

Violence, Misogyny, and Weaponized Rape in Okorafor's 'The Black Stain': A Feminist Discourse Analysis with Insights from Bangladesh

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Abstract

This paper explores the complex interplay between violence, misogyny, and the weaponization of rape in Nnedi Okorafor's "The Black Stain." It aims to analyze the strategic use of sexual violence as a means of reinforcing patriarchal dominance and social hierarchies, employing Michel Foucault's Theory of Discourse and Judith Butler's Concept of Gender Performativity. This approach examines how societal norms are perpetuated through discourse and gender performance, highlighting the instrumental role of language and actions in sustaining gender-based oppression. The narrative of "The Black Stain" illuminates the profound impact of these dynamics on the lives of Okeke women, whose bodies become sites of male control and punishment. Okorafor's portrayal of the violent enforcement of patriarchal norms underscores the broader societal implications of sexual violence as a tool of power. This paper draws primarily from a close reading of "The Black Stain" and integrates a range of secondary sources, including feminist theory, discourse analysis, and scholarly articles, to underscore the need for a critical reevaluation of the narratives that normalize violence against women. By linking Okorafor's fictional narrative with Bangladesh's real-world history, this paper features the urgent need to critically reassess the discourses that normalize violence against women, both in fictional Durfa and real historical contexts like the Liberation War of Bangladesh.

Keywords: Violence, Misogyny, Discourse, Gender Performativity, Weaponised Rape, The Black Stain

1. Introduction

In Nnedi Okorafor's short story "The Black Stain," violence, misogyny, and the weaponization of rape are depicted as tools of patriarchal control and power. This paper argues that Okorafor's narrative serves as a critical commentary on the mechanisms of patriarchal dominance, where sexual violence is not only an individual act of aggression but a systematic means of reinforcing societal hierarchies and maintaining male supremacy. By examining the portrayal of rape as a deliberate, performative act of violence within the Nuru community, this analysis seeks to illuminate the broader implications of gendered violence in both literary and real-world contexts. Using Michel Foucault's Theory of Discourse and Judith Butler's Concept of Gender Performativity as guiding frameworks, this paper

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explores how Okorafor's text exposes the intersection of power, gender, and violence. Foucault's theory emphasizes that discourse is more than mere language; it constitutes societal norms and power structures. In "The Black Stain," the language used to describe and treat women, particularly those from the Okeke tribe, reflects and perpetuates their marginalized status. The narrative's discourse reinforces the dehumanization of Okeke women, positioning them as objects of patriarchal punishment and control. Judith Butler's concept of gender performativity further enhances this analysis by examining how characters in "The Black Stain" enact their gender roles through repeated performances, particularly in contexts of violence and domination. Butler argues that gender is not an inherent identity but rather a series of actions and behaviors that society expects individuals to perform. The violent acts committed by male characters in the story underscore how misogyny is socially constructed and perpetuated through these gendered performances. Ifeanyi's rape of Hidayah, for instance, serves as a performative act that reinforces not only his masculinity but also the broader societal expectations of male dominance and female subjugation.

2. Research Objectives

Building on feminist discourse theories, this paper aims to:

- Analyze how violence and rape function as instruments of patriarchal power in Okorafor's "The Black Stain."
- Illuminate the performative dynamics of gender and discourse through Foucault's and Butler's frameworks.
- Compare these narrative mechanisms with contemporary Bangladeshi socio-legal contexts of sexual violence.
- Propose context-specific recommendations for feminist literary scholarship and policy reform in Bangladesh.

3. Literature Review

While Rathburn (2018) and Cheney (2014) explore sexual violence in Okorafor's Afrofuturist worlds, they do not situate these narratives within South Asian feminist contexts. Recent Bangladeshi scholarship (Rahman, 2020; Hossain, 2019) examines how legal discourses and community shalish practices shape survivors' silence. Yet, no study has juxtaposed Okorafor's fictional weaponization of rape with the lived discourse of rape in Bangladesh. This gap—the absence of a cross-cultural feminist discourse dialogue—motivates our comparative approach. The theoretical structure behind these narratives relies on Michel Foucault's (1977) concepts of discourse and biopower because power functions through shaping

knowledge systems and establishing societal norms. According to Judith Butler (1990) gender performativity theory states that gendered identities emerge from social performance repetitions which commonly sustain patriarchal rule. Narratively as well as symbolically Ifeanyi along with other characters from Okorafor's narratives execute dominance through various performances.

