

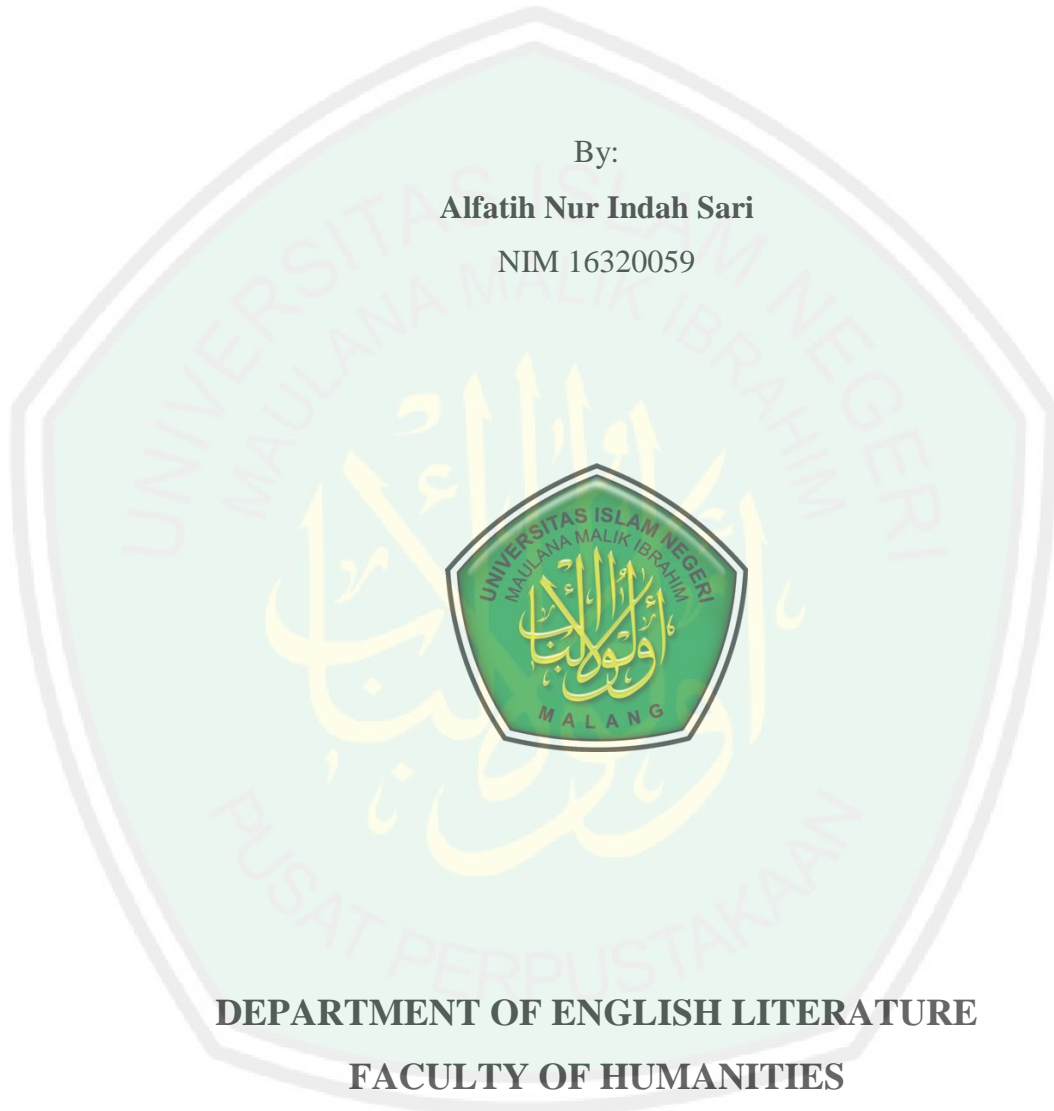
**PATRIARCHAL OPPRESSION TO THE MAIN
CHARACTERS IN ETAF RUM'S *A WOMAN IS NO MAN***

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2020

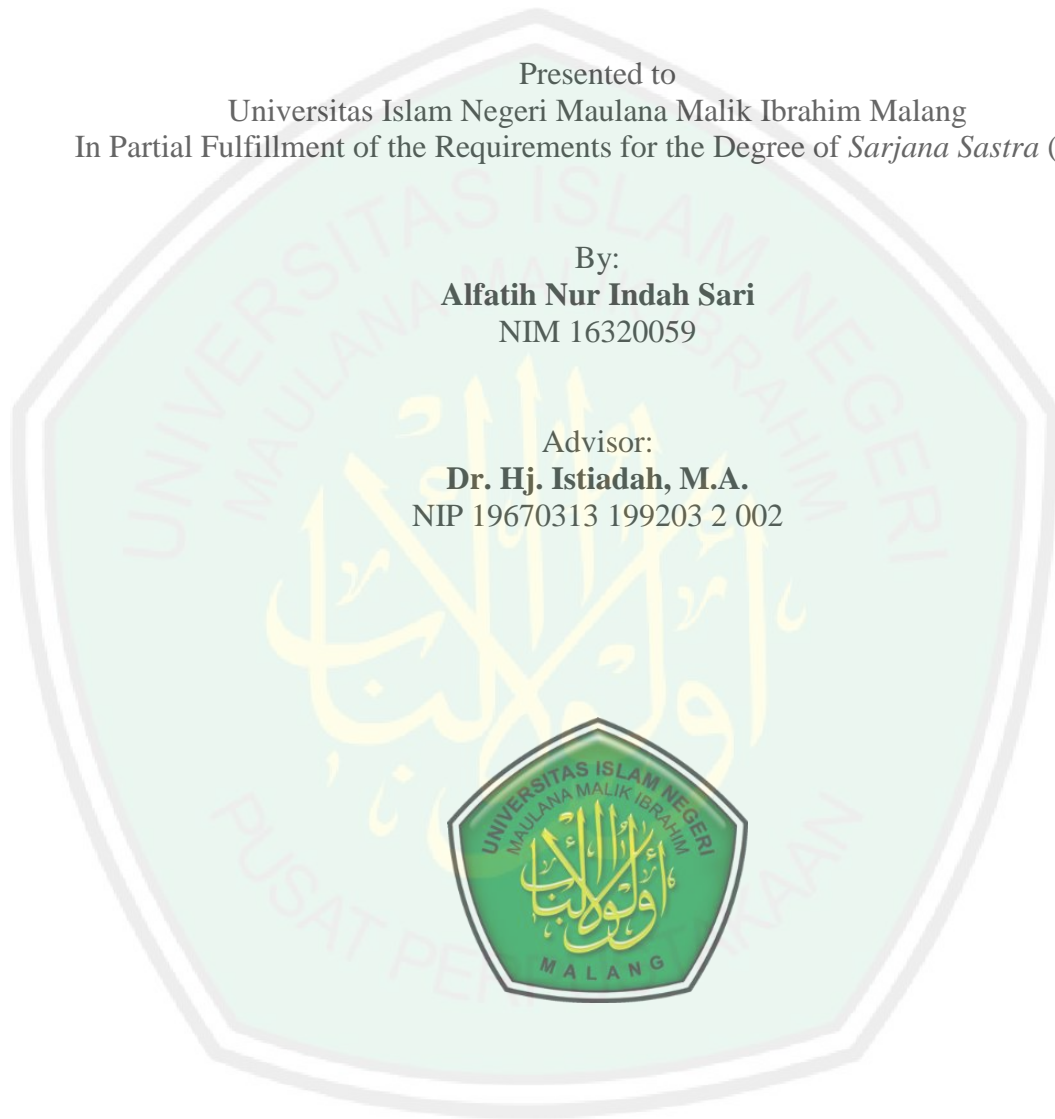
**PATRIARCHAL OPPRESSION TO THE MAIN
CHARACTERS IN ETAF RUM'S A WOMAN IS NO MAN**

THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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2020**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Patriarchal Oppression to the Main Characters in Etaf Rum’s *A Woman is No Man***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

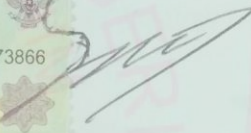
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The Researcher

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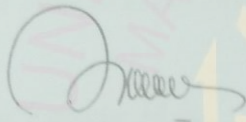
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APPROVAL SHEET

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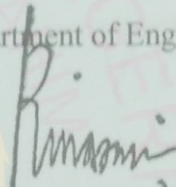
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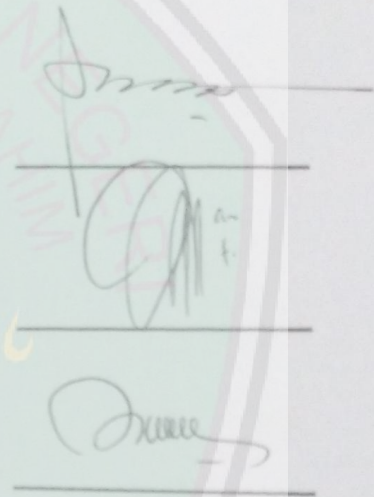
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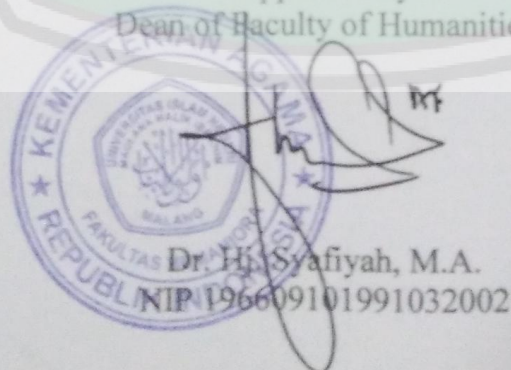
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MOTTO

A human being is a social creature,
thus be kind always to each other



DEDICATION

This thesis is dedicated to:

My beloved father and mother, Harsoyo and Mujayati who always love, care,
work hard and pray for the success of my life.

My beloved uncle and aunt, Hartono and Sukatrimah who always support and
pray for me until the end.



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Alhamdulillahirobbil ‘alamin, all praises to Allah SWT who has given guidance, help, grace and great of knowledge to me for finishing this thesis entitled *Patriarchal Oppression to the Main Characters in Etaf Rum’s A Woman Is No Man* as the requirement for the degree of *Sarjana Sastra* (S.S) in Department of English Literature, Faculty of Humanities, Universitas Maulana Malik Ibrahim Malang. Sholawat and salam are also delivered to the great Prophet Muhammad SAW who has brought us from the darkness to the lightness in Islam.

All happiness and thanks belong to the researcher for finishing this thesis. The researcher realizes that there are many supports from many people who help and contribute in writing this thesis. Therefore, in this opportunity, the researcher would like to give great gratitude to:

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3. Rina Sari, M.Pd. the Head of Department of English Literature of Universitas Islam Negeri Maulana Malik Ibrahim Malang.
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6. My beloved family, Harsoyo and Mujayati as my parents who always support me and never stop praying for me. My sister Faticha Laila Sari who always accompanies me.
7. My best friends whom I ever had, Adis, Warda, Hafidz, Alfin, Herny, Nadia, Santi, Arikha, Yoshi, Laily, and also my partner, Agung Budimansyah thanks for all laugh, support, help and motivation.
8. All my friends in Universitas Islam Negeri Maulana Malik Ibrahim Malang, thanks for the togetherness and memories you have been giving.

Finally, the researcher truly realizes that this thesis still has many mistakes and weaknesses. Therefore, critic and sugesstion are hoped by the researcher for the improvement of the thesis.

Malang, 14 June 2020
The Researcher,

Alfatih Nur Indah Sari

ABSTRACT

Sari, A. N. I. 2020. *Patriarchal Oppression to the Main Characters in Etaf Rum's A Woman is No Man*. Thesis. Department of English Literature. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Dr. Hj. Istiadah, M.A.

Keywords: Oppression, Radical Feminism, Patriarchy

Oppression and violence in patriarchal culture always threaten women. Women's rights are denied by the head of family or person who has power. The aims of this study is to investigate the forms of patriarchal oppression in Etaf Rum's *A Woman is No Man* and how the main characters struggle against patriarchal oppression. Patriarchal system that places women under men is a problem that still debated. Thus, this study is important to be discussed for finding aspects of patriarchal oppression.

The main data were taken from *A Woman is No Man* novel that has written by Etaf Rum (2019). The data collected from the novel in the form of words, phrases, sentences, dialogues, and paragraphs related to patriarchal oppression and women's struggle in patriarchy. This study uses radical feminism and patriarchy theory by Sylvia Walby to analyze problems that arise in the novel. Feminist literary criticism is applied by the researcher to interpret and analyse the literary work.

The result of the study discovered four kinds patriarchal oppressions, there are the patriarchal mode of production, male violence, patriarchal state, and patriarchal culture. In patriarchal mode of production, Fareeda, Isra and Deya have to do domestic chores, such as cooking, cleaning, etc. Then, they also depend on the head of family to fulfill economic needs. In male violence, Fareeda gets beating from her husband, while Isra gets beating, whipping, slamming, slapping, trauma from her father and her husband. In patriarchal state, Isra gets domestic abuse, but she cannot report to the police because there is no government in Palestine and woman has been taught that silence would save her in her country. In patriarchal culture, there is marriage arrangement at a young age and prohibition to pursue higher education for woman. The struggle against patriarchy only done by Isra and Deya. In their struggling to build self-consciousness, they aware that their tradition will provide oppression to women, and they try not to follow the tradition. In struggling to get education, Isra reads book secretly and Deya debates with her grandmother to study in college. In struggling to birth control, there are rebels in the form of debate and abortion done by Isra. Then, struggling in decision-making, Isra decides to run away from home and Deya refuses all men proposal, then she decides to go to college in Manhattan.

ABSTRAK

Sari, A. N. I. 2020. Penindasan Patriarki Terhadap Tokoh-tokoh Utama dalam Novel *A Woman is No Man*, Etaf Rum. Skripsi. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Istiadah, M.A.

Kata Kunci: Penindasan, Feminisme Radikal, Patriarki

Penindasan dan kekerasan dalam budaya patriarki selalu mengancam perempuan. Hak perempuan ditiadakan oleh kepala keluarga atau orang yang memiliki kekuasaan. Tujuan dari penelitian ini adalah untuk meneliti bentuk-bentuk penindasan patriarki dalam novel *A Woman is No Man* karya Etaf Rum dan bagaimana karakter-karakter utama berjuang menghadapi penindasan patriarki. Sistem patriarki yang meletakkan perempuan dibawah laki laki adalah sebuah permasalahan yang masih sering diperdebatkan. Oleh karena itu, penelitian ini penting didiskusikan untuk menemukan aspek-aspek dari penindasan patriarki.

