression in different shapes and forms. The novel *The Power* delves into the relationship between gender, power and violence in society. The novel creates the vision of the world where women acquire the biological power of creating electricity and, therefore, can physically overwhelm men. This overall concept allows Alderman to explore the role of power in the development of human behaviour and the influence of dominance over gender that causes the oppression of the people (Miller, 2020).

In her article, "She Cuppeth the Lightning in her Hand": Spirituality, Domination, and Violence in *The Power* (Warchal, 2020), Naomi Alderman's novel is discussed through the prism of ecofeminism and posthuman in the text with the goal of exploring the connection between spirituality, power, and violence. She states that the electrical energy provided to women serves as not only emancipation with patriarchal oppression, but also a new form of repression, and female bodies are discussed as the means of control. The research lays emphasis on the reconfiguring of religion, politics as well as organized structures in order to legitimize authority following the change in power. Warchal comes to the conclusion that the novel does not look to a matriarchal dystopian future instead, it shows how reversed power relation reinforces violence and unequal social order. Such a biological switch gives women the chance to stand against oppression and reversal of male domination. *The Power*, however, is depicted as a curse, a blessing simultaneously, since it makes the

bodies of women lethal weapons. Instead of establishing a perfect matriarchal society, the power balance is changed leading to emergence of new structures of domination and violence. The source of the power has been associated in the novel to the pollution of the environment, specifically a compound known as Guardian Angel which pollutes water sources and creates genetic mutation. Scientific, evolutionary, and religious explanations are coexisting and it is the struggle of humanity to explain the phenomenon. Religions explain the power as an apocalypse, and scientists refer to it as inactive genes, or evolutionary links to electric marine animals. The interconnection of nature, science and belief systems comes out as very complex in these interpretations (Warchat, 2020).

Sabir et al. (2021), in their research article "Combat of Gender Superiority" in *The Power* (2016) by Naomi Alderman, they discuss the novel using the lenses of feminism to emphasize the way power redefines gender relations. The paper concentrates on the reversal in the traditional gender roles and the domination of men by women who, despite acquiring unusual biological power, take over the positions of leaders in the social, political and personal life. As the authors mention, the novel of Alderman reveals the repressive character of patriarchal order as women in the novel act in the same way men used to treat women in the past. The paper states that inequality in power relations and violence are a result of unequal power structures and not gender, which highlights the feminist need to establish equality and social justice. This newfound strength allows women to control both the physical and social world of men. The novel is an excellent embodiment of feminist idea because it challenges the conventional gender hierarchies and reveals the role of power in transforming social relations. The story depicts the power of authority and how it can be used to shape the behaviour and dominate people after attainment. The novel demonstrates that when women realize their superpower, they start ruling in almost all spheres of life. They enforce their limitations on men just like they did to women in the old society that operated under patriarchy. Men are restricted in their movements, freedom and choice as it is the case in real life where women are oppressed. By such a reversal, Alderman lays emphasis on the injustices which are inherent in male-dominated cultures (Sabir et al., 2021).

McDevitt (2022) uses the Marxist theory, specifically, the notions of repressive state apparatuses (RSAs) and ideological state apparatuses (ISAs) and dialectical materialism in the analysis of power as a type of wealth intertwined with gender relations and oppressive ideologies in modern patriarchal systems within the context of Naomi Alderman in *The Power*. The novel portrays a future world in which the women grow to have the capacity to produce electrical charge through a skein organ and as a result of this, reverses the conventional power relations between men and women and leads to a matriarchal society after world-destroying events and a 5,000-year historical divide. According to McDevitt, the female protagonists, Mother Eve (based on the religious institutions), Margot Cleary (based on the U.S. government and military-industrial complex), Roxy Monke (based on the organized crime) and Tatiana Moskaleva (based on an existing dictatorship), are, at first, trying to change or make the world a better place for women, but at the end of the story, they overtake a pre-existing RSAs, replicating the existing hierarchies of patriarchal abuse instead of abolishing them with corruption. This trend shows a dialectical development: the thesis of established patriarchy gives rise to the antithesis of physical superiority of women, to the synthesis of gender war that is growing stronger and more violent, to the violent

revenge (since the first murders of the abusers to the worldwide rebellions, the failed attempts to suppress the women through all means, the movements of the underground men, such as UrbanDox, and the nuclear destruction), and to the matriarchy that becomes reversed but not less unjust (McDevitt, 2022).