Through real-life observations Banarjee (2025) applies Foucault's "medical gaze" concept to Bangladesh to demonstrate how the two-finger test and other medical protocols recreate systems of managing women's bodies. During the investigation of rape survivors in Bangladesh the state and legal system subject victims to clinical scrutiny causing additional violence besides the assault itself according to Banarjee (2025). Research supports Foucault's theory that bodies serve as sites for disciplinary power (Rendell, 2004) because medical monitoring systems operate through healing instruments that simultaneously observe and enforce control and evaluation.

The examination process within medical and legal institutions creates gendered biases according to feminist scholars Riessman (1990) and Brodie (1994) since authorities tend to medically treat female biology as pathological while enforcing social moral standards that blame victims. The forensic medical procedures examined by Mont et al. (2009) and Brennan (2006) demonstrate how procedural elements including photography incite additional trauma in victims while serving legal requirements first rather than victim assistance.

Collectively, this body of literature reveals that both in fiction and in reality, the use of rape and institutional surveillance serve to enforce societal hierarchies rooted in patriarchy, racial purity, and gender conformity. While Okorafor's narrative acts as a speculative mirror, studies like Banarjee (2025) ground this mirror in real-life experiences of South Asian women, particularly within Bangladesh's problematic justice and healthcare systems.

However, while these works richly describe the historical and cultural dimensions of sexual violence in Bangladesh, there remains a significant gap in the literature regarding the ongoing legal normalization and institutional responses to rape survivors in the postcolonial state. In particular, comprehensive analyses of how legal statutes, such as Section 375 of the Penal Code (1860), interact with societal norms and customary practices like *shalish*, remain underexplored. This gap is critical, as law enforcement and legal interpretations play a decisive role in either challenging or reinforcing the gendered hierarchies and victim-blaming narratives that sustain rape culture.

4. Discussion

From the article “Black Female Objecthood, Sexuality, and Necropolitics in Afrofuturism: An Examination of Nnedi Okorafor's *Who Fears Death*” by Hayley Rathburn, complex themes of objectification, race, and gender within Okorafor's novel *Who Fears Death* can be understood. It explores through the experiences of the protagonist, Onyesonwu, how the novel's post-apocalyptic African setting reflects historical and contemporary issues of racial and sexual objectification:

Through scenes of rape, attempted rape, and female circumcision, Okorafor first presents the female body as an object and female sexuality as something that needs to be controlled or limited. In one of the most graphic scenes in the novel, a group of Okeke women, including Onyesonwu's mother, are raped by Nuru men. This act of sexual violence is a strong and powerful example of sexual objectification. (Rathburn, 2018)

The article also discusses the portrayal of black female sexuality by describing both the violence and agency experienced by the characters. This is similar to what happens in Okorafor's “Black Stain,” since the short story is connected to the history of the Ewu, who are the children of mixed origin and the product of weaponized rape.

The review on *Strange Horizons* delves into Nnedi Okorafor's *Kabu Kabu*, which is a collection of short stories on fantasy, science fiction, and African folklore. Regarding “The Black Stain,” the review states that this story is an origin tale for the Ewu mythology from Okorafor's novel *Who Fears Death*. The story is from the perspective of the Nuru people, who think of all non-Nuru as evil, and that gives the birth of an Ewu child in a horrifying manner (Cheney, 2014).

Recent years have seen a boom in gender and sexuality research, with Judith Butler's theory of gender performativity as an important way to understand how characters in “The Black Stain” act out and enunciate the prevalent structure of patriarchal figures through repetitive acts of violence and domination. Gender, according to Butler, is nothing fixed as such, only actions brought forth on a repetitive basis in accordance with social expectations. Such a story can be revisited from the perspective of this theory in the sense that the male characters, like Ifeanyi and Uche, represent the element of toxic masculinity and continue to enforce this toxic masculinity in their power. Indeed, the act of violence by Ifeanyi on Hidayah is a given social performance that aids in keeping the subordination of women beneath male supremacy. Through committing this violence, Ifeanyi actually demonstrates how these kinds of actions are at all normalized in society. This supports Butler's theory that gender is a repeated performance that sustains the system of patriarchy, like a stylized repetition of acts that congeal over time to

produce the appearance of substance (Butler, 1990). At this juncture, it is impossible for individuals to be free from oppressive constructs if these gender performances continue to serve the patriarchal ideologies.