Data utama diambil dari novel *A Woman is No Man* yang ditulis oleh Etaf Rum. Data dikumpulkan dari novel dalam bentuk kata, frase, kalimat, dialog, dan paragraf yang terkait dengan penindasan patriarki dan perjuangan tokoh-tokoh utama dalam patriarki. Penelitian ini menggunakan feminisme radikal dan teori patriarki dari Sylvia Walby untuk menganalisis masalah yang muncul dalam novel. Kritik sastra feminis juga di aplikasikan oleh peneliti untuk menafsirkan dan menganalisis karya sastra.

Hasil penelitian ini menemukan empat penindasan patriarki, meliputi mode produksi patriarki, kekerasan laki-laki, negara patriarki dan budaya patriarki. Dalam mode produksi patriarki, Fareeda, Isra dan Deya harus melakukan pekerjaan rumah tangga, seperti memasak, membersihkan rumah, dll. Lalu, mereka juga bergantung kepada kepala keluarga untuk memenuhi kebutuhan ekonomi. Dalam kekerasan laki-laki, Fareeda mendapatkan pukulan dari suaminya, sedangkan Isra mendapatkan pukulan, cambukan, dorongan, trauma dari ayahnya dan suaminya. Dalam negara patriarki, Isra mendapatkan kekerasan dalam rumah tangga, tetapi dia tidak dapat melaporkannya ke polisi karena tidak ada pemerintahan di Palestina dan perempuan telah diajarkan bahwa diam akan menyelamatkannya di negaranya. Dalam budaya patriarki, ada peraturan pernikahan di usia muda dan larangan untuk belajar bagi perempuan. Disisi lain, perjuangan melawan patriarki hanya dilakukan oleh Isra dan Deya. Dalam perjuangan untuk membangaun kesadaran diri, mereka sadar bahwa tradisi mereka akan memberikan tekanan terhadap perempuan, dan mereka berusaha untuk tidak mengikuti tradisi tersebut. Dalam perjuangan untuk mendapatkan pendidikan, Isra membaca buku dengan sembunyi-sembunyi dan Deya melakukan perdebatan dengan neneknya untuk belajar ke perguruan tinggi. Dalam perjuangan untuk mendapatkan pengendalian kelahiran, ada pemberontakan dalam bentuk perdebatan dan menggugurkan kandungan yang dilakukan oleh Isra. Lalu, perjuangan dalam mengambil keputusan, Isra memutuskan untuk kabur dari rumah dan Deya menolak semua lamaran laki-laki, lalu dia memutuskan untuk melanjutkan pendidikan ke perguruan tinggi di Manhattan.

مستخلص البحث

ساري، ا.ن.ا. 2020. الاضطهاد الأبوية للشخصيات الرئيسية في رواية *A Woman Is Not Man* إيتاف روم. البحث الجامعي. قسم الأدب الإنجليزي. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرفة : الدكتورة استعادة الماجستير

الكلمات المفتاحية: الاضطهاد، النسوية الراديكالية، الأبوية

الاضطهاد والإساءة في الثقافة الأبوية تهتد النساء دائماً. الحقوق المرأة مجردة من رب العائلة أو أصحاب القوة. مجردة من رب العائلة أو أصحاب القوة. الغرض من هذا البحث هو للبحث عن أشكال الاضطهاد الأبوية في رواية *A Woman Is Not Man* إيتاف روم وكيف مكافح الشخصيات الرئيسية تطرف إلى الاضطهاد الأبوية. النظام الأبوية الذي يضع المرأة تحت الرجال هو مشكلة لتي طلما مجادلة عليها. لذلك، هذا البحث مهم مناقش لإيجاد جوانب الاضطهاد الأبوية

البيانات الأساسية مأخوذة من رواية *A Woman Is Not Man* إيتاف روم. تُجمَع البيانات من رواية *A Woman Is Not Man* في شكل كلمات وعبارات وجمل وحوارات وفقرات التي تتعلق بالاضطهاد الأبوية تناضل الشخصيات الرئيسية تطرف إلى الاضطهاد الأبوية. استخدم هذا البحث النسوية الراديكالية والنظرية الأبوية من سيلفيا والبي لتحليل المشاكل التي تظهر في الرواية. كما طبقت الباحثة النقد الأدبي النسوية لتفسير وتحليل الأعمال الأدبية.

وجدت نتائج هذه الدراسة أربعة من الاضطهاد الأبوية، وتتضمن فيها أنماط الإنتاج الأبوية والإساءة الذكور والدول الأبوية والثقافة الأبوية. في أنماط الإنتاج الأبوية، تعيّنت فريدة وإسراء وضياء على القيام بالأعمال المنزلية، مثل الطبخ والتنظيف وما إلى ذلك. ثم يعتمدون أيضاً على رب العائلة لتلبية احتياجاتهم الاقتصادية. في الإساءة الذكور، فريدة ضربتاً من زوجها، في حين إسراء ضربتاً وسوطاً وتشجيعاً ورضتاً من الأبها وزوجها. في دولة أبوية، أصابت إسراء العنف المنزلي، لكنها لا تستطيع أن تشكوا إلى الشرطة لأنها لا توجد حكومة في فلسطين وقد علمت النساء أن الصمت ستسلم بها في بلادها. في الثقافة الأبوية، كان نظام الزواج في سن مبكر

وحظر على الدراسة للنساء. في ناحية أخرى، الكفاح لصدّ النظام الأبوية فقط ارتكبه الإسرائييون وضياء. في الكفاح لبناء الوعي الذاتي، يدركون أنّ تقاليدهم ستضغط على النساء، ويسعون أن لا يتبعوا هذا التقليد. أما في الكفاح من أجل تحديد الموالييد، كانت ثورة بالموجود مناقشة وأجهضت إسرائييون جنينها. وفي الكفاح لاتخاذ القرار، قررت إسرائييون الهروب من المنزل ورفضت ضياء جميع طلبات الذكور، ثم قررت الهروب إلى الجامعة في مانهااتا.



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CHAPTER I

INTRODUCTION

A. Background of the Study

The status of women in several countries is debated. Some countries believe that women and men have a different position. It happens because a tradition or culture is inherent in society where women are put below men. Women have limited rights because men dominate women. The dominate system called patriarchy which has reduced women's development and advancement. They have not justice as well as men in law, economy, education, religion, and politics. Therefore, oppression arises for women because there is no defence. According to Heldke and O'Connor (2004), oppression is people limit the potential for other people to be fully human and when people make other people less human.

The patriarchal culture puts women out of alignment with men, and it influences the role of women in society. Based on the form of patriarchy itself, there are several types, Walby (1990) classifies the Patriarchy into six structures, namely the patriarchal mode of production, patriarchal relations in paid work, patriarchal state, male violence, patriarchal relations in sexuality, and patriarchal culture.

By the development of the era, the form of patriarchy has changed. Walby (1990) introduces the patriarchy into two types, namely private patriarchy and public patriarchy. Private patriarchy focuses on domestic work as a form of stereotype attached to women. However, public patriarchy focuses on the structure of society. In this case, domestic work is considered as nature which

must be carried out by women who are not negotiable. Women cannot freely express all their abilities to the public because women's movement is limited.

Therefore, by changing the form of patriarchy, it can be seen that the kind of patriarchy is very diverse. The patriarchal transformation depends on the space, time, and place where patriarchal structure occurs in society (Walby, 1990). Sometimes, some women unconsciously maintain and inherit patriarchal culture to their daughter. One of the patriarchal cultures is parents discriminate their daughter in getting an education because they think that education is not essential for women. They believe that in the future, women will only be a housewife and a mother who has to bear a child, then take care of the child. Therefore, feminist movement is needed to make women aware that they are oppressed. Women have to change society's stereotypes about patriarchal culture. Because if patriarchal culture still exist, women can not develop their abilities maximally.

Nevertheless, some women struggle for their rights by resisting patriarchal culture, which limited to women's movement. They try to fight back the culture that puts women in an inferior position. In this case, Millet (1970) said that resistance is the way to achieve equality, dignity, and rights. Therefore, the feminist movement is a reaction to women's discrimination in society. Moreover, in Walby's *Theorizing Patriarchy*, radical feminism is very supportive in opposing the power of patriarchy, because women have rights to get justice in all aspects of life (Walby, 1990). Then, the form of resistance itself is very diverse, such as campaign, rebellion, suicide, etc. That all depends on the condition encountered.

Moreover, this study attempts to depict and discuss the patriarchal culture that happened in Rum's *A Woman is No Man*. The novel describes a patriarchal culture in Palestine that still in practice even though the people have moved to America. This novel is very interesting to be analyzed because there are three generations of women who have a different principle of life to deal with patriarchal culture. The three generations are Fareeda, Isra, and Deya as the main female characters in the novel. In the novel, they always get oppression. It is because the patriarchal system has been maintained well by society, especially their family. The novel states that men are more superior than women and men are more important than women. It is shown by women character who have been bound by their culture in Palestine.

In the novel, women place is only inside the house, and they are not allowed to leave the house by themselves. Then, the main task of women is getting married, bearing a child, and cooking. Education is not important for women. Therefore they have to get married to a person who has been chosen by their parents. The marriage arrangement tradition always occurs in their society. At a young age, women have to get married. After that, in the household, women have to bear a son, because in their society believe that a boy will carry their family name. Even women are powerless. They have been thought that silence would save them. They have been suppressed by the culture in society, especially their family. Then, they realize that patriarchal culture has tortured them, it could not be maintained. However, for Fareeda, she did not want to erase the culture inherent in her country, even though she had been a victim of it. On the other

hand, Isra and Deya struggle to resist all rules that restrain their life. They struggle to get an education by debating with their parents about their desire to get an education. They continue to seek knowledge by reading books without their parents knowing, and they struggle to be able to study at college. Even, they refuse all men's proposal, although their parents insisted on getting married. Besides, Isra struggle to get birth control by debating with her mother-in-law. Even, she was determined to abort the baby for making her mother-in-law understand. Not only that, but also they struggle to get right in making a decision. The action they have taken as a result of being oppressed is run away from home as far as possible.

One of the articles written by Jaber (2019) that reviewed this novel stated that this story has inspired its narrative voice with authority and authenticity because the contents of this story are Etaf Rum's personal experience as a writer. The novel deepens on the Arab-American story, a story as rich and diverse as America itself. Jaber (2019) said that the novel tells us that men characters are broken by the accupation, by hardship, by bigotry, but the most readers see that many male violence toward women. Besides, an artistic point of view, women characters in the novel have complexity and dimension, while men characters tend to lead their lives offstage, buried in work, and their humanity feels more elusive (Jaber, 2019). Moreover, the novel also tells about a legacy of violence passed down from the Israeli occupation of Plestinian territories (Jaber, 2019). Therefore, many violences, humiliation of life, and misery of life. Then, women characters become double victims, by both the occupation and the patriarchal culture (Jaber,

2019). Nevertheless, the next generation of women, like Deya that has moved to America does not want to be bound by Palestinian culture anymore because the culture in Palestine and America are different. Hence, she tries hard to get an independence by struggling to get an education, struggling to make own decision in life, etc.

Based on the story in the novel, the researcher wants to do research by using the radical feminist perspective and Walby's theory of patriarchy to analyze the problem in the novel. Previously, no one has analyzed this novel. However, there are some researchers who use patriarchal theory and the concept of oppression. The first previous study is Fatmawati (2019), under the titled *Zarri Bano's Oppression in Qaisra Shahraz's The Holy Woman*. The second is Widak and Khoiri. The title is *Men's Oppression in Pearl S. Buck's The Good Earth*. The third previous study is written by Mu'arofah (2016). The title is *The Struggle Against Patriarchy Described in Mukhtar Mai's In the Name of Honor*. The fourth previous study was written by Angelia (2017). The title is *Sisterhood Stands Against Patriarchy in Anita Diamant's The Red Tent*. The fifth previous study is done by Ragasatiwi (2018). The title is *The Portrait of Patriarchy in the novel the Girl on the Train by Paula Hawkins*.

By the explanation above, the novel is interesting to be analyzed because it can open all people's minds that women can gain the same rights, as well as men. Women deserve freedom and happiness too. The differences between the above researches are the object and the theory being used. This research focuses on the main characters in Rum's *A Woman is No Man* who experience patriarchal

oppression. It discusses by using radical feminist perspective and Walby's theory of patriarchy to know the structures of patriarchal oppression suffered by women in the novel.

B. Research Questions

Based on the explanation in the background of the study, the researcher analyzes some of the problems below:

1. What are patriarchal oppressions suffered by the main characters in Etaf Rum's *A Woman is No Man*?
2. How do the main characters struggle against patriarchal oppressions in Etaf Rum's *A Woman is No Man*?

C. Objectives of the Study

Based on the problems of the study, there are two objectives of the study,

1. To identify patriarchal oppressions suffered by the main characters in Etaf Rum's *A Woman is No Man*
2. To describe the main characters struggle against patriarchal oppressions in Etaf Rum's *A Woman is No Man*.

D. Scope and Limitation

This study focuses on the main female characters named Fareeda, Isra and Deya in Rum's *A Woman is No Man*. Actually, the novel can be analyzed through many aspects such as culture, psychology, economic, social, etc. However, this study focuses on analyzing patriarchal oppression and women struggle against patriarchy by using radical feminist perspective and Walby's

theory of patriarchy. Besides, this study only focuses on four from six structures, namely patriarchal mode of production, male violence, patriarchal state, and patriarchal culture. Two structures of patriarchy, namely patriarchal relation in paid work and patriarchal relation in sexuality can not be found in the novel.

E. Significance of the Study

In general, the significance of the study is divided into theoretical and practical. Theoretically, this study is supposed to contribute to the development of literary criticism found in Rum's *A Woman is No Man*. Then, this study also expected to be a knowledge contribution about feminist literary criticism, especially in radical feminism perspective and patriarchal theory. Practically, this research is expected to give more understanding about patriarchy and radical feminism for the next researchers. This study also expected to be a valuable reference for the next researchers who examine the related study.

F. Definition of Key Terms

1. Oppression: oppression represents practices that those in power use to dominate subordinate groups in society (Mullaly, 2002).
2. Radical feminism: radical feminism represents that oppression of women is rooted in ideology patriarchy as the main set of values and authority relations between men and women in general (Wiyatmi, 2012).
3. Patriarchy: patriarchy as a system of social structures and practices in which men dominate, oppress and exploit women (Walby, 1990).

