

THE CULTURAL OPPRESSION OF INDIAN WOMEN DESCRIBED IN

SAMINA ALI'S *MADRAS ON RAINY DAYS*

(Postcolonial Feminism Analysis)

THESIS

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FACULTY OF HUMANITIES

MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF

MALANG

2013

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THESIS

Presented to
Maulana Malik Ibrahim State Islamic University of Malang in Partial Fulfillment
of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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2013

STATEMENT OF AUTHORSHIP

This is to state that the thesis under the title *The Cultural Oppression of Indian Women Described in Samina Ali's Madras on Rainy Days* (Postcolonial Feminism Analysis) is truthfully my original work. It does not enclose any materials written or published beforehand by another person, excluding those which are indicated in quotation and bibliography. In accordance with this fact, I am the only person who is fully responsible for the thesis if any opposition and claims which appear from other people.

Malang, September 18th, 2013

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APPROVAL SHEET

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MOTTO

وَلَهُنَّ مِثْلُ الَّذِي عَلَيْهِنَّ بِالْمَعْرُوفِ

“And women shall have rights similar to the rights against them, according to what is equitable.”

(Al-Baqarah: 228)

“I am no bird; and no net ensnares me: I am a free human being with an independent will.”

(Charlotte Bronte, Jane Eyre)

DEDICATION

My thesis is conceitedly dedicated to:

My parents: Mahbub Junaidi and Badriyatus Sholihah

Thank you for your endless love, sacrifice, advice and support.

My little brother, Ah. Zaki Jauharul Wafa, and my little twin sisters, Evi Silfiyah
and Eva Silfiyah.

Thank you for your support.

ACKNOWLEDGEMENT

Bismillahirrohmanirrohim

Alhamdulillah, all praises to Allah, the most Gracious and most Merciful, who has given me guidance and blessing in finishing this thesis, entitled *The Cultural Oppression of Indian Women Described in Samina Ali's Madras on Rainy Days* (Postcolonial Feminism Analysis).

God's mercies and blessings may always be poured down upon our beloved prophet Muhammad SAW, the greatest figure in the world, who shares inspiration, spirit, and power to be a good man here and here after.

This thesis writing which is intended to fulfill the requirement of *Sarjana Sastra* degree at the State Islamic University of Malang would not have been completed without some contributions and supports from many people. Thus, I would like to express my deepest gratitude to my supervisor, Mundi Rahayu, S.S., M.Hum, who has given me her valuable guidance, suggestion and encouragement, therefore, this thesis can be finished.

Furthermore, I would like to say my sincerely thanks to