The gender roles of the Nuru society are further solidified by its rituals and cultural practices, which use religious justifications to legitimize the violence against Okeke women. For example, it is the divine mandate that sees to the inextricable combination of cultural beliefs with the enforcement of both gender and racial hierarchies in the ritualistic punishment of the Okeke people by flogging and slavery. However, Butler's theory helps to decode these practices as performatively enacted acts that enforce not only power dynamics but also an impression of the normal around such violence. Okorafor's narrative shows the reader how this power works on an institutional and cultural level, and it is even more profoundly—embedded in everyday actions. The social acceptance of rape as a weapon over the Okeke women is the most dominant manifestation of misogyny. This broader feminist analysis takes into account the importance of recognizing and challenging the performative aspects of gender and power that recurrently cause violence against women. The idea is to interrupt narratives and discourses that operate to normalize such acts, as well as call for a reevaluation of cultural practice as one that maintains the act of oppression.

5. Power as Disciplinary and Normalizing Force

Power is everywhere, not because it embraces everything, but because it comes from everywhere. In short, this power is exercised rather than possessed; it is an effect that the stance of the dominant manifests and occasionally stretches the body of the condemned. Moreover, the exercise of this power is not limited to requiring or forbidding those who do not have it.. (Foucault, 1977)

Society in the story is very divided along the lines of ethnicity Nuru vs. Okeke, and gender while having powerful and powerless people. The Nuru, as in the ruling group, used force on the Okeke by flogging them, imprisoning them, even killing them, or turning them into slaves. This is in line with Foucault's observation that power works in a way of disciplining and even normalization of power. The birth of the Ewu child, referred to as a 'black stain,' or 'demon,' is a weapon of domination that seeks to police the marginality of the Nuru from the Okeke. The horror which the narrative feels at the existence of Ewu is born out of the need to maintain clear-cut divisions of power and purity, exactly like Foucault's theory of power, pointing to power's role in shaping and enforcing social norms. The main sources of power i.e., the Nuru brothers; Uche and Ifeanyi represent power within the society, especially concerning the Okeke community. Such power is simultaneously acquired and sustained by their actions and beliefs.

They get connected to one another when power is introduced. It is a form of body-tool, body-warrior, and body-machine complex. As much as possible, one stays away from modes of subjugation that require the body to produce solely signs, products, forms of expression, or labor-intensive outcomes. The law governing the operation's construction is also the regulation enforced by authority. (Foucault, 1977). The story provides a social context where the Nuru especially the brothers dominate over the society. This hierarchy is an example of what Foucault has described as the "biopower", the power over life itself, literally, as it is exercised over bodies and in this case through beating and whipping and symbolically, as it is also exercised culturally through the domination over the Other. "Ifeanyi was firm with his father's Okeke slaves, working them hard and beating them when it was necessary" (Okorafor, 2013).

Ifeanyi was strict with his father's Okeke slaves, he used to make them work very hard, and when they were wrong, he would punish them. A complete economy of power is involved in the 'excesses' of torture. (Foucault, 1977). Through the analysis of various examples, Foucault explains that power is not only restrictive but can produce certain forms of knowledge and behavior. This power of Nuru generates a discourse that puts the Okeke down as inferior beings deserving of the treatment they get.