G. Previous Studies

In order to support this study, the researcher has obtained several previous studies. Previously, no one has analyzed *A Woman is No Man* novel by Etaf Rum. Nevertheless, several researchers have used radical feminism perspective and patriarchal theory by Walby to analyze literary work. Therefore, the researcher has been inspired by those several previous studies that use the same topic and theory, and this research has a different object from the previous studies.

The first previous study is done by Fatmawati (2019). The research entitles *Zarri Bano's Oppression in Qaisra Shahraz's The Holy Woman*. The research analyzes Bano's oppression in the novel *The Holy Woman* by Qaisra Shahraz. The study analyzes how the main character survives from men's oppression. She uses the concept of oppression by Iris Marion Young and Ann E. Cudd as well as uses radical feminism by Walby. Based on the research, the main character gets oppression in the form of exploitation, marginalization, powerlessness, violence. Then, the main character chooses to silent in surviving the oppression.

The second previous study is *Men's Oppression in Pearl S. Buck's The Good Earth* by Widak and Khoiri. The study aims to show the oppression done by men, and some ways of women characters surviving their life from the oppression. They use the concept of oppression by Irish Young, Ann E. Cudd, and Marilyn Frye. Even, they also use the theory of patriarchy by Walby to analyze their research. Then, the research shows that some kinds of oppression are gotten by women character, such as exploitation, marginalization, powerlessness. The

researcher also depicts women's way of surviving from men's oppression. The women can be only silent whenever the men oppress them because they are always afraid to men.

The third previous study is written by Mu'arofah (2016), the student of Universitas Islam Negeri Maulana Malik Ibrahim Malang. The title is *The Struggle Against Patriarchy Described in Mukhtar Mai's In the Name of Honor*. Then, radical feminism perspective and Walby's theory on patriarchy are used to analyze the research. The purpose of this study is to know patriarchy that described in Mukhtar Mai's *In the Name of Honor*. Then, the result of the study states that the researcher found some aspects of patriarchy in society which are described in the novel. In patriarchal production relation in the household, woman as mother is seen to depend on the man as a father. In male violence, the researcher found sexual violence such as rape, and psychological violence such as trauma. Besides, in the patriarchal state, women do not get justice in the law about rape. Then, in the patriarchal culture, the woman is become an object of exchange and revenge by man. Because of it, the woman character struggles against patriarchy to get an education, and eventually build a school for women in the village.

Angelia (2017) does the fourth previous study, the student of Sanata Dharma University, under the title *Sisterhood Stands Against Patriarchy in Anita Diamant's The Red Tent*. The study emphasizes on the importance of sisterhood by examining the solidarity among women characters in Anita Diamant's novel *The Red Tent* (2007), who struggles to reject the patriarchy of Ancient Jews. The

study uses three of the six patriarchal structures by Walby to show the form of patriarchy in society; there are patriarchal culture institution, production relation in the household, and male violence. Moreover, this study also links Walby's theory with patriarchal research by Gerda Lerner. Then, to oppose patriarchal culture, this study applies sisterhood theory by Bell hooks, Robin Morgan and Tingting Qi. For a result, this study shows that sisterhood can fight patriarchal culture in the form of polygamy and birthright. The sisterhood can make women stay strong in continuing their lives without depending on men.

The fifth previous study is done by Ragasatiwi (2018), the student of Universitas Islam Negeri Maulana Malik Ibrahim Malang. The title is *The Portrait of Patriarchy in the Novel The Girl on the Train by Paula Hawkins*. This study aims to analyze the patriarchy experienced by three women in the novel; Rachel, Megan and Anna. To analyze it, the researcher uses radical feminism and patriarchal theory by Walby. From the analysis, the researcher found three forms of the patriarchal system. There are paid work, patriarchal state, and male violence. In paid work, women are discriminated, and they get an unfair wage in their work. In Patriarchal state, women do not get justice, and the state has monopolized on legitimate coercion. The last is male violence, women get beating, throwing, grabbing, pushing, slapping, shoving from the men.

H. Research Method

The research method provides a detail description of the research design, data source, data collection, and data analysis. Those are processed as follow:

1. Research Design

This research uses literary criticism method. Reading repeatedly and interpreting a literary work are used to find the data. To conduct this research, the researcher uses feminist literary criticism as a literary approach. This research focuses on the form of patriarchal oppression suffered by the main characters to analyze. The researcher attempts to analyze the problems arise in the novel by using radical feminist perspective and Walby's theory of patriarchy which defines into six structures of patriarchy. However, the researcher only uses four forms of the patriarchal structure. Namely the patriarchal mode of production, patriarchal state, male violence, and patriarchal culture, because two structures of patriarchy, namely patriarchal relations in paid work and patriarchal relations in sexuality can not be found in the novel.

2. Data Source

The data source of this research is an English novel. The title of the novel is *A Woman is No Man* by Etaf Rum. It tells about the patriarchal culture in Palestine. The novel consists of 352 pages. It is the first novel written by Etaf Rum, and the women of Palestine inspire her. The novel was published in March 2019 by Harper Collins publisher, New York.

3. Data Collection

The data collection technique used in this study is reading and taking a note technique. In this case, the researcher reads *Woman is No Man* novel by Etaf Rum carefully and repeatedly. By reading repeatedly, the researcher gains understanding from data relating to the object of the study. After that, selecting

and putting mark the data in the form of words, phrases, sentences, dialogues, and paragraphs.

4. Data Analysis

In analyzing the data, the researcher takes some steps. After collecting the data, the researcher classifies the data. There are some steps in classifying the data based on the forms of patriarchal oppression by Walby.

After classifying the data, the researcher begins to analyze the data on what forms of patriarchal oppression and how the main characters struggle against oppression related to patriarchy in Etaf Rum's *A Woman is No Man* by using a radical feminist perspective and patriarchal oppression theory by Walby. After that, the researcher draw the conclusion as the final result of data analysis.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains more about the theoretical background that used in this research. There are about feminist literary criticism, radical feminism perspective and theory of patriarchy.

A. Feminist Literary Criticism

Feminism is an understanding, study, and social movement that aims to change the status of subordinates of women in a society that prioritizes men (Suwastini, 2013). Besides, feminism is a view that rejects the differentiation of men and women that built socially and culturally. In other words, feminism is a struggle to end women oppression (Suwastini, 2013). Therefore, Feminism focuses on the importance of awareness of equal rights between women and men in all fields. Moreover, the women movement to get their rights in politics, education, social, economy is strongly supported by feminists. It is a reaction of gender injustice that binds women culturally by the patriarchal system, where women get injustice because of the sex they have. It causes women to be oppressed, discriminated, exploited and ignored. Therefore, the main goal of feminist is to understand the oppression of women in the race, sex, class, and how to change it.

For the feminist's history, Hodgson-Wright (2006) said that the early feminist movement was an attempt to confront patriarchy between 1550-1700 in England (Suwastini, 2013). The focus of the struggle for the early feminism is to change people's minds that women are weak humans. Commonly, there are three

feminist theories; radical feminism, marxist feminism, and liberal feminism. Each of them has a different perspective on feminism. Then, the kinds of feminism help in analyzing problems that occur in literary works by using different perspective, approach, and framework.

Radical feminism emerged as a reaction to the culture of sexism or social domination based on gender. Therefore, a woman's body is the main object of oppression by man. In essence, radical feminism attempts to destroy the patriarchal system, which focuses on the biological functions of the woman's body (Karim, 2014). On the other hand, radical feminism is a concept that wants to reconstruct a gender system to form a new society, where men and women are equal at every level of its elements (Maulana, 2013).

Marxist feminism describes capitalism and patriarchy, which places women in subordinate positions. Besides, it also describes women's injustice position in the economic, social, and political structure of the capitalist system. Marxist feminists feel uneasy seeing the imbalance in the number of male and female workers. Gender differences also have affected the difference in time at work. Besides, women get lower wages, or even none compared to men's wages. Therefore, Marxist feminists attempt to resolve the problem by showing that the quality of women's work is not inferior to men. Thus it is expected to increase the degree of women (Maulana, 2013).

Liberal feminism rejects all forms of discrimination against women. It emphasizes equal rights between women and men. Liberal feminism believes that every human has some particular essential capacity. Therefore, intellectual

education is essential for women because it can make women think critically, be independent, and develop their abilities. Liberal feminism has the concept that freedom is right of every individual. Thus, everyone must be given the freedom to choose without being restricted by the opinion of others.

Then, for the literary criticism itself is a branch of literary study that relates to literary work through analysis, interpretation, and evaluation of a literary text (Wiyatmi, 2012). Wellek (1978) said that literary criticism is a detailed study of literary work that emphasizes on its assessment. Besides, literary criticism that focuses on the feminist perspective is called feminist literary criticism. Moreover, feminist literary criticism focuses on the analysis and assessment of women writers and how women are portrayed in literary works (Wiyatmi, 2012).

The emergence of feminist literary criticism cannot be separated from the feminism movement that initially appeared in the United States in the 1700s (Madsen, 2000). Feminist literary criticism occurs as a representation of women struggle in criticizing society and expressing women issues through women's perspective. Then, feminist literary criticism as a tool to resist the patriarchal system that assumes men are superior, and women are inferior. Feminism refuses society's assumption that women are not reliable and weak. It is to represent women's power to get the right to justice and women's freedom to express their opinion.

B. Radical Feminism Perspective and Theory of Patriarchy

Radical feminism is one of a branch of feminism. Historically, radical feminism emerges as a reaction to the culture of sexism or social domination based on sex in the 1960s, primarily against sexual violence and the pornography industry (Arofah, nd).

Radical feminism is concerned with the body, sexuality, and male power. However, women's body is the main object of oppression by men's power. Then, the adherents of radical feminist assume that it is the form of biological oppression. Therefore, they oppose oppression radically. The biological condition of men that makes them possess a higher position than women. The men power toward women is never realized. Thus, it is considered a basic form of oppression of women. The women oppression itself is believed as the impact of the patriarchal system.

Walby (1990) explains that radical feminism is distinguished by its analysis of gender inequality in which men as a group dominate women as a group, and they are the primary beneficiaries of the subordination of women. The domination system is called patriarchy. It related to Kate Millet's words in her book *Sexual Politics* (1969) that also defines patriarchy as a power relation in which men dominate women. Radical feminist writers such as Brownmiller, Firestone, Rich have introduced the issues of domination in life, such as the division of tasks who does the domestic work, and who works outside the home to fulfil the economy needs, it is seen as a system of male domination. Then, sexuality is also seen as the primary site of male domination of women, and male

violence against women is considered as a system of controlling women (Walby, 1990).

Moreover, women's oppression does not only occur in society but also in the family. Therefore, Radical feminist always demands the existence of family institutions as a manifestation of a patriarchal system that dominates in various aspects of life. In contrast, women have rights to create their own freedom and to fulfil their needs by their own life decision.

Radical feminism reveals that women are oppressed because of their gender. Therefore, Radical feminism firmly against the force of power based on gender (Fauzia, 2019). Even, radical feminism blames the patriarchy for women inferior status in society because patriarchy assumes the position of men is higher than women. Usually, the patriarchy system occurs in family, society, education, religion, and politics.

Furthermore, Walby (1990) explains that patriarchy is classified into six structures, namely the patriarchal mode of production, patriarchal relations in paid work, patriarchal state, male violence, patriarchal relations in sexuality, patriarchal culture.

1. Patriarchal Mode of Production

Engels in Walby *Theorizing Patriarchy* (1990) defines that reproduction as a set of specific tasks, such as birth and care of children, then with food and shelter is not uncommon. However, this assumption has changed because all tasks that designated as reproduction can be done by production, such as food provision in the commercial baking of bread, nursing, care of children (Walby, 1990).

Therefore, it can be said that women's main task is doing domestic chores and caring of children for free. In contrast, men have a duty in public to earn money. Besides, Firestone (1974) argues in *Theorizing patriarchy* that biological reproduction owned by women such as pregnancy, menstruation, childbirth, feeding, and raising children makes women dependent on men (Walby, 1990). Firestone (1974) also said that reproduction is a central of women's subordination by men (Walby, 1990). Therefore, it shows that patriarchy as a reflection of the rules from a man or a father that applies to all family members, but it does not mean women do not have any power. In fact, women can have power, but the power remains under men.

In the household, men can exploit women because they have power and control in managing all the rules in the household. Besides, the marginalization of women in the patriarchal system is exacerbated by the assumption that all women have done in domestic chore does not need to be appreciated.

2. Patriarchal Relations in Paid Work

In the working world, women often get unbalanced positions with men. Women get discrimination, such as getting an unfair wage, inadequate work protection, etc. Women are paid in lower wages than men because their work is seen as less skill and less experienced in the labour market (Walby, 1990). Capital theorists in Walby's *Theorizing Patriarchy* (1990) argue that women have less skill capital than men because of their position in the family. Even, Backer (1965), Mincer (1962), Mincer and Polachek (1974) also said that women do not have

many skills than men because a time allocation that spent by women to do household chores (Walby, 1990). Whereas, skill is as a person's capital to sell to employers. It assumes that people are paid according to their abilities. If people have more skills and have more time to work, then they will get a higher wage (Walby, 1990).

Besides, changing in access increase to paid employment is very important by giving women the freedom of movement to hone and cultivate their skill, because it can make women free from patriarchal oppression in the world of work (Sage, 2015).

3. Patriarchal State

A state is usually defined as a specific set of social institutions, for example as an entity that has a monopoly on legal coercion in a given territory, or inters of its function, for instance, that body which maintains social cohesion in a class society (Walby, 1990). The state is an institution that has centralized power to sustain its power. In this case, the state also interferes in social problems, one of which is the patriarchal system inherent in society.

When the government has not been able to erase stereotypes of gender differences that are still strong in society, one of them is the dominance of men over women which causes violence and oppression against women. It means that the state does not give a defence to the women. According to Walby (1990), sometimes the state does not provide a punishment for men if he has done violence against women. It because the state does not provide the resources needed by women to remain independent of male violence or the state does not

want to interfere in many cases, except for the most extreme. It is related to Walby's opinion which states that women are excluded from access to state resources and power as part of a patriarchal system (Sage, 2015). Therefore, in the field of law and politics, the presence of women or the role of women is minimal.