Naomi Alderman's *The Power* (2016) is a feminist dystopia that Sen (2022) reads as a speculative one that is rather close to the current social reality. The novel is a fantasy in which girls and women gain a biological capacity to produce electric energy and, as such, they can rebel against oppression and reverse the role of males. Although this change might seem empowering at first, Sen believes that Alderman makes this shift of power intentionally hard to grasp through depicting its fatal effects. The novel thereby turns into a less female liberation fantasy and more a commentary on the effects of power per se on human actions. Sen brings to the fore that the source of power of women is indistinctly connected with environmental pollution, science, evolution and religion. The confusion is characteristic of the modern society, which is confused with its efforts to conceptualise sudden social change. Religious sects view the power to be apocalyptic and scientists to be genetic mutation or evolved characteristics. In such multiple explanations, Alderman reveals the thin lines between nature, science, and belief systems in the modern world. The skein is a central theme in the novel, and it is an organ that enables women to release electricity. Sen underlines the fact that the skein is not only a tool of defense but a weapon which causes too much pain as it attacks the human nervous system. Its imagery also relates women bodies to natural elements such as lightning and trees as well as to machines and circuits. With such a two-sided representation, women are not only natural but also cyborg, which contributes to the posthuman and ecofeminist readings of the novel (Sen, 2022).

Preexisting research on *Egalia's Daughters* is mostly devoted to linguistic satire, feminist stylistics, and putting the language of the patriarchy into perspective, with much attention given to the fact that Brantenberg reveals the gender bias by using lexical inversion, humour, and role reversal. Conversely, the main focus of critical scholarship on *The Power* is the dystopian structure, gendered violence and socio-political implications of female-dominated power structures, with many articles proposing such perspectives in speculative fiction and power theory terms. Although these studies offer very useful information about each novel separately, they hardly put the two texts into a conversation with each other. As a result, a gap exists in systematic comparative analysis that explores how both authors resort to the use of matriarchal reversal as a literary technique in order to explore the issue of power, dominance, and gendered hierarchies. Such a deficiency curbs a more detailed analysis of how various forms of narrative: satirical feminist utopia in the case of *Egalia's Daughters*, and speculative dystopia in the case of *The Power*, work towards the critique or rebalancing of hegemonic formations.

Theoretical Framework

This section forms the theoretical base by which the matriarchal reversals of Gerd Brantenberg's *Egalia's Daughters*, and Naomi Alderman's *The Power* are being discussed. Instead of treating these texts as hypothetical fantasies of feminist victory, this chapter imagines them as critical laboratories

which question the tenacity of power relations in case gender hierarchies are reversed. The main aim of this structure is to query the issue of matriarchy as in these stories being a truly emancipatory possibility or it being just a redefinition of known hegemonic structures in new gendered terms (Miller, 2020). To do this, the chapter relies on post-structuralist feminism theory, especially the writings of Simone de Beauvoir, Michel Foucault and Antonio Gramsci. The combination of these thinkers allows shifting the trend of essentialist conceptions of gender and focusing the discussion on discursive, relational, and ideologically maintained power. Beauvoir offers the ontological base of the concept of gender as becoming; Foucault offers the explanation of how power functions at the discourse, bodies, and populations levels; and Gramsci offers a theory of hegemony that gives an understanding of how domination is normalized through consent, not by power. This section thus does not adopt theory as an external explanatory instrument but it is an interpretive prism that actually constructs the questions that are asked of the literary texts. The structure will help in the main question of the thesis: is it matriarchal reversal that reinforces the logic of patriarchy or is it the structural reinforcement of domination despite the transgression of gender specificity?

Methodology

This study has a qualitative, interpretive and comparative methodology. It is mainly done through close textual analysis whereby one pays close attention to how narrative strategies, language, symbolism, and genre conventions convey ideological critiques. The comparative method is the one that enables the study to find areas of intersection (reversal to destabilize patriarchy) and divergence (satire versus dystopian realism).

Discussion and Analysis

***Egalia's Daughters* Satire, Language, and the Normalisation of Hierarchy**

In Brantenberg's satirical inversion, the rules of patriarchy become apparent as it turns the logic of patriarchy onto male subjects. The fictional society places women as its norm and men as a bunch of people that could be looked down upon for their looks, actions, and their dreams. It's not only that the roles have reversed. The inversion allows for the understanding of the underlying logic for a dominant group maintaining their position as natural and the opportunities of the subordinate group as a proof of their inferiority. Language is one of the main tools of estrangement of the novel. The naming of objects and the systematic inversion of language used in the novel reveal a participation in the structuring of social reality by gendered language. The use of the masculine as the universal is the unmarked form, so when it is not, the reader is encouraged to see how the ideology of its usage is constructed. Lexical selections can be understood in the context of the feminist-stylistic account, which helps to explain this mechanism: that lexical choices are not just related to comic effect, but to the wider production of gendered meaning (Munawar, 2019). The language of this novel, then, presents the social construction of authority open to critical review.