The discursive practices in the story positioned the Okeke as a subject of contempt, a construction that is in compliance with the Nuru's religious and cultural commentary. This discourse is a type of knowledge that legitimates the domination of the Okeke and informs the conduct of the Nuru while constituting the Okeke as such. The story also points to how this discourse is reproduced in a cultural way by 'worshipping' the goddess Ani, by demonizing technology, which is linked to the Okeke. The relations between the Okeke and the Nuru, and the narration of the Ewu as an abomination, show the production of reality in a way consistent with Foucault's argument that power creates truths and realities about what is normal or abnormal within any society. A clear example of how organizational power was maintained by both discursive and non-discursive means is in the power struggle between Uche and Efem in which Uche used physical force to subdue Efem. In the course of the play, having gained power over Efem, Uche embarks on regulating his emotional and physical responses toward her, thus illustrating the mundane ways through which power is enacted within an intimate partnership. The authority and power of the Nuru are present in all major aspects of the Okeke's existence, including in their work and their physical selves. This is one of the best illustrations of Foucault's idea of biopower, where individuals and their biological and social existence are regulated by the state. "It pleased Uche to have them whipped when they got things wrong." Praise Ani. No punishment was too great for one of the Okeke tribes. (Okorafor, 2013). Nuru treats the Okeke through working them to the point of exhaustion, beating them and restricting their freedom of movement; all of

which point to the fact that power is not only physical, but psychological as well. Focusing on the biopower that Foucault described, the author elucidates how the modern states govern the population through distinct institutions and practices. Such kind of power can be noticed in the relations between the Nuru and the Okeke where the latter's lives and bodies are planned, controlled, and governed.

Thus, with the help of Foucault's theory, it will be possible not only to view the events as the results of the individual actions of Uche and Ifeanyi but also to reveal a vast system of power relationships throughout society. dissemination of knowledge which defines the Nuru as superior to the Okeke and therefore necessitating their domination by the former. This discourse has been closely connected with cultural and religious perceptions of the Nuru people that sanction the power of the Nuru elders. Power in this story is formed through knowledge and the production of beliefs. Thus, the Nuru's power is built and legitimized by a discourse that paints the Okeke as degenerate and their actions as serving justice.

6. Judith Butler's Gender and Misogyny

According to Butler, repeated stylization of the body within a very strict regulatory framework that gradually solidifies to give the appearance of substance, of a natural kind of being, is gender (Butler, 1990). The Female characters in the story are depicted by strict gender roles where Okeke women, including Efem are supposed to take up a submissive caretaker-like role even in a dangerous mission. This is coherent with Butler's idea of gender being performativity; that people act in certain ways according to gender norms that are imposed by society. It is Uche and society in general that dictate how a woman should behave and who she should be, thus making Efem a purely functional character within the male-driven story. Another way through which the enforcement of gender roles is evident is by the use of violence and demand for submissiveness from women as depicted by her harassment, slapping as well as subduing by Uche.

Misogyny is portrayed in the story through the confinement and domination of women's bodies, which is illustrated by the scenes where Uche slaps her sister Efem. This act of violence against Efem demonstrates the policing of her body and autonomy, reinforcing the gender hierarchy and privileged male power.

"The body is not a 'being,' but a variable boundary, a surface whose permeability is politically regulated." (Butler, 1990) The rape of the Okeke woman, Hidayah, by Ifeanyi in order to punish her for his perceived wrongdoing is one of the worst forms of misandry. A woman's body ends up as a struggle for dominance and submission to the man in the house, which again emulates Butler's argument of

the body as a theatre of power. The treatment of the Ewu children also reflects a deeply ingrained misogyny, as the women who bore these children are blamed. It portrays women as vessels that give birth to monstrosities and are then punished for that. This sums up how men are hegemonic in their domination of women and how they are even entitled to regulate aspects pertaining to women's reproduction and penalize them for their sins against the norms of society. This can be further understood by the following:

The 'body politic' would be of concern to one as a collection of material elements and methods that function as weapons, conduits, routes for communication, and supports for the power and knowledge relations that imbue human bodies with authority and subjugate them by transforming them into objects of knowledge. (Foucault, 1977).

7. Rape as a Tool of Power and Control

In *Against Our Will*, Susan Brownmiller argues that rape is not just an act of violence but a tool used to assert power and control over women. She writes, "Man's discovery that his genitalia could serve as a weapon to generate fear must rank as one of the most important discoveries of prehistoric times, along with the use of fire and the first crude stone axe" (Brownmiller, 1975). This point of view can be used to explain the scene in which Ifeanyi rapes the Okeke woman to make his brother adhere to the standards of Nuru superiority over all the inferior Okeke people.