4. Male Violence

Male violence is a form of power against women. In other words, male violence is the basis of male control over women. Male violence occurs in the form of physical violence, psychological violence, and verbal violence. Physical violence consists of beating, throwing, grabbing, pushing, slapping, shoving, etc. Then, psychological violence such as trauma to the victims caused by acts, the threat of acts, or coercive tactics (Ragasatiwi, 2018), for the verbal violence is snapping. Besides, according to Walby (1990), male violence against women includes rape, sexual assault, wife-beating, workplace sexual harassment and child sexual.

Moreover, men are brought up to be manly and accustomed to using violence to solve problems. Therefore women always become a victim of male violence that can not control his emotion (Walby, 1990).

5. Patriarchal Relations in Sexuality

Sexuality is a place where men dominate women. In this case, unequal relations occur in sexual practice. Men sexually objectify women, reducing them to mere sexual objects (Walby, 1990). The patriarchal keyword act in sexuality is heterosexuality. Millet (1977) in *Theorizing Patriarchy*, said that heterosexual is a central institution in the domination of men over women (Walby, 1990).

Heterosexual is not seen as individual preferences, but as people who are drift or determined as a result of psychological processes in childhood, but instead as a socially constructed institution.

Radical feminist analysis sees at the intimate relationship between women, given what women share under the oppression of men (Walby, 1990). The woman's closest friend is a woman rather than a man. Then, if women choose a sexual partner based on sharing, liking, and loving as generally suspected, a woman may expect to have sexual relations with other women (Walby, 1990). Then, the patriarchal structure in sexuality discusses the reasons for sexual orientation as heterosexual, lesbian or homosexual.

6. Patriarchal Culture

According to Walby, patriarchal culture is a structure created from a series of diverse patriarchal practices. In the realm of philosophy, religion, education, and the norm of tradition, women often as a subject that is demeaned, while men as a subject that has right to power (Setiawan, 2016). Culture distinguishes levels of experience based on gender. Even culture regulates and separates all behaviours accepted by men and women.

The patriarchal relations in cultural institutions include ideas of masculinity and femininity. These things are distinguished by characters and habits that owned. Femininity is required as passivity, tenderness and emotions, but masculinity is required to be assertive, active, enthusiastic, and quick to take the initiative (Walby, 1990). Besides, the difference also occurs in the tone of the voice, and women are more likely to be told to be quiet or speak softly than men

who are identical with loud voices (Walby, 1990). The differences in identity-based on gender are socialized from birth in the family and social environment.

The six structures are interrelated. These six structures have a causal effect on each other, both reinforcing and blocking (Walby, 1990). The structures of patriarchal oppression are very diverse. Walby (Walby) explained that patriarchal form cannot be universally applicable. In the development of the era, the form of patriarchy changes. According to Walby (1990), patriarchy has changed in two forms that exist in the social world, namely private patriarchy and public patriarchy.

Private patriarchy can be found in households, where society considers that women only work at home. Then, in private patriarchy, women are excluded from social life outside the home (Ntoimo and Abanihe, 2014). Home as the beginning place where patriarchal culture prevails. Women must complete all household chores. Private patriarchy is based on household production as the primary site of oppression of women. It can be said that the power is in the hands of men. By his power, men can give all the rules that must be obeyed by the woman in the household. For the impact, women gain oppression in the position.

For Public patriarchy, it can be found in the society or public world. In public, the power is in the hand of men. Walby (1990) explained that in the workplace, women tend to be separated in specific workgroups with lower wages and status than men (Taufik, 2017). Then, Walby (1990) said that access and women's rights in public also add as new problems for women (Taufik, 2017). They are faced with broader repression. They do not give freedom in developing

their abilities. In all fields, they are restricted. In public life, they are exploited collectively from wealth, power, etc.

Therefore, women as children, wives, mothers, and workers, all can be a victim of male domination. The patriarchal system as social practices in which men oppress and dominate women can occur in both public and private areas. Thus, not infrequently women will get violence from men because violence against women can be said as a typical form of patriarchy.

Patriarchal is one variation of the ideology of hegemony (Darwin, 1999). An ideology that justifies the mastery of one group over another group and is accepted voluntarily. Hence, the stereotypes are already embedded in society. It causes discrimination and various injustices to women. Women do not get equal positions with men if the system of male domination and reproduction are not changed. Therefore, women struggle is needed to get justice. Besides, Tong (2009) states, radical feminist writings inspire women of all races and classes not only to celebrate women's reproductive and sexual powers in bold and new ways but also to use these powers joyously and wisely.

In patriarchal system, women gain injustice and oppressed in many aspects, such as in the aspect of education, religion, social, economy, politics, etc. Women are not created as inferior, but society assumes that men have a superpower to control. Therefore, women are inferior. Because of it, women must be aware that they are oppressed, and equality must be obtained. It related to Millet (1970) said, women, to be aware of their situation both in the society and at home, to form their selfconsciousness as women, to demand their equality with

men and to obtain their autonomy. The resistance is the way to achieve equality, dignity, and rights.

Therefore, the formation of the women's movement is because of the oppression, inequality, and injustice experienced by women. Besides, Bell Hooks (2000) also said that feminism is a movement to end sexism, sexist exploitation, and oppression. Feminist movement organizes women's struggle to deal patriarchy. Towards the end of the 19th century and early 20th century, in the United Kingdom and the United States campaigning for women's suffrage. It is to gain the same opportunity in life as well as men (Halirova, 2016).

In dealing with patriarchal oppression that always puts women in a lower position, women have to do many actions to fight the patriarchal culture that has made them oppressed. Then, the form of women's struggle to deal with oppression in the patriarchal system is varies, there is struggle to get an education, struggle to birth control, and struggle in making decisions (Millet, 1970). In these cases, Walby (1990) strongly supports the struggle of women. Walby (1990) said that formal education is a place for gender training that has experienced some of the most significant changes in reducing gender differences. Then, the existence of time vulnerability for women in reproduction is very needed, in order to women do not feel pressured. In addition, holding strong the right to make life decisions is very important, because women have right to determine her own life. There are various forms of women struggle in making life decision. There are verbal and physical, sometimes arguing and resisting, sometimes sideways and deflecting, sometimes only holding on to life itself. Even feminist support in the campaign as

an effort to prevent male violence and to get freedom (Walby, 1990). It is done to get a foundation of equality and justice to stand on.



CHAPTER III

FINDINGS AND DISCUSSIONS

In this chapter, the researcher discusses the research questions that have mentioned in the first chapter. The researcher divides into two parts to answer the research questions. The first part analyzes aspects of patriarchal oppression described in Etaf Rum's *A Woman is No Man*. Then, in the second part, the researcher discusses how the main characters against patriarchal oppression in Etaf Rum's *A Woman is No Man*.

A. Patriarchal Oppressions

This part analyses patriarchal oppression suffered by the female characters; Fareeda, Isra, and Deya. The aspects of patriarchy are classified based on structures of patriarchy by Walby. This study only discusses four of six structures of patriarchy, because two structures of patriarchy, namely patriarchal relations in paid work and patriarchal relations in sexuality can not be found in the novel. The novel describes four structures of patriarchy; the patriarchal mode of production, male violence, patriarchal state, and patriarchal culture.

1. Patriarchal Mode of Production

Patriarchal mode of production occurs in a family environment. The family is considered as the center of women's lives, the center of determining gender relations in production and the structure in which female workers are employed in the household (Walby, 1990). Walby (1990) stated that women's job is at home. Woman as a housewife is responsible for doing domestic work, such as cleaning, cooking, and child care. In the patriarchal mode of production, a

woman as a housewife has to work for free. Her labour is not paid by a man as a husband, instead husbands even exploits wives. Man can exploit the woman's labour because man has control over the woman's labour-power. In this case, woman's labour is expropriated by man as husband and in some cases, by their parents, in marriage and household relationships (Ntoimo and Abanihe, 2013). It is occurred to Isra as one of the female main characters in the novel. Before she married, she as a daughter has a dream to venture into the world. However, her mother always reminds her that woman must be at home.

And Mama's voice in her ear, reminding her: A woman belongs at home. (Rum, 2019)

"You are too young to understand this now," Mama said, "but you must always remember." She lifted Isra's chin. "There is nothing out there for a woman but her bayt wa dar, her house and home. Marriage, motherhood—that is a woman's only worth." (Rum, 2019)

Isra's mother explains that a woman is not allowed to leave the house. Woman's duties are at home. The only woman's worth is getting married and being a mother. It reflects that the family is considered as the centre of women's lives (Walby, 1990). Indirectly, it emerges gender inequality because the family has implemented stereotype that woman's place is at home, and man's duties are outside the home. Some domestic chores, such as cooking, cleaning, child care, and serving husband must be done by Isra when she is married. It is seen in the quotation:

She was tired. Every morning she woke up to the sound of three children wailing. After sending Adam off to work, she made the beds, swept the basement floor, folded a load of laundry. Then she entered the kitchen, sleeves rolled up to the elbows, to find Fareeda hovering over the stove, the teakettle whistling as she announced the day's chores. (Rum, 2019)

Isra feels tired because everyday she has to do all the homework, such as sweep the basement floor, fold a load of laundry, etc. Moreover, Deya, as Isra's daughter also realizes that women have to do domestic chores and just stay at home. It is not only occurred to them, but it occurs to all Arab women. It shows that production is the basis of women's subordination by those in power (Walby, 1990). In the novel, Deya says to her suitor that she can not do anything except cooking and cleaning the home, because her grandmother, Fareeda forbids her to do anything except it. It is shown in the conversation between Deya and her suitor.

They both knew a teenage Arab girl did not do Anything. Well, except cook, clean, and catch up on the latest Turkish soap operas.

"I don't do much," Deya said.

"You must do something. You don't have any hobbies?"

"I like to read."

"What do you read?"

"Anything. It doesn't matter what it is, I'll read it. Trust me, I have the time."

"And why is that?" he asked, knotting his brows.

"My grandmother doesn't let us do much. She doesn't even like it when I read."

"Why not?"

"She thinks books are a bad influence. (Rum, 2019)

According to Fareeda, education is not necessary for women. Therefore women do not do anything except cooking, cleaning, and other homework. Besides, Fareeda as her mother-in-law had felt it before Isra got married. Fareeda thinks it is normal for women. It is proven when Fareeda says to Isra in the novel.

"Look at all I do for that man! I spread a full sufra for him every day, wash and iron his clothes, scrub every inch of this house so he can be at ease. I raised his children, these men and this girl, all while he was away. And you say he loves me?" Her eyes shifted to Isra. "Learn this now, dear. If you live your life waiting for a man's love, you'll be disappointed." (Rum, 2019)

Fareeda also has to do all the chores, such as washing clothes, ironing clothes, and taking care of her children. Nevertheless, she does not get love from her husband. It proves that the household is the centre of women subordination by men. Firestone (1974) argues in *Theorizing patriarchy* that biological reproduction owned by women such as pregnancy, menstruation, childbirth, feeding, and raising children makes women dependent on men (Walby, 1990). It has occurred to Fareeda, Isra, and Deya. In the house, they depend on men, which is Adam as Isra's husband to fulfil their economic to all members of the family. It is proven in the novel when Fareeda is boasting her son, Adam, because he has helped to fulfill the family economy.

“Adam does everything for us running the family business, helping with the bills. I don't know what we would've done if he'd been a girl.” (Rum, 2019)

Here, it can be seen that man is more reliable than a woman. Even though the woman has done all domestic chores, her labour is not valued. Besides, a woman is not allowed to leave the house and woman's labour is doubtful. Therefore, she depends on men. A man has power in the house than a woman. In this case can seen that people, especially Fareeda has been stereotyped that only man can help family, because man can do anything than woman. It shows that two classes, inferior and superior have been created based on gender in the family.

Moreover, a woman does not get a love for a man as her husband, although she has served her husband. Because of a power play, women try to get the best husband by always serving him. However, the emotional development of

men is hampered and uncontrolled by their upbringing in a patriarchal family. Therefore their love experience is corrupted (Walby, 1990).

From the data above, it shows the evidence of the patriarchal mode of production, it can be concluded that family is the root to create patriarchal system, and family also plays a role to create gender discrimination. Furthermore, it can be said as private patriarchy, because woman gains oppression in household and woman is excluded from social life outside the home.

2. Male Violence

According to Walby (1990), male violence is another structure patriarchy. Male violence is a form of male power to regulate or treat a woman as they desire. Therefore, a woman under control by man. Male violence has various forms, such as rape, wife-beating, father/ daughter incest, flashing, and sexual assault (SAGE, 2015). In the novel, Etaf Rums described male violence to woman, especially to the main characters vividly. The first, it is done by Isra when she lives with her parents.

She remembered once telling Mama that she could not find any fruit on the mulberry trees when in fact she had spent the afternoon reading in the graveyard. Yacob had beaten her twice that night, punishment for her defiance. He'd called her a sharmouta, a whore. He'd said he'd show her what happened to disobedient girls, then he'd shoved her against the wall and whipped her with his belt. (Rum, 2019)

Her father gives punishment to Isra because she spent her time on reading. Her parents forbid her to go to school and read books because according to them, it is useless. Therefore, her father beat her. He shoves her against the wall and whips her with his belt. From the words “*he'd show her what happened to*

disobedient girls” explain that man wants to show that they have full power on woman, one of them is by commit violence. It is as said by some radical feminists such as Brownmiller (1976) in *Theorizing Patriarchy* that male violence is the basis of male control over women (Walby, 1990). Therefore, because Yacob is the head of the household, he feels that he could make up all the rules, one of them is to give a punishment when his family member do not obey his words.

Not only Isra has gotten male violence, Fareeda also has gotten violence from her husband, Khaled in their household.

Though more than thirty years had passed since Khaled and Fareeda married, she still remembered those early days with resentment: the many ways he had hurt and disappointed her, his sudden and immense anger, the violence. She had been so young, less than half his age, and in the first days of their Marriage, she had always reminded herself of her subordinate role, submitting to his temperament for fear of being beaten. But no matter how quiet she was, how hard she tried to please, many nights ended with a beating. Of course her father had beaten her growing up, but it was nothing like this: beatings that left her face black and blue, her ribs so sore they ached when she breathed, an arm so badly sprained she couldn't carry water for weeks. (Rum, 2019)

Fareeda often gets a beating. Many nights end with beating, her ribs are so sore and her arms hurt badly. Even, her husband always hurts and disappoints her with his sudden and immense anger. It shows that all fatigue and anger of men are vented to women.