The satire also unravels the 'roundabout logic of naturalization. In a hierarchical society, the education and cultural legitimacy and public authority of the dominant group may be used as

evidence of their natural right to rule. The exclusion of the subordinate group on the other hand, is used as proof that the subordinate group is not suitable. "Just as we reverse the positions, Brantenberg shows this reasoning as self-confirming and not neutral." Assumptions about social order are repeated in language, institutions, and everyday judgement and seem plausible to the inhabitants of a social order. The discourse of appearance and conduct is extended to the body through the regulation of appearance and conduct. Dress, modesty, decorum and appropriate behaviour set bounds on acceptable masculinity. Such norms don't have to be applied with formal sanctions. They work when people are expecting to be judged and then behave as a result of that. The discipline process can be understood from Foucault's description of a "disciplined" body which is inscribed and reproduced with social expectations (Foucault, 1995).

This Subject – Other relation has been explicated by Beauvoir as a reversal that takes place while leaving certain things unchanged. Men in *Egalia's Daughters* are subjected to a male norm, whose value to the community is judged by standards that they have no control over. The novel thus breaks the assumption that the subject position is a natural male position, but at the same time it illustrates how easily this could be transferred to a female. The beneficiaries of the hierarchy shift whilst the structure of norm and other remains recognizable (Beauvoir, 2011). The form of the satire is an important part of this argument. Exaggeration makes distant from familiar settings and enables the reader to identify their absurdity. This is also a strategy that can be understood in conjunction with Rea's discussion of the use of satire as a strategy to reveal the inequality (Rea, 2006). But what recognition is not the same as transformation. The fictional society in the novel is still hierarchical despite the fact that the norms of this society demonstrate that the hierarchies are arbitrary. To its subversive power, it does not purport to offer a full model of an equal society, but rather to have the society's hierarchy look like it is constructed. Understanding the social order is not just in terms of formal authority, as Gramsci would argue, because of his concept of hegemony. The assumptions of a hierarchy become permanent when they become common sense and can be found in routine activities. The satirical inversion highlights how claims to nature, suitability, respectability and harmony of social relations can justify unequal conditions. The term "recalibrated hegemony" is therefore used for the continuing operation of hierarchical processes in a different distribution of privilege, and it is stressed that satire 'simplifies and exaggerates', in order to make the operation of the mechanisms visible (Gramsci, 1971).

The Power. Embodied Capacity, Institutions, and the Making of Authority

The novel by Alderman starts with another kind of reversal. The introduction of the skein provides girls and women with an electric capability that changes the conditions of vulnerability of their bodies. This is a change that will impact on individual encounters; the effects of this change will not be a biological determinative. The capacity turns into politically meaningful once it is understood, marshalled and leveraged to transform institutions and social ideals. This is a key difference between having power and creating a social order, which is very important in the novel's dystopian progression. Bodies can do things, and the skein can change that; but the ability can mean different things, and that is determined by the institution and narrative. The ability to provide protection can also be the ability to threaten, punish and dominate. The novel's political issue is thus not just with

who's more physically powerful, but with who establishes the bounds of what is legitimate and how those can be made part of collective life. If the material force of the skein is not turned into discourse then Foucault's account of power, as productive and relational, can help illuminate this movement (Foucault, 1990).

Beauvoir's description of alterity can be interpreted as a description of the changing nature of the vulnerability of the male. Then, as women are connected with a new and important power, men face the risk of being identified by their weakness, their vulnerability, or their lack of power. The reversal brings into view the social process of the production of the norm and the Other. It does not, however, assert that the imagined order of the novel is a parallel to the historical constructions of patriarchy. The hypothetical idea is the separation of a hierarchy mechanism, which does not cancel out material differences and history differences (Beauvoir, 2011).

The religious and political changes in the novel demonstrate the possibility for a politicization of bodily asymmetry. The significance of Mother Eve's movement is as a space of collectivity as well as an interpretative structure that links the power of collective identity to the power of Mother Eve. This dimension of the novel is related to Warchal's exploration of spirituality, domination and violence. The contestation over religious images/emblems is also a contestation over legitimacy: these new narratives justify the legitimacy of the new and provide an explanation for its power. The novel's reversals are also analysed in Miller's reading of gender, power and violence, which puts them in a critique of the cultural organization of authority. Empowerment does not automatically lead to oppression and nor does the rising of women's ability invalidate any previous ideas of gendered vulnerability. Instead, it poses the prospect that a capacity to be liberated could become a part of institutions that perpetuate unequal relations. Political results will be determined by the distribution of power and the rationale for its distribution rather than just by the identity of those who have it. When the new distribution of force does become linked to enduring institutional structures and legitimating ideas, then Gramsci's idea of hegemony is useful. The compulsion alone does not constitute hegemony it is the ability to compel. The nature of the representation, normalization and reproduction of authority is also central to a hegemonic order. In the religious, political and social forms of the novel the analysis can be given to account for how a social benefit, a bodily benefit, can become a part of a larger system of rule (Gramsci, 1971).