Then that night, with the help of some of his friends, he dragged his brother to a cornfield where he showed Uche how one is to treat an Okeke woman. The Okeke woman had already been beaten and was nearly unconscious as Ifeanyi forced his brother to watch him rape her. (Okorafor, 2013).

Here rape is employed as an act of dominance in regard to the woman as well as her brother. The act is actively aimed at reminding Ifeanyi and other members of the community of his power and the existing order of things. "Rape is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear" (Brownmiller, 1975).

Panic of being raped diminishes women to remain submissive; a position that sustains the hierarchy that benefits the side of males. The element of fear, which Efem and Hidayah feel lays down the fact that even threats of violence and rejection retain control over lives – this continues reinforcing the patriarchy, which blames the victims for violence committed against them:

Efem and the Okeke woman whose name was Hidayah, both the color of coffee, hid amongst their own. They hid their secrets, for fear that their fellow Okeke would take their lives if they knew what they carried in their bellies.

The Okeke woman had already been beaten and was nearly unconscious... The demon inside this one had a powerful will to live... and made a decision. They would throw the children into the desert. (Okorafor, 2013).

According to Brownmiller, the culture produces various images which in one way or the other take the blame for rape back to the woman. This can be evidenced by how the different women in the text are treated after the assault. Not only are they sexually assaulted, but they are forced to take the blame as well as bear the brunt of hatred that comes with being a victim and that Brownmiller speaks so much about.

Mark my words, things are about to go wrong! My brother has created an abomination! Ani brought us from the sun. She forbade us to copulate with the filth known as Okeke! That rule has been broken! Darkness will follow! (Okorafor, 2013)

Okeke women and Efem are depicted as animals, and their children are called demons. The theme establishes that they and their children have been reduced to being animals as a result of violence. This is consistent with Brownmiller's contention that post-rape women are slandered and objectified as well as devalued.

8. Bridging Fictional and Real-World Discourses

Having unpacked how discourse and performativity sustain patriarchal violence in "The Black Stain," we now turn to Bangladesh's socio-legal landscape. This comparison reveals resonances between Okorafor's allegorical 'black stain' and the real-life stigmatization of rape survivors under Section 375 of the Penal Code (1860) and customary shalish practices.

Nayanika Mookherjee's seminal work, *The Absent Piece of Skin* (2012), offers a critical anthropological analysis of how sexual violence during the 1971 Bangladesh Liberation War inscribed gendered, racialized, and territorial identities onto victims' bodies. Mookherjee argues that violence against both women and men cannot be understood merely as a collapse of order during conflict but must be seen as performative acts that reproduce historically embedded hierarchies of power, ethnicity, and gender.

Drawing heavily on Judith Butler's (1990) theory of gender performativity and Marilyn Strathern's (1988) notions of embodied gender difference, Mookherjee shows how the act of rape—and the inspection of men's circumcised or uncircumcised bodies—served as a physical manifestation of historically constructed racial and religious differences between West Pakistanis and Bengali Muslims. These acts not only feminized and subordinated the victims but also reinforced colonial narratives of Bengali inferiority (Mookherjee, 2012, p. 1574).

The study highlights the racialized construction of the Bengali Muslim as "effeminate," "lazy," and "Hinduized"—an image deeply rooted in British colonial discourse (Eaton, 2001; Chatterji, 1998). In the wartime context, these colonial stereotypes were weaponized by the Pakistani military to justify sexual violence as a tool for both ethnic cleansing and racial 'purification' (Ali, 1983; Mascarenhas, 1971).

Importantly, Mookherjee criticizes the national memory-making process in Bangladesh, which glorified raped women as "birangona" ("war heroines") while silencing narratives of male sexual violation. The inspection of the penis to determine religious identity ("the absent piece of skin") becomes a potent symbol of how gendered violence intersects with ethnic and nationalistic projects (Mookherjee, 2012, p. 1587).