In a marriage arrangement, if the woman too young to get married and she does not ready to face married life, frequently domestic abuse occurs to her. It is shown in quotation, “*She had been so young, less than half his age, and in the first days of their marriage she had always reminded herself of her subordinate role*”. Fareeda does not have the power to oppose her husband because she feels

her husband is the oldest, she is the subordinate role, and the life's control in the household is the husband as head of the household. Therefore, It is common for a wife to become a victim of violence of her husband.

Even, domestic violence also occurs to Isra. Isra's suffering has not stopped. After she marries Adam, she always becomes a victim of him. Adam's character is not different from his father, Khaled, who always made his wife as a victim of violence. The violence is done when Isra is worry about their daughters. She says to Adam that their daughters still need to get an education, but Adam beats his wife instead.

In one smooth movement, he shoved her against the wall and slammed his fists against her body over and over, her stomach, sides, arms, head. Isra shut her eyes, and then, when she thought it was over, Adam grabbed her by the hair and slapped her, the force of his palm knocking her to the floor. "How dare you question me?" Adam said, his jaw quivering. "Never speak of this again." Then he left, disappearing into the bathroom. On her knees on the floor, she could barely breathe. Blood leaked from her nose and down her chin. But she wiped her face and told herself she would take a beating every night if it meant standing up for her girls. (Rum, 2019)

Adam shoves Isra against the wall and casts his fists against her body. Even, he also slaps her. Adam is furious because Isra tries to tell him what to do by telling her worriness about their daughters' future. In this case, Walby (1990) argues that men are brought up to be manly and accustomed to using violence to solve problems. It is reflected in Adam's behaviour. He vents his anger on his wife. He solves problems with violence.

Furthermore, male violence causes the effect of trauma on women (Walby, 1990). Trauma has occurred to Isra. She always gets oppression in her marriage. She does not get happiness. Frequently she gets slapped and beaten

from her husband. Her husband, who always gives violence makes her trauma.

She is afraid of her own husband. It is proven in the data below:

But she couldn't go back, not to him, not now. She could picture Adam now, his eyes bulging, his jaw clenching and unclenching. She could feel his fingers around her arms, squeezing tight. Feel him shoving her against the wall, pulling her hair, slapping her across the face. Feel his fingers around her throat, her skin starting to numb, could see the room going white. No. She couldn't face him (Rum, 2019)

When Isra tries to run away from home because of the oppression that she experienced, she does not want to go back home. She could imagine how Adam gets angry at her, and she can still feel his beating in her body. Not only that, Isra's trauma is also proven in Isra's letter that she writes to her mother.

August 12, 1997

Dear Mama,

I feel very depressed today. I don't know what's happening to me. Every morning I wake up with a strange sensation. I lie beneath the sheets and I don't want to get up. I don't want to see anyone. All I think of is dying. I know God doesn't approve of taking a life, be it mine or someone else's, but I can't get the thought out of my mind. My brain is spinning on its own, out of my control. What's happening to me, Mama? I'm so scared of what's happening inside me.

Your daughter,

Isra (Rum, 2019)

From the letter, Isra says that she feels very depressed with the condition at home. Even, she does not want to get up every morning, because she does not want to see anyone. Her brain spins, and she can not control it. She is so scared of what happened to her. She gets traumatic.

Moreover, one day Adam beats his wife till death. The incident is revealed by Deya when she finds a newspaper that contained the news of her parents' death.

MOTHER OF FOUR MURDERED IN BROOKLYN BASEMENT Brooklyn, NY. October 17, 1997—Isra Ra'ad, twenty-five-year-old mother of four, was found beaten to death in Bay Ridge late Wednesday night. The victim appeared to have been beaten by her husband, thirty-eight-year-old Adam Ra'ad, who fled the scene of the crime. Police found his body in the East River Thursday morning after witnesses saw him jump off the Brooklyn Bridge. (Rum, 2019)

The newspaper is found by Deya when she attempts to find out why her parents died. The incident explained that in the patriarchal system, men have the power to control all the things in the household. By his power, he can hurt his family, even his own wife. Isra has gotten criminal acts from her husband. She is not only be a psychological victim but also a physical one. On the other hand, it includes private patriarchy because the violence against women occur in a household and family as the central place of women oppression (Walby, 1990).

From the data that has been found, it confirms that male violence is caused by society's perception that the family controller is a husband. It as Walby (1990) said that male violence is a form of social control over women, and in the previous study by Fatmawati (2019), she also said that the member of the family is under control by the head of the family because he has the main power in the family.

Early marriage or marriage arrangement also causes couple unprepared in dealing with household problems, especially if the women are too young to get

married. It is common for women to be a male victim due to venting their anger which cannot be controlled because of the fatigue becoming the breadwinner in the family, which results in physical violence and psychological violence for women.

3. Patriarchal State

Another patriarchal structure is State. Women are kept away from access to resources and state power as part of the patriarchal system (Sage, 2015). Therefore, in the field of law and politics, the presence of women or the role of women is minimal. It is depicted in the novel when Isra has beaten by her husband. However, she can not resist it because she is voiceless and powerless. It is seen in the conversation between Isra and Sarah, her sister-in-law.

"A bad day? Are you kidding me? You know domestic abuse is illegal here, right? If a man ever put his hands on me, I'd call the cops right away. It's one thing for our parents to hit us, but after Marriage, as a grown woman?"

Isra kept her gaze averted. "Husbands beat their wives all the time back home. If a woman called the cops every time her husband beat her, all our men would be in jail."

"Maybe that's the way it should be," Sarah said. "Maybe if our women stood up for themselves and called the cops, their husbands wouldn't beat them."

"It doesn't work like that, Sarah," Isra whispered. "There is no government in Palestine. It's an occupied country. There's no one to call. And even if there was a police, they'd drag you back to your husband and he'd beat you some more for leaving."

"So men can just beat on their wives whenever they want?" Isra shrugged. "Well, that's not how it works in America." (Rum, 2019)

From the conversation above, men can do anything they want. Besides, Women have been taught that silence would save them. Even Isra has been hurted because of her husband. To call the police based on domestic violence, it is useless. The problem is also stated in Walby's *Theorizing Patriarchy* (1990) that

there are two levels of state injustice to the protection of women. First, the government does not provide the resources needed by women to remain independent of male violence, and second, the government does not want to interfere in many cases, except for the most extreme. These two things happen in Isra's life and the policies in her country. There is no government in Palestine, even if there is police, the woman will back to her husband, and he will beat his wife whenever he wants, again and again. The woman is powerless in her country. Therefore, the woman is marginalized because they do not gain any freedom. She can not move freely, and she can not control man because man has superpower than woman.

The patriarchal state is closely related to patriarchal violence. Isra, as a wife is aware that she always gets violence from her husband, but she cannot escape from her husband because she knows that she cannot depend on police protection. It is as said by Hanmer (1978) in *Theorizing Patriarchy*, men are not restricted in doing violence against women and women cannot escape because of economic dependence strengthened by the state (Walby, 1990).

4. Patriarchal Culture

Culture distinguishes levels of experience based on gender. According to Walby (1990), patriarchal culture is related to culture practice has instilled in society that considers women different from men. Even, culture regulates and separates all behaviours accepted by men and women as in religion, education, family.

In the novel, it is depicted how culture in Palestine, which has many traditions, rules, and these rules mostly aimed at women. Palestinian people maintain their culture well, even though they do not live in Palestine. Not only that, but the culture also made women do not have an opportunity to get their right in education, in making their own decision, in getting freedom. Therefore, it gives a negative impact on Palestinian women.

Patriarchal culture describes in the novel when Isra's mother reminds her that woman is no man, she can not move freely like a man, and she can not forget her tradition. She has to accept her *naseeb*, whether it is good or bad.

Mama set the stirring spoon down. "Listen to me, daughter. No matter how far away from Palestine you go, a woman will always be a woman. Here or there. Location will not change her naseeb, her destiny." (Rum, 2019)

From the quotation above, it shows that Isra asks her mother whether marriage in America is like her parents' marriage, where man is the most powerful in family, man can beat his wife whenever he wants, and woman can only be silent. It seems that behaviour training in gender differences has been applied from birth in every aspect of Palestinian life. Walby (1990) said that masculinity in men and femininity in women are understood as an opposite mirror. The difference starts with the tone of the voice, and women are more likely to be told to be quiet or speak softly than men who are identical with loud voices (Walby, 1990). Therefore, Isra's mother says that a woman is a woman. Although she goes away from Palestine, it does not change her *naseeb*. If Isra married, she has to obey her husband, and she must serve her husband well, even though she is under

pressure. Therefore, the woman has to accept her fate, even though she is far away from her country.

Moreover, in the novel describes that in Palestine culture, a woman has to marry at a young age, and she can not choose their own partner, she must marry a man chosen by her parents.

A few months before, the week she turned seventeen, Isra had returned from school to find Jacob sitting in the sala with a young man and his parents. Each time she thought of that day, the first time she'd been proposed to, what stood out most was Jacob, yelling at Mama after the guests left, furious that she hadn't served the chai in the antique set of teacups they saved for special occasions. (Rum, 2019)

At a young age, Isra has to stop her school, she cannot continue her education and she must marry a man chosen by her father. It is not only happened to Isra, but Fareeda and Deya. They got pressure to get married at a young age. For Deya as Isra's daughter, she got oppression from her grandmother, Fareeda. Fareeda asks Deya to get married, even though Deya does not want to get married because she wants to pursue her education at College.

Deya Ra'ad stood by her bedroom window and pressed her fingers against the glass. It was December, and a dust of snow covered the row of old brick houses and faded lawns, the bare plane trees lining the sidewalk, the cars parallel-parked down Seventy-Second Street. Inside her room, alongside the spines of her books, a crimson kaftan provided the only other colour. Her grandmother, Fareeda, had sewn this dress, with heavy gold embroidery around the chest and sleeves, specifically for today's occasion: there was a marriage suitor in the sala waiting to see Deya. He was the fourth man to propose to her this year. The first had barely spoken English. The second had been divorced. The third had needed a green card. Deya was eighteen, not yet finished with high school, but her grandparents said there was no point prolonging her duty: Marriage, children, family. (Rum, 2019)

Here, a woman's right to get an education has been deprived. In the patriarchal culture, society believe that woman's duty is limited in marriage,

children, and family. In Fareeda's mind, education is not important for a woman. She thinks that by marrying her daughter or her granddaughter at a young age, it is the best decision. Even though she has known, getting married at a young age only give suffering to the woman. Just because the tradition in her country has to be maintained, Fareeda forced her granddaughter to marry at a young age. It is shown in Fareeda's saying to Deya.

“Arranged marriages are what we do,” Fareeda said. “Just because we live in America, that doesn’t change how things are.” She shook her head, reaching inside the cabinet for a teakettle. “If you keep turning down proposals, the next thing you know, you’ll be old and no one will want to marry you, and then you’ll spend the rest of your life in this house with me.” She caught Deya’s eyes. “You’ve seen other girls who’ve disobeyed their parents, refusing to get married, or worse, getting divorced, and look at them now! Living at home with their parents, their heads hanging in shame! Is that what you want?” (Rum, 2019)

Marriage arrangement is the tradition in Palestine. Fareeda says that just because they live in America, it does not change the tradition in their country. Thus, it has shown that Fareeda’s family is preserving their culture. Fareeda wants that her family, especially Deya, always follow tradition wherever she lives. Fareeda lives carefully, and she does not want Deya to live in shame because Deya had refused to get married.

Not only that, but it also due to the culture system in Palestine which does not let a woman out of the house. The woman’s place is at home. If she has to go out, she cannot go out alone, a family or a husband has to accompany her. It is shown in Isra’s father-in-law saying.

Khaled sighed. “She shouldn’t have left the house like that.” He met Isra’s eyes in the rearview mirror. “A woman’s place is her home. Do you understand?” Isra didn’t reply. “Do you understand?” he said more loudly. (Rum, 2019)

The incident has occurred when Isra tries to run away from home because she gets oppression at home. Then, her father-in-law scolds her and says that a woman's place is at home. From the incident, it depicts that a culture distinguishes the habit based on gender, where women are known as passivity, tenderness and emotions. However, men are required to be assertive, active, enthusiastic, and quick to take the initiative (Walby, 1990).

Another patriarchal culture which depicted in the novel is that married couple are more proud and respected when they have a son. It is experienced by Isra when she is forced by Fareeda and her husband to give birth to a son.

“Well,” Fareeda said, “according to old wives’ tales, a woman who has morning sickness and craves sweets is carrying a girl.”

Sarah said nothing but frowned at her mother.

“But you aren’t experiencing either,” Fareeda told Isra with a grin. “So you must be carrying a boy!”

Isra didn’t know what to say. She felt a twist in her core. Maybe she did have morning sickness after all.

“Why the sour face?” said Fareeda, reaching for another cookie. “You don’t want a boy?”

“No, I—”

“A boy is better, trust me. They’ll care for you when you’re older, carry on the family name—” (Rum, 2019)

The conversation above is happening when Isra gets morning sickness. Fareeda forces Isra that she has to give birth to a boy. Fareeda's thinks that a boy could take care for her when he is older, and a boy carries on the family name. Fareeda thinks that a boy is twice as needed, and a girl is twice as hard to raise. It is seen that woman is inferior, and man is superior.

The existence of gender comparisons such as a boy is more expected in the family because a boy can carry the good name of the family than girls has reflected that there is patriarchal system within the family. It is due to the stereotype implanted by society from an early age. It is like an illustration described by Walby (1990), in small things like object games for children that differentiated by gender. Girls are expected to iron dad's handkerchiefs, while boys are worth playing with the army. In this case, the girl will be described as helping the mother in domestic chores, while the boy is helping the father in many ones or adventure. It relates to Fareeda's statement that "*a boy is twice as needed and a girl is twice as hard to raise*" because men are expected to be able to look after and lighten the burden on the family. By showing a stereotyped image of children and adults activities like that, it leads to patriarchy.

To take it further, Fareeda also threatens Isra when she could not give a boy. It is shown in Fareeda's words,

Fareeda shook her head. She met Isra's eyes and whispered, "Keep these words close, like a piercing in your ear: If you don't give a man a son, he'll find him a woman who can." (Rum, 2019)

Fareeda threatens Isra if she does not give her husband a son, Adam will find another woman who can give him a son. Fareeda's words always ring in Isra's ears. The threat describes that a husband and wife are required to have a son. It is inherent in Fareeda's family because all of her siblings must have a son that can be proud by family. In this case, it illustrates that a weak person likes Isra

who only a daughter-in-law is easily treated arbitrarily by Fareeda as a person who has power (Walby, 1990).