The dystopian form is a response to the effects of the transformed, across social systems. Brantenberg's satire on familiar conventions makes them strange; Alderman's narrative is about the appearance of a new capacity in public life and its impact on the organization of fear, legitimacy and authority. The two sentences need to maintain this formal contrast. The two novels share an interest in the reproduction of hierarchy but offer different processes and/or equivalent fictional histories.

Comparative Analysis: Reversal, Power, and the Persistence of Hierarchy

The comparison highlights a common problem and a difference in focus. In both novels the assumption of nature of gendered authority is challenged. Both show how the relation between

norm and Other does not change with the change of dominant position. *Egalia's Daughters*, on the other hand, focuses on the cultural reproduction of hierarchy, as expressed in language and in assumptions about the normal course of events, while *The Power* foregrounds the institutional and cultural transformation of bodily capacity into institutional and cultural authority. Beauvoir's structure shows that othering is a constant throughout the two texts. Men are judged by a female standard in Brantenberg; in Alderman, the male is threatened by being judged by his vulnerability in a social system re-structured by the new capacity of women. The Subject–Other structure is available but the reversal alters the group in the normative position. This is neither a statement that the two fictional orders are historically equal to patriarchy. It recognizes formal and conceptual pattern in novels. The concept of hierarchy can be understood by referring to Foucault's framework of the way hierarchy is "institutionally" embodied. Language, social observation and behavioural expectations control bodies and aspirations in *Egalia's Daughters*. In *The Power*, a physical transformation of the body transforms the space of possibilities for action, and the institutions and public discourse determine how it is exercised. Power is not a property that can be transferred from one group to another; it exists in ways, norms and relationships that can be shaped in different circumstances.

In his concept of hegemony Gramsci introduces a question that is related to the durability: How do unequal arrangements become ordinary or legitimate? The naturalizing assumptions that hold the upside down order together are revealed by Brantenberg's satire. Alderman's dystopia demonstrates the institutional and symbolic opportunities for supporting new authority. Hegemony is "recalibrated" when it applies to this reproduction or rebuilding of hierarchical relations, not every time there is violence or force. The general contrast is the key element that contributes to the article. Satire creates critical distance and focuses on exaggerating familiar conventions, while dystopia explores the effects of a hypothetical change into social and political life. The reversal by Brantenberg stands as a warning of how arbitrary it is to have people impose their social norms on others, and Alderman's premise looks at how a new bodily asymmetry can be transformed into a system of control. Exposure of hierarchy and change in institutions can be separated by reading the novels together.

The comparison does not say all reversals are doomed to fail or that empowerment is to be rejected. It proposes a more limited conclusion: redistribution of status, access or force is analytically separable from changes of relations that enable domination to occur. A non-dominating alternative would necessitate not only shifting the power, but shifting the norms, institutions, and practices that make unequal participation seem normal. Both novels do not provide a full set of instructions for such an alternative; both make the problem apparent.

Conclusion

Egalia's Daughters and *The Power* are both works of literature that present an inversion of genders to question the naturalization of gendered authority in different ways. Brantenberg's satire uncovers the ideological function of the language, the expectations of the body, as well as the conventions of daily life. Alderman's dystopia looks at the ways in which a new body capability

might be structured by institutions, violence and narratives of legitimacy. *The power* holders are not a critical concern: it is the processes of the production and maintenance of unequal power relations. The phrase 'recalibrated hegemony' refers to the resurgence or rebuilding of hierarchy in new circumstances. Its use cannot be general: coercion doesn't necessarily equal hegemony, and the two novels can't set up a universal law regarding gender. The argument relies on the understanding of the cultural, institutional and discursive processes of the durability of authority. The comparison reveals the potential of speculative fiction to reveal the possibilities of what can be turned upside down while leaving novels distinct from dystopia. The study is a limited study as only two texts and selected theoretical framework are used. Other feminist speculative texts, translation and reception, and connections between gender and race, class, and coloniality could be explored in further research. Within its scope, the article argues that the critical value of gender reversal lies in making hierarchy visible and in prompting a distinction between changing the holders of power and transforming the relations that make domination possible.

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