Photographic evidence, especially the controversial use of images by Kishor Parekh, further illustrates how visual culture is implicated in constructing territorial and gendered identities post-conflict. Mookherjee skillfully argues that photographs, through their "open semiotics," can carry multiple, contested meanings depending on who captions and circulates them (Mookherjee, 2012, p. 1595; Barthes, 1981).

Her work challenges previous feminist theories that universalized rape as primarily a male-to-female phenomenon (Brownmiller, 1975), bringing into focus the complexity of male sexual victimization and its erasure from historical narratives. Moreover, Mookherjee's linking of South Asian experiences to global events like the Abu Ghraib prison abuses (Puar, 2004) underlines the transnational relevance of her arguments about masculinity, colonialism, and sexual violence.

Thus, this article situates wartime rape within broader structures of gendered, racialized, and historical discourse, offering a crucial framework for understanding how states, wars, and identities are co-constituted through the violent inscription on human bodies.

9. Normalization of Rape in Bangladeshi context: An Overview of Law Enforcement

The current section seeks to address this lacuna by providing an overview of the evolution and present state of rape law enforcement in Bangladesh. By tracing the continuities from colonial-era legal frameworks to contemporary practice, it reveals how statutory definitions of consent, age of consent exceptions, and marital rape exemptions contribute to the systemic marginalization of survivors. This legal landscape, coupled with entrenched cultural norms, effectively normalizes sexual violence and silences victims, echoing the performative and disciplinary power structures previously discussed.

At the heart of rape law in Bangladesh is s375 of the Penal Code 1860, Chapter XVI of Offences against the Human Body which came into force during its period of British colonial rule under five categories:

It happens if the act is done without the woman's consent, where consent was given as a result of coercion, which includes threats made to cause death or physical injury to the woman. It also involves circumstances where the woman agrees to have sexual intercourse because the man has tricked her into thinking that he is her husband. Also, anyone having intercourse with a girl under fourteen years of age will be regarded as raping her no matter the consent. Nevertheless, having sexual intercourse with one's wife it is not considered rape if the wife is thirteen years old or more.

On the 13th of October 2002, Bangladesh's Law Minister promulgated an ordinance regarding the change in the present rape penalty laws held under s376 of the Penal Code 1860: Any person who commits rape shall be punished with imprisonment for life or imprisonment of either description for a term that may amount to ten years and shall also be liable to fines except if the woman raped is his wife and the wife is less than twelve years old in which case the offender shall be imprisoned for two years of either description or fined or both. (Kamruzzaman, 2019)

The amendment is contained in The Women and Children Repression Prevention (Amendment) Bill 2020 (Nari O Shishu Nirjatan Daman Ain 2000) which has legalized capital punishment as an enhanced penalty on single perpetrator rape under section 375 of the Penal Code. On 25th November 2019, the UN Women Executive Director Phumzile Ngcuka wished a total end to rape.

In the third chapter of her book *Against Our Will*, Brownmiller discussed several phenomena of war from many countries, and Bangladesh was one of them. Then in the middle of January, the story suddenly came to life. The secretary of the relief for the Asia for the World Council of Churches arranged a press conference where he explained his 2 weeks' stay in Bangladesh. The Reverend Kentaro Buma who reported the nine-month conflict, disclosed that over 200,000 Bengali women had been raped by Pakistani soldiers as revealed to him by Bangladesh's authorities in Dacca. He said that thousands of the raped women had become pregnant. Moreover, according to their custom, no Muslim husband would take back his wife who had been touched by another man, even if she had been forced. The Pakistanis were also Muslim, but their similarities ended, or at least that is what it seemed like. Even though both groups practice Islam as their faith, Punjabi Pakistanis are taller, lighter lighter-complexioned, and as opposed to dark-complexioned, small-boned Bengalis. This racial difference would have added hurt to those Bengali women who ended up being pregnant after the physical abuse.