Moreover, Fareeda is very protective of her country's culture even though she no longer lives in Palestine. Fareeda's believe that culture has always to be carried out, it is shown in her quotation:

Fareeda knew that no matter what any woman said, culture could not be escaped even if it meant tragedy. Even if it meant death. At least she was able to recognize her role in their culture, own up to it, instead of sitting around saying "If only I had done things differently." It took more than one woman to do things differently. It took a world of them. She had comforted herself with these thoughts so many times before, but tonight they only filled her with shame. (Rum, 2019)

In the novel, it is mentioned that according to Fareeda, culture could not be escaped. Although she has seen many acts of violence to women in her culture, she considers that as a tragedy. She tells women to know how their role in the culture be carried through. Fareeda wants to make sure that her country's culture is preserved in her family. It is shown in Fareeda's word:

"Forget all this American nonsense about love and respect," Fareeda said to Omar now, turning to make sure Isra was setting the table. "You need to make sure our culture survives, and that means teaching a woman her place." (Rum, 2019)

The patriarchal culture from the quotation above has been described vividly. Fareeda asks women to forget all about love and respect. Then, she wants to make sure that her country's culture survives. She wants a woman to know her place.

The existence of the belief system as the data show that there is a tradition of women dominated by men or someone who has the power to regulate.

It is as said by Daly (1978) who discusses the conception of the patriarchal system in *Theorizing Patriarchy*, he states that the existence of a belief system, such as tradition or ritual causes much torture for women, many women are victims because of the dominance from the owner of power, but for those who have maintaining the tradition still justifies the act as necessary and useful within its own terms (Walby, 1990).

Therefore, it can be concluded that women are forced to accept all patiently. Women are marginalized and powerless. They have been taught that silence would save them. They believe that silence is the only way. Therefore, women have no voice because they are terrified. Besides, the patriarchal system that has been embedded in society, especially in the family. It can be detrimental to women. Women get violence, exploited, and they can not be free to do what they want. Furthermore, the impact of controlling women life and women discrimination can give oppression to them. It is also stated by several previous studies that have the same topic.

Patriarchal oppression that happened to the main female characters, Fareeda, Isra, and Deya in the novel is including private patriarchy, because it happened at home. It is as stated by Ntoimo and Abanihe (2014) in *Patriarchy and Singlehood Among Women in Lagos, Nigeria* article, they said that in private patriarchy, women are excluded from social life outside the home. Women's movement is marginalized in the house. Hence, it shows that women are considered weak. Even, they do not have voice to speak their mind, to speak their

wish, and to speak their suffering. They have gotten stereotype that they are worthless in life, and they are placed lower than men.

B. The Main Characters Struggle

Women as victim in patriarchy, they want to get freedom and right in all aspects of their life. In the novel, Palestinian women want to get free from the patriarchal mode of production, male violence, patriarchal state, and patriarchal culture. Therefore, women characters have made some efforts to gain their rights. Before they struggle against patriarchal oppression, they have to build self-consciousness from the negative impact of patriarchal culture. Then, they do several actions, such as struggle to get an education, struggle to birth control, and participate in decision-making (Millet, 1970)

1. Building Self-Consciousness

The first thing that has been done by women against patriarchal oppression is building self-consciousness. After everything is done to women, like discrimination, domination, violence, and oppression, the women have to realize that those are injustice. Women have to understand that they can not gain it anymore, because it gives a negative impact.

The first character that has self-awareness in the novel is Isra. She is the victim of the patriarchal system, one of them is marriage arrangement that has been made by her parents. At a young, she has to marry, and she has to stop attending her school. Nevertheless, she still reads books secretly. After she gets married, she always gains oppression in her household, then she is aware that getting married at a young age would provide oppression to women, and women

cannot get happiness from it. The awareness is seen through her conversation with her daughter, Deya.

“But I want to see the princesses,” Deya said.

“We’ve seen enough princesses.”

The princesses irritated her now. Those Disney movies, with their love stories and fairy-tale endings—how could they be a good influence on her daughters? What would her daughters think, Isra wondered, watching these women fall in love? Would they grow up believing these fairy tales were reality, that love and romance existed for girls like them? That one day men would come and save them? Isra could feel her chest tighten. She wanted to go into the sala and shred the cassettes, ripping the film from each piece of plastic casing until they no longer played. But she feared what Adam would say if he found out, the violent look in his eyes, the questions, a slap awaiting, and her without an answer. What could she say? That her books had finally taught her the truth: love was not something a man could give you, and she didn’t want her daughters thinking it was? That she couldn’t let her daughters grow up hoping a man would save them? She knew she had to teach them how to love themselves, that this was the only way they had a chance at happiness. Only she didn’t see how she could when the world pressed shame into women like pillows into their faces. She wanted to save her daughters from her fate, but she couldn’t seem to find a way out. (Rum, 2019)

From the quotation, Isra does not want her daughter to feel like what she has experienced so far. She realizes that woman can not depend on a man. The man could not give everything that woman wants, and even it is love. She teaches her daughter how to love herself first because it is the only way to get happiness. She does not want to see her daughter get oppression in her life.

Other self-awareness which is still happening to Isra when she is asking to her husband, Adam, that she is worry about their daughters’ life.

Adam sighed. “Well, are you going to say something?”

“I’m just worried about the kind of lives our daughters will have. If they’ll have any choices.”

He stared at her. “What kind of choices?”

“I just wonder if they’ll be expected to be married at a young age.”

“Well, of course,” he said sharply. “What else would they do?”

She looked away, but she could feel his eyes on her skin. "I was hoping maybe we wouldn't rush them into Marriage. That maybe we could, you know, give them a choice."

"A choice? What for?"

"I don't know. I'm just afraid they won't be happy." (Rum, 2019)

From the Isra's saying, it can be concluded that the situation at home always forces women in a bad situation, especially to her daughters. She knows that it makes her daughter suffer. Then, giving her daughter a choice is the best decision. Isra is anxious about her daughters' life, and she is afraid that her daughters can not be happy.

The next woman who gets self-awareness to gain justice is Deya. Her grandmother sets a marriage arrangement for Deya with a man chosen by her grandmother. She does not want to accept it because she does not want to get oppression like her mother, Isra.

"No," Deya said aloud when the train stopped at Bay Ridge Avenue. As soon as the metal doors slid open, she ran. "No!" she screamed. It would not happen again. Not to her. Not to her sisters. Isra's story would not become theirs. She ran until she reached the bus stop, telling herself again and again: I will not repeat my mother's life. As the bus turned the corner and she watched her sisters climb down its steps, Deya realized that Sarah was right: her life was her own, and only she controlled it. (Rum, 2019)

From the quotation above, Deya decides to refuse the marriage arrangement that done by her grandmother, she wants to choose her life path by herself. She realizes that her life is her own, and only she can control it. She does not want to repeat her life as her mother's life that always gets discrimination, violence, and oppression in her household. Even, she does not want her sisters to get life as her mother's too.

Therefore, from the situation that has experienced by female characters in the novel, it shows that self-awareness is very important as the base of women's strength to get justice in the patriarchal system. Women have the right to change what is bad for their lives to be better. Even women deserve her right in their life. Other people can not force women to do whatever women do not want to do. Therefore, building self-consciousness is very important to women. It is as Millet (1970) said:

women to be aware of their situation both in the society and at home, to form their selfconsciousness as women, to demand their equality with men and to obtain their autonomy. The resistance is the one way to achieve equality, dignity, and rights" (Fauziah and Rahayu, 2019).

By having self-consciousness, women know that patriarchal system gives oppression, and they can not be independent, then some actions for resistance must be taken to protect women.

2. Struggling to Get Education

Getting right in pursuing education is done by women in Palestine because the novel depicts that women cannot continue their education to college/university. Although women may go to school, they do not study in public school, but they study in school for women only. It is because Palestine guards women strictly, they can not go out alone from the house, they can not meet anyone carelessly. Not only that, but also marriage arrangement to women is becoming a culture in the country. The society thinks that the priority for women is marriage, and education is not important. However, Isra and Deya struggle to get an education even though in a difficult situation. It can be seen through Isra's quotation:

She wished she could open her mouth and tell her parents, No! This isn't the life I want. But Isra had learned from a very young age that obedience was the single path to love. So she only defied in secret, mostly with her books. Every evening after returning from school, after she'd soaked a pot of rice and hung her brothers' clothes and set the sufra and washed the dishes following dinner, Isra would retreat quietly to her room and read under the open window, the pale moonlight illuminating the pages. Reading was one of the many things Mama had forbidden, but Isra had never listened. (Rum, 2019)

The quotation above explains that actually Isra does not want to get married. Isra's age is too young to marry anyone. Due to a marriage arrangement, Isra cannot go to school anymore. Her parents forbid her to study, and eventhough it is only reading a book. Nevertheless, Isra still reads a book after finish helping her mother. But, Isra did it secretly. Moreover, when she married, she continues her hobby of reading books, although she knew her parents-in-law and her husband would forbid her to read books like her parents.

The books kept Isra company. All it took to soothe her worries was to slip inside their pages. In an instant, her world would cease to exist, and another would rush to life. She felt herself come alive, felt something inside her crack open. What was it? Isra didn't know. But the longing to connect to something filled her. She went to bed bewildered that she had felt herself so vividly in another place, that she could almost swear she'd come to life by night and the fictional world was the place she actually existed. (Rum, 2019)

In her bedroom closet, Isra was careful to keep her books hidden beneath a pile of clothes. She didn't know how Adam would react if she told him she had been reading while he was at work. She assumed he would hit her, or worse, prevent Sarah from bringing her books. After all, if Mama had forbidden Isra from reading Middle Eastern books for fear of any nontraditional influence, she could only imagine what Adam would do if he knew she was reading Western novels. But to her relief, he was barely home. (Rum, 2019)

The quotation above shows that Isra is intensely love reading. She does everything she could to get knowledge. She knows, if she gets caught by her husband and her parents-in-law, she would get a punishment. She is very careful in storing her books. She does not want all of her books to be thrown away by her

husband. Isra choose to suffer to get more knowledge, because she knows, by reading, her mind could open wide about the world around her and she also feels alive.

Another struggle to get an education is experienced by Deya. She is a strong woman. She refuses all her grandmother wish to her to get married. Deya wants to continue her study at college. It is shown in the debates between Deya and her grandmother.

“But what if I don’t want to get married?” Deya had asked. “Why does my entire life have to revolve around a man?”

Fareeda had barely looked up from her coffee cup. “Because that’s how you’ll become a mother and have children of your own. Complain all you want, but what will you do with your life without Marriage? Without a family?”

“This isn’t Palestine, Teta. We live in America. There are other options for women here.”

“Nonsense.” Fareeda had squinted at the Turkish coffee grounds staining the bottom of her cup. “It doesn’t matter where we live. Preserving our culture is what’s most important. All you need to worry about is finding a good man to provide for you.”

“But there are other ways here, Teta. Besides, I wouldn’t need a man to provide for me if you let me go to College. I could take care of myself.”

At this, Fareeda had lifted her head sharply to glare at her. “Majnoona? Are you crazy? No, no, no.” She shook her head with distaste.

“But I know plenty of girls who get an education first. Why can’t I?”

“College is out of the question. Besides, no one wants to marry a college girl.”

“And why not? Because men only want a fool to boss around?” (Rum, 2019)

The debate illustrates that Deya is eager to get an education. Deya does not care about marriage. She does not need protection from any men because she does not want to get injustice in a marriage arrangement like her mother. Deya reminds her grandmother that they do not live in Palestine again, they live in America, where it gives freedom to women. She ignored all of her grandmother's

advices. She only cares about how she can continue her study at College. Deya's words that say "*men only want a fool to boss around*" to her grandmother is the right/ proper reaction at the effect of the patriarchal system in her family. Then she desires to study and it is the right decision of her to take, because one of the gender training venues that has experienced some of the biggest changes in reducing gender differences is formal education (Walby, 1990).

In the novel, it describes how women struggle to get their rights. In a difficult situation, all families strongly preserve and establish Palestinian culture. Education is very important to female characters in the novel, but it is not for their family. To struggle with getting education, female characters especially Isra and Deya have to do things like debating, rejecting all men who propose and reading books secretly.

3. Struggling to Birth Control

Based on women's struggle in the novel, the women attempts to refuse to have many children. They speak directly what they feel. It has happened to Isra. Her family, especially her mother-in-law Fareeda and her husband Adam want to get a grandson. They asked Isra to continue getting pregnant until Isra had a son, even though Isra already has three daughters. Fareeda considers that girl can only be a burden. However, it is refused by Isra.

"Really," Fareeda said now, "why aren't you pregnant again? What are you waiting for? You still need a son, you know."

Isra sat at the edge of the picnic blanket, as far away from Fareeda as possible, and watched the rest of the family. Sarah and Deya fed pigeons by the pier. Khaled carried Ameer over his shoulders. Omar and Nadine held hands and looked out onto the Hudson River. Adam lit a cigarette. Behind them, the

Verrazano Bridge stood high and wide, like a mountain on the horizon. "I already have three children," Isra said. "I'm tired."

"Tired?" Fareeda said. "When I was your age, I'd already given birth to—" She stopped. "Never mind the number. My point is that Adam needs a son, and you need to get pregnant soon to give him one."

"I'm only twenty-one," Isra said, startled by the defiance in her tone.

"And I already have three children. Why can't I wait a little?"

"Why wait? Why not just get them out of the way?"

"Because I wouldn't be able to raise another kid right now."

Fareeda scoffed. "Three or four, what difference does it make?"

"It makes a difference to me. I'm the one who has to raise them." (Rum, 2019)

From the debate between Isra and Fareeda above, it shows that a mother's condition does not matter whether she is healthy and able to continue getting pregnant and giving birth many times. Fareeda only cares about to get a grandson. Therefore, Isra refuses Fareeda's wishes. She is tired getting pregnant, and even she claims that she cannot raise another kid anymore. From the Isra's words "*And I already have three children. Why can't I wait a little?*", actually having children is not a source of oppression for a mother, but if it is forced by someone then it becomes unbearable. According to Frieston (1974) and Rich (1977) in *Theorizing Patriarchy*, not all radical feminists consider reproduction and children as the main source of women's oppression but consider that child as a source of happiness for women, it is only a matter of time and women's readiness (Walby, 1990). As in *Theorizing Patriarchy*, Firestone (1974) provides a solution to eradicate the basic problem is the existence of time vulnerability for women in reproduction, so that women do not feel pressured (Walby, 1990).