Aubrey Menen with him reporting on Bangladesh somehow pieced together another hit-and-run rape. The Pakistani soldiers began the sexual violence right on the streets: they raped Bengali women; they kidnapped tens of hundreds of Bengali women and kept them imprisoned in their military barracks for the night. The women were not even allowed to wear clothes or anything at all in order not to attempt to run away. A victim Hindu bride said she was "ashamed." The villagers, too, "did not want me." Khadiga (thirteen years old) and Kamala Begum (wealthy widow) were interviewed by Berengere d'Aragon, a woman photographer, in a Dhaka abortion clinic. Mulk Raj Anand, an Indian novelist mentioned, "The rapes were so systematic and pervasive that they had to be conscious Army policy, planned by the West Pakistanis in a deliberate effort to create a new race or to dilute Bengali nationalism" A Catholic convent in Calcutta, Mother Theresa's, opened its doors in Dhaka to women who were willing to offer their babies for overseas adoption, but despite the publicity accorded to Mother Theresa, few rape victims came to her shelter. (Brownmiller, 1975).

In the book *Why Rape Survivors Stay Out of Court: Lessons from Paralegal Interventions*, the authors write:

In actuality, reconciliation is allowed through shalish, a customary and unofficial method of resolving disputes that is typically carried out by elders who are virtually always men. Shalish is still widely used in both urban and rural regions, and reports of out-of-court settlements in rape cases have been made using this unofficial, community-based procedure. Due to the extreme social stigma that surrounds rape victims and the prevalent beliefs in families and communities to uphold "family honour," which is seen as compromised in these situations, rape survivors frequently face pressure from their families to seek this quick, discreet, and affordable "remedy." In some cases, this involves receiving "compensation" from the perpetrator, while in others, they are forced into marriage with him. The fact that it often takes years or even decades for a court issue to be resolved. (Huda, T., & Titir, A., (2018)

This gives us a critical look at the challenges rape survivors face in seeking justice within the context of informal dispute resolution systems like shalish.

10. Key Findings

Narrative Weaponization of rape in "The Black Stain" operates as a calculated discourse act, mirroring state-sanctioned violence in Bangladesh (Brownmiller 1975; Huda & Titir 2018). Performative Gender role in Ifeanyi's public rape performance enacts Butlerian gender norms that resonate with community-enforced shalish punishments (Butler 1990; Rahman 2020). Discursive Silencing is found in both

Okorafor's Okeke women and Bangladeshi survivors face institutional rhetoric that blames the victim, highlighting a shared culture of impunity.

11. Policy & Scholarly Recommendations

Change needs to happen on several levels. In academic work, researchers should look at feminist writing and experiences across different regions, connecting themes in Afrofuturist fiction with real-world examples from South Asia. Legally, Bangladesh should reinstate the 2020 Amendment to clearly recognize marital rape as a crime and put an end to shalish-based settlements in such cases. On the ground, local NGOs in Bangladesh should be supported in running workshops that help survivors speak for themselves and challenge the social norms that blame them instead of the perpetrators.

12. Conclusion

"The Black Stain" by Okorafor is a powerful critique of the way violence, misogyny, and the weaponization of rape act as patriarchal tools of control. Applying Foucault's theory on discourse and Butler's concept of gender performativity, it has been made clear that the suppression of women in the story is not a result of individual action but a reflection of deeply entrenched power dynamics.

By these theoretical frameworks, the analysis is in a position to explore even further past Okorafor's narrative and into the overarching societal meaning of sexual violence as a performative act. This work thus argues for greater action in dismantling discourses that continue to legitimize and perpetuate violence in gender, both in literature and the real world. Future works could further this analysis to include the intersectionality of race, gender, and colonialism within "The Black Stain" and how these factors compound to make the lives of the Okeke women more violent. Comparative studies with other works of Okorafor or similar authors may bring some insight into how feminist discourse analysis can be applied to different cultural contexts with varying literary genres. Rape is criminalized as a war crime or crime against humanity in Section 3(2)(a), The International Crimes (Tribunals) Act, 1973 (Bangladesh, 1973). In Bangladesh, the latest law has enforced the death penalty against rape was in 2000 after a long long year of independence. Hence, it can be said that "Weaponised Rape" and "Normalised Rape" were common practices. The rape victims are mostly kept in rehabilitation centers which are not enough for them to recover. On the other hand, rapists can freely move in society through their patriarchal power and the victim blame game is prominent also. Therefore, this phenomenon is similar to the story set in the desert town of Durfa where girls were blamed only.

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