The problem to the figure of Isra is Fareeda as her mother-in-law, Fareeda gives pressure to Isra to continue getting pregnant until Isra got a son. Therefore, Isra does another actions to show that she resists Fareeda's desire.

It was shame that made her do it, Isra thought now, shame at being a woman. Shame that made her abort her most recent pregnancy. She hadn't told anyone that she had gotten pregnant last month, not even Fareeda, who, in the midst of grieving Sarah, still found energy to remind her that Adam needed a son. But there had been no need to tell: Isra had not planned to keep the baby. As soon as the white strip turned red, she had stood at the top of the staircase and jumped off, over and over again, pounding on her belly with clenched fists. Fareeda hadn't known what Isra was doing, only that she was jumping off the stairs. It had clearly scared her. Fareeda had demanded she stop, had called her a majnoona, screaming that she was crazy, possessed, going so far as to call Adam to come home and control his wife. But Isra hadn't stopped. She'd needed to bleed. So she'd kept jumping until the blood gushed down her thighs. (Rum, 2019)

From the quotation above, Isra shows rejection to get pregnant again. She tries to jump from the top of the staircase, pound her belly with clenched fists. It is Isra's efforts to resist oppression. Besides, it is done by Isra because she wants to give understanding to Fareeda and her husband that they can not force her to continue getting pregnant.

As a matter of fact, a woman becoming a mother by having a child is a happy experience. Motherhood as an institution under patriarchy does give a lot of problem to women, but this is caused by patriarchy, not because of motherhood itself (Walby, 1990). Nevertheless, a woman is human too, and they have to know how they are, whether they can get pregnant or not, physically and mentally happy or not.

4. Struggling in Decision-Making

The next form of women's struggle to get their rights is making their own decision. Making own decision in life is the right of all humans. Other people can not force and oppress people who are weaker than them to do what they want. Therefore, female characters in the novel want to decide what is the best for them by their own.

The first woman who struggles to get her right in making own decision in her life is Isra. It is shown from her extreme action in the novel.

Isra looked at her silver wristwatch—3:29 p.m. She didn't have much time. Fareeda was visiting Umm Ahmed, and Nadine was in the shower. They had to hurry. She gathered her daughters' birth documents, as well as all the money from Adam's drawer, and then went upstairs to take the money and gold hidden beneath Fareeda's mattress. She had practiced these motions in her head for days, and they went more smoothly than she had anticipated. I should've left with Sarah, she thought for the hundredth time as she secured Layla and Amal in the stroller. She took a deep breath and opened the front door. (Rum, 2019)

A black rectangular sign hung above the track, the letter R stamped in a yellow circle on it. Isra didn't know what the letter R stood for or where the train would take her. But it didn't matter. The best thing was to get on a train, any train, and stay on it until the very last stop, until they were as far from Bay Ridge as possible. There was no turning back now. If Adam knew she was running away, if he found her now, he would beat her to death. She was sure of it. But it didn't matter. She had made her choice. (Rum, 2019)

After Isra gets oppression, marginalization, violence from her husband and her parents-in-law, Isra is hurt and she feels that she can not stay at home anymore. At the end of Isra's life, she decided to run away from home with her three children. Before she runs away, she prepares everything she needs to carry, such as her daughters' birth documents and money. Then, they have to swiftly run away before people in their home know. By train, Isra and her daughters are running away as far as they could from their home. Isra knows that if Adam finds

them, he will beat Isra. But, Isra does not care. She believes that it is the best decision to get freedom from oppression. It is supported in the feminist campaign in an effort to prevent male violence which says when women are beaten by their husbands, running away is one of the efforts to avoid male violence (Walby, 1990).

The next woman who struggles to get freedom in making a decision is Deya. Deya has given understanding to her grandmother that she wants to study at College. It is shown in a conversation between Deya and Fareeda.

“I got accepted into a college in Manhattan,” Deya had told her, keeping her voice steady. “I’m going.”

“Manhattan?” She could see fear in Fareeda’s eyes.

“I know you’re worried about me out there, but I’ve navigated the city on my own every time I’ve visited Sarah. I promise to come home straight after class. You can trust me. You need to trust me.”

Fareeda eyed her. “What about marriage?”

“Marriage can wait. After everything I know now, do you think I’m just going to sit here and let you marry me off? Nothing you say will change my mind.” Fareeda started to object, but Deya cut her off. “If you don’t let me go, then I’ll leave. I’ll take my sisters and go.”

“No!”

“Then don’t stand in my way,” Deya said. “Let me go.” When Fareeda said nothing, she added, “Do you know what Sarah told me the last time I saw her?”

“What?” Fareeda whispered. She still had not seen her grown daughter.

“She told me to learn. She said this was the only way to make my own naseeb.”

“But, daughter, we don’t control our naseeb. Our destiny comes for us. That’s what naseeb means.”

“That’s not true. My destiny is in my hands. Men make these sorts of choices all the time. Now I’m going to as well.”

Fareeda shook her head, blinking back tears. Deya had expected her to protest, to wail and argue and beg and refuse. But to her surprise, Fareeda did nothing of the sort. (Rum, 2019)

From the conversation above, Deya believes that by giving understanding to her grandmother, she can understand what Deya wants. In other words, Deya decided to reject all the pressures or desire from her grandmother. According to Walby (1990), there are various forms of female resistance; verbal and physical resistance, sometimes arguing and resisting, sometimes sideways and deflecting, sometimes only holding on to life itself. In this case, the attitude shown by Deya towards her grandmother is verbal resistance, arguing and she sticks to her own life's decisions. Deya has declared to control her own life. She believes that she could handle her own life by herself. Deya has decided to go to College in Manhattan. She said to Fareeda that marriage can wait. Then, she wants to go from home and moves to Manhatta with her sisters. She gives an understanding that her destiny is in her hands, Fareeda could not stop what Deya believes.

From the struggles that have been gone through by the female main characters, it shows that women have to get self-autonomy, women have ability to consider the bad or good things for their life. By having self-autonomy, women can feel that they have their own lives (Fauzia and Rahayu, 2019). They have the right to choose their own way of life and be independent.

Then, it can be concluded that actually there are many kinds of struggle and resistance against patriarchal oppression. Several previous studies show that patriarchy has to resist some actions, such as debate, rebellion, etc. Besides, another finding research by Fatmawati (2019) said that to survive in patriarchy system is by adapting a silence. From it, the man who has taken control of a woman's life will regret the condition of his family, and he feels empty in his life

because he has made his sister quiet and cold. Thus, it shows the forms of resistance that done by women to get right in life is dependent on the condition encountered.



CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing the data by using radical feminism perspective and Walby's patriarchal theory, the researcher gives conclusions and suggestions in this chapter. The researcher depicts the conclusion of all the analysis results. The conclusion is about patriarchal oppression suffered by the main female characters and the main female characters' struggle against patriarchy described in Rum's *Woman is No Man*.

A. Conclusion

Based on the analysis above, the researcher concludes that *A Woman is No Man* is a novel that tells people the role of the patriarchal system in Palestinian women's life. The patriarchal system causes male control in a female's life. In *Theorizing Patriarchy* by Walby, there is six structure of patriarchy, but in this research, the researcher only found four structures of patriarchal oppression suffered by the main female characters. The four kinds of patriarchal oppression are the patriarchal mode of production, male violence, patriarchal state, patriarchal culture.

Based on the data found, the first is the patriarchal mode of production that has happened to the female characters, Fareeda, Isra and Deya. They have to do all domestic chores such as cooking, cleaning, washing and caring for children. Whereas Adam as Isra's husbands has to become a breadwinner because his family depends on him. The second is male violence that has occurred by Fareeda

and Deya. Fareeda gains physical violence like beating by her husband. Then, Isra gains physical violence such as beating, shoving, whipping, slamming, and slapping by her father and her husband. Therefore, Isra also gets psychological violence. She feels very depressed and trauma.

The third is the patriarchal state that has faced by Isra. She gets domestic abuse, but she cannot report it to the police because there is no government in Palestine, and woman has been taught that silence would save her in the country. Women do not get defense from their state. Then, the last is the patriarchal culture. Fareeda, Isra, and Deya suffer it. They are forced to get married at a young age. They are placed lower than men, they are forbidden to study, and they are forbidden to go from home alone without anyone accompanying them.

The struggle against patriarchal oppression was strongly supported by feminist radicals through the campaign. Then, in this research, the researcher found four ways to struggle against patriarchy described in the novel. The four ways to struggle against patriarchy are building self-consciousness, struggling to get an education, struggling to birth control, and struggling in decision-making.

Four ways to struggle against patriarchy, it is done by Isra and Deya, while Fareeda wants to maintain her country's tradition. The first is building self-consciousness. Isra and Deya are aware that their family's tradition only makes women get oppression. The second is struggling to get an education. Isra still reads books secretly even though she cannot continue her education. Whereas, Deya have a debate with her grandmother so she could study in college. Then, the

third is struggling to birth control. Isra does not want to be forced to give birth again because she already had three children. She debates with Fareeda, and she attempts to jump from the top of the staircase and pound her belly with clenched fists. The last is struggling in decision-making. After Isra gets oppression at home, she decides to run away from home as far as possible by taking her children. Whereas Isra declares to control her own life, she refuses all men proposal, and she decides to go to college in Manhattan.

B. Suggestion

Analyzing literary work by using feminist literary criticism is very interesting. We can know many things about feminism, such as women's position, women's suffering, and women's struggle to survive in life. Therefore, we can gain many lessons in real life.

The limitation of this study only discusses the kinds of patriarchal oppression in the novel and women's struggle against patriarchy by using radical feminism perspective and Walby's patriarchy theory. Besides, the study only analyzes the main characters in the novel, Fareea, Isra, and Deya. The next researchers have to know that *A Woman Is No Man* is literary that can be analyzed through many aspects, such as the social aspect, economic aspect, or psychological aspect. Many topics can be discussed, such as culture negotiation, psychoanalysis, etc. The next researchers can analyze by using others theory. If the next researchers want to examine the novel, hopefully, this research can provide benefits as a reference.

The last, the researcher realizes there are several mistakes in this research. Therefore, critic and suggestion from the readers are expected to improve this research in the next opportunity.



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CURRICULUM VITAE



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APPENDICES

Appendix 1 : Patriarchal Oppressions

Kinds	The Main Characters		
	Fareeda	Isra	Deya
The Patriarchal Mode of Production	<p>“Look at all I do for that man! I spread a full <i>sufra</i> for him every day, wash and iron his clothes, scrub every inch of this house so he can be at ease. I raised his children, these men and this girl, all while he was away. And you say he loves me?” Her eyes shifted to Isra. “Learn this now, dear. If you live your life waiting for a man’s love, you’ll be disappointed.” (Rum, 2019)</p> <p>“Adam does everything for us running the family business, helping with the bills. I don’t know what we would’ve done if he’d been a girl.” (Rum, 2019)</p>	<p>And Mama’s voice in her ear, reminding her: <i>A woman belongs at home.</i> (Rum, 2019)</p> <p>“You are too young to understand this now,” Mama said, “but you must always remember.” She lifted Isra’s chin. “There is nothing out there for a woman but her <i>bayt wa dar</i>, her house and home. Marriage, motherhood—<i>that is a woman’s only worth.</i>” (Rum, 2019)</p> <p>She was tired. Every morning she woke up to the sound of three children wailing. After sending Adam off to work, she made the beds, swept the basement floor, folded a load of laundry. Then she entered</p>	<p>They both knew a teenage Arab girl didn’t <i>do</i> anything. Well, except cook, clean, and catch up on the latest Turkish soap operas. “I don’t do much,” Deya said. “You must do something. You don’t have any hobbies?” “I like to read.” “What do you read?” “Anything. It doesn’t matter what it is, I’ll read it. Trust me, I have the time.” “And why is that?” he asked, knotting his brows. “My grandmother doesn’t let us do much. She doesn’t even like it when I read.” “Why not?” “She thinks books are a bad influence. (Rum, 2019)</p>

		<p>the kitchen, sleeves rolled up to the elbows, to find Fareeda hovering over the stove, the teakettle whistling as she announced the day's chores. (Rum, 2019)</p>	
<p>Male Violence</p>	<p>Though more than thirty years had passed since Khaled and Fareeda married, she still remembered those early days with resentment: the many ways he had hurt and disappointed her, his sudden and immense anger, the violence. She had been so young, less than half his age, and in the first days of their marriage she had always reminded herself of her subordinate role, submitting to his temperament for fear of being beaten. But no matter how quiet she was, how hard she tried to please, many nights ended with a beating. Of course her father had</p>	<p>- Physical violence: She remembered once telling Mama that she couldn't find any fruit on the mulberry trees when in fact she had spent the afternoon reading in the graveyard. Yacob had beaten her twice that night, punishment for her defiance. He'd called her a <i>sharmouta</i>, a whore. He'd said he'd show her what happened to disobedient girls, then he'd shoved her against the wall and whipped her with his belt. (Rum, 2019) In one smooth movement, he shoved her against the wall and</p>	

	<p>beaten her growing up, but it was nothing like this: beatings that left her face black and blue, her ribs so sore they ached when she breathed, an arm so badly sprained she couldn't carry water for weeks. (Rum, 2019)</p>	<p>slammed his fists against her body over and over, her stomach, sides, arms, head. Isra shut her eyes, and then, when she thought it was over, Adam grabbed her by the hair and slapped her, the force of his palm knocking her to the floor. "How dare you question me?" Adam said, his jaw quivering. "Never speak of this again." Then he left, disappearing into the bathroom. On her knees on the floor, she could barely breathe. Blood leaked from her nose and down her chin. But she wiped her face and told herself she would take a beating every night if it meant standing up for her girls.(Rum, 2019)</p> <p>MOTHER OF FOUR MURDERED IN BROOKLYN BASEMENT Brooklyn, NY. October 17, 1997—Isra Ra'ad, twenty-five-year-old mother of four, was</p>	
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		<p>found beaten to death in Bay Ridge late Wednesday night. The victim appeared to have been beaten by her husband, thirty-eight-year-old Adam Ra'ad, who fled the scene of the crime. Police found his body in the East River Thursday morning after witnesses saw him jump off the Brooklyn Bridge. (Rum, 2019)</p> <p>- Psychological violence:</p> <p>But she couldn't go back, not to him, not now. She could picture Adam now, his eyes bulging, his jaw clenching and unclenching. She could feel his fingers around her arms, squeezing tight. Feel him shoving her against the wall, pulling her hair, slapping her across the face. Feel his fingers around her throat, her skin starting to numb, could see the room going white. No. She</p>	
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		<p>couldn't face him (Rum, 2019)</p> <p><i>August 12, 1997</i> <i>Dear Mama,</i> <i>I feel very depressed today. I don't know what's happening to me. Every morning I wake up with a strange sensation. I lie beneath the sheets and I don't want to get up. I don't want to see anyone. All I think of is dying. I know God doesn't approve of taking a life, be it mine or someone else's, but I can't get the thought out of my mind. My brain is spinning on its own, out of my control. What's happening to me, Mama? I'm so scared of what's happening inside me.</i> <i>Your daughter,</i> <i>Isra</i></p>	
Patriarchal State		<p>"A bad day? Are you kidding me? You know domestic abuse is illegal here, right? If a man</p>	

	<p>ever put his hands on me, I'd call the cops right away. It's one thing for our parents to hit us, but after marriage, as a grown woman?" Isra kept her gaze averted. "Husbands beat their wives all the time back home. If a woman called the cops every time her husband beat her, all our men would be in jail."</p> <p>"Maybe that's the way it should be," Sarah said. "Maybe if our women stood up for themselves and called the cops, their husbands wouldn't beat them."</p> <p>"It doesn't work like that, Sarah," Isra whispered. "There is no government in Palestine. It's an occupied country. There's no one to call. And even if there was a police, they'd drag you back to your husband and he'd beat you some more for leaving."</p> <p>"So men can just beat on their wives whenever they want?"</p>	
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		Isra shrugged. "Well, that's not how it works in America." (Rum, 2019)	
Patriarchal Culture	<p>"Arranged marriages are what we do," Fareeda said. "Just because we live in America, that doesn't change how things are." She shook her head, reaching inside the cabinet for a teakettle. "If you keep turning down proposals, the next thing you know, you'll be old and no one will want to marry you, and then you'll spend the rest of your life in this house with me." She caught Deya's eyes. "You've seen other girls who've disobeyed their parents, refusing to get married, or worse, getting divorced, and look at them now! Living at home with their parents, their heads hanging in shame! Is that what you want?" (Rum, 2019)</p>	<p>Mama set the stirring spoon down. "Listen to me, daughter. No matter how far away from Palestine you go, a woman will always be a woman. Here or there. Location will not change her <i>naseeb</i>, her destiny." (Rum, 2019)</p> <p>A few months before, the week she turned seventeen, Isra had returned from school to find Yacob sitting in the <i>sala</i> with a young man and his parents. Each time she thought of that day, the first time she'd been proposed to, what stood out most was Yacob, yelling at Mama after the guests left, furious that she hadn't served the chai in the antique set of teacups they saved for special occasions. (Rum, 2019)</p>	<p>Deya Ra'ad stood by her bedroom window and pressed her fingers against the glass. It was December, and a dust of snow covered the row of old brick houses and faded lawns, the bare plane trees lining the sidewalk, the cars parallel-parked down Seventy-Second Street. Inside her room, alongside the spines of her books, a crimson kaftan provided the only other color. Her grandmother, Fareeda, had sewn this dress, with heavy gold embroidery around the chest and sleeves, specifically for today's occasion: there was a marriage suitor in the <i>sala</i> waiting to see Deya. He was the fourth man to propose to her this year. The first had barely spoken English. The second had been divorced. The third had needed a green card. Deya was eighteen, not yet</p>

	<p>Fareeda knew that no matter what any woman said, culture could not be escaped. Even if it meant tragedy. Even if it meant death. At least she was able to recognize her role in their culture, own up to it, instead of sitting around saying “If only I had done things differently.” It took more than one woman to do things differently. It took a world of them. She had comforted herself with these thoughts so many times before, but tonight they only filled her with shame. (Rum, 2019)</p> <p>“Forget all this American nonsense about love and respect,” Fareeda said to Omar now, turning to make sure Isra was setting the table. “You need to make sure our culture survives, and that means teaching a woman her</p>	<p>Khaled sighed. “She shouldn’t have left the house like that.” He met Isra’s eyes in the rearview mirror. “A woman’s place is her home. Do you understand?” Isra didn’t reply. “Do you understand?” he said more loudly. (Rum, 2019)</p> <p>“Well,” Fareeda said, “according to old wives’ tales, a woman who has morning sickness and craves sweets is carrying a girl.” Sarah said nothing but frowned at her mother. “But you aren’t experiencing either,” Fareeda told Isra with a grin. “So you must be carrying a boy!”</p> <p>Isra didn’t know what to say. She felt a twist in her core. Maybe she did have morning sickness after all. “Why the sour face?” said Fareeda, reaching for another cookie. “You don’t want a boy?”</p>	<p>finished with high school, but her grandparents said there was no point prolonging her duty: marriage, children, family. (Rum, 2019)</p>
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	place.” (Rum, 2019)	<p>“No, I—” “A boy is better, trust me. They’ll care for you when you’re older, carry on the family name—” (Rum, 2019)</p> <p>Fareeda shook her head. She met Isra’s eyes and whispered, “Keep these words close, like a piercing in your ear: If you don’t give a man a son, he’ll find him a woman who can.” (Rum, 2019)</p>	
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Appendix 2 : The Main Characters Struggle

Kinds	Women Characters	
	Isra	Deya
Building Self-Consciousness	<p>“But I want to see the princesses,” Deya said. “We’ve seen enough princesses.” The princesses irritated her now. Those Disney movies, with their love stories and fairy-tale endings—how could they be a good influence on her daughters? What would her daughters think,</p>	<p>“No,” Deya said aloud when the train stopped at Bay Ridge Avenue. As soon as the metal doors slid open, she ran. “No!” she screamed. It would not happen again. Not to her. Not to her sisters. Isra’s story would not become theirs. She ran until she reached the bus stop, telling herself</p>

	<p>Isra wondered, watching these women fall in love? Would they grow up believing these fairy tales were reality, that love and romance existed for girls like them? That one day men would come and save them? Isra could feel her chest tighten. She wanted to go into the <i>sala</i> and shred the cassettes, ripping the film from each piece of plastic casing until they no longer played. But she feared what Adam would say if he found out, the violent look in his eyes, the questions, a slap awaiting, and her without an answer. What could she say? That her books had finally taught her the truth: love was not something a man could give you, and she didn't want her daughters thinking it was? That she couldn't let her daughters grow up hoping a man would save them? She knew she had to teach them how to love themselves, that this was the only way they had a chance at happiness. Only she didn't see how she could when the world pressed shame into women like pillows into their faces. She wanted to save her daughters from her fate, but she couldn't seem to find a way out. (Rum, 2019)</p> <p>Adam sighed. "Well, are you going to say something?"</p> <p>"I'm just worried about the kind of lives our daughters will have. If they'll have any choices."</p> <p>He stared at her. "What kind of choices?"</p>	<p>again and again: <i>I will not repeat my mother's life</i>. As the bus turned the corner and she watched her sisters climb down its steps, Deya realized that Sarah was right: her life was her own, and only she controlled it. (Rum, 2019)</p>
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	<p>“I just wonder if they’ll be expected to be married at a young age.”</p> <p>“Well, of course,” he said sharply. “What else would they do?”</p> <p>She looked away, but she could feel his eyes on her skin. “I was hoping maybe we wouldn’t rush them into marriage. That maybe we could, you know, give them a choice.”</p> <p>“A choice? What for?”</p> <p>“I don’t know. I’m just afraid they won’t be happy.” (Rum, 2019)</p>	
Struggling to Get Education	<p>She wished she could open her mouth and tell her parents, <i>No! This isn’t the life I want</i>. But Isra had learned from a very young age that obedience was the single path to love. So she only defied in secret, mostly with her books. Every evening after returning from school, after she’d soaked a pot of rice and hung her brothers’ clothes and set the <i>sufra</i> and washed the dishes following dinner, Isra would retreat quietly to her room and read under the open window, the pale moonlight illuminating the pages. Reading was one of the many things Mama had forbidden, but Isra had never listened. (Rum, 2019)</p> <p>The books kept Isra company. All it took to soothe her worries was to slip inside their pages. In an instant, her world would cease to exist, and another</p>	<p>“But what if I don’t want to get married?” Deya had asked. “Why does my entire life have to revolve around a man?”</p> <p>Fareeda had barely looked up from her coffee cup. “Because that’s how you’ll become a mother and have children of your own. Complain all you want, but what will you do with your life without marriage? Without a family?”</p> <p>“This isn’t Palestine, Teta. We live in America. There are other options for women here.”</p> <p>“Nonsense.” Fareeda had squinted at the Turkish coffee grounds staining the bottom of her cup. “It doesn’t matter where we live. Preserving our culture is what’s most important. All you need to worry about is finding a good</p>

	<p>would rush to life. She felt herself come alive, felt something inside her crack open. What was it? Isra didn't know. But the longing to connect to something filled her. She went to bed bewildered that she had felt herself so vividly in another place, that she could almost swear she'd come to life by night and the fictional world was the place she actually existed. (Rum, 2019)</p> <p>In her bedroom closet, Isra was careful to keep her books hidden beneath a pile of clothes. She didn't know how Adam would react if she told him she had been reading while he was at work. She assumed he would hit her, or worse, prevent Sarah from bringing her books. After all, if Mama had forbidden Isra from reading Middle Eastern books for fear of any nontraditional influence, she could only imagine what Adam would do if he knew she was reading Western novels. But to her relief, he was barely home. (Rum, 2019)</p>	<p>man to provide for you.”</p> <p>“But there are other ways here, Teta. Besides, I wouldn't need a man to provide for me if you let me go to college. I could take care of myself.”</p> <p>At this, Fareeda had lifted her head sharply to glare at her. “<i>Majnoona</i>? Are you crazy? No, no, no.” She shook her head with distaste.</p> <p>“But I know plenty of girls who get an education first. Why can't I?”</p> <p>“College is out of the question. Besides, no one wants to marry a college girl.”</p> <p>“And why not? Because men only want a fool to boss around?” (Rum, 2019)</p>
<p>Struggling to Birth Control</p>	<p>“Really,” Fareeda said now, “why aren't you pregnant again? What are you waiting for? You still need a son, you know.”</p> <p>Isra sat at the edge of the picnic blanket, as far away from Fareeda as possible, and watched the rest of the family. Sarah and Deya fed pigeons by the pier.</p>	

Khaled carried Ameer over his shoulders. Omar and Nadine held hands and looked out onto the Hudson River. Adam lit a cigarette. Behind them, the Verrazano Bridge stood high and wide, like a mountain on the horizon. “I already have three children,” Isra said. “I’m tired.”

“Tired?” Fareeda said. “When I was your age, I’d already given birth to—” She stopped. “Never mind the number. My point is that Adam needs a son, and you need to get pregnant soon to give him one.”

“I’m only twenty-one,” Isra said, startled by the defiance in her tone.

“And I already have three children. Why can’t I wait a little?”

“Why wait? Why not just get them out of the way?”

“Because I wouldn’t be able to raise another kid right now.”

Fareeda scoffed. “Three or four, what difference does it make?”

“It makes a difference to me. I’m the one who has to raise them.” (Rum, 2019)

It was shame that made her do it, Isra thought now, shame at being a woman. Shame that made her abort her most recent pregnancy. She hadn’t told anyone that she had gotten pregnant last month, not even Fareeda, who, in the midst of grieving Sarah, still found energy to remind her that Adam needed a

son. But there had been no need to tell: Isra had not planned to keep the baby. As soon as the white strip turned red, she had stood at the top of the staircase and jumped off, over and over again, pounding on her belly with clenched fists. Fareeda hadn't known what Isra was doing, only that she was jumping off the stairs. It had clearly scared her. Fareeda had demanded she stop, had called her a *majnoona*, screaming that she was crazy, possessed, going so far as to call Adam to come home and control his wife. But Isra hadn't stopped. She'd needed to bleed. So she'd kept jumping until the blood gushed down her thighs. (Rum, 2019)

<p>Struggling in Decision-Making</p>	<p>Isra looked at her silver wristwatch—3:29 p.m. She didn't have much time. Fareeda was visiting Umm Ahmed, and Nadine was in the shower. They had to hurry. She gathered her daughters' birth documents, as well as all the money from Adam's drawer, and then went upstairs to take the money and gold hidden beneath Fareeda's mattress. She had practiced these motions in her head for days, and they went more smoothly than she had anticipated. I should've left with Sarah, she thought for the hundredth time as she secured Layla and Amal in the stroller. She took a deep breath and opened the front door. (Rum, 2019)</p> <p>A black rectangular sign hung above the track, the letter R stamped in a yellow circle on it. Isra didn't know what the letter R stood for or where the train would take her. But it didn't matter. The best thing was to get on a train, any train, and stay on it until the very last stop, until they were as far from Bay Ridge as possible. There was no turning back now. If Adam knew she was running away, if he found her now, he would beat her to death. She was sure of it. But it didn't matter. She had made her choice. (Rum, 2019)</p>	<p>"I got accepted into a college in Manhattan," Deya had told her, keeping her voice steady. "I'm going." "Manhattan?" She could see fear in Fareeda's eyes. "I know you're worried about me out there, but I've navigated the city on my own every time I've visited Sarah. I promise to come home straight after class. You can trust me. You need to trust me." Fareeda eyed her. "What about marriage?" "Marriage can wait. After everything I know now, do you think I'm just going to sit here and let you marry me off? Nothing you say will change my mind." Fareeda started to object, but Deya cut her off. "If you don't let me go, then I'll leave. I'll take my sisters and go." "No!" "Then don't stand in my way," Deya said. "Let me go." When Fareeda said nothing, she added, "Do you know what Sarah told me the last time I saw her?" "What?" Fareeda whispered. She still had not seen her grown daughter. "She told me to learn. She said this was the only way to make my own <i>naseeb</i>." "But, daughter, we don't control our <i>naseeb</i>. Our destiny comes for us. That's what <i>naseeb</i></p>
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		<p>means.”</p> <p>“That’s not true. My destiny is in my hands. Men make these sorts of choices all the time. Now I’m going to as well.”</p> <p>Fareeda shook her head, blinking back tears. Deya had expected her to protest, to wail and argue and beg and refuse. But to her surprise, Fareeda did nothing of the sort. (Rum, 2019)</p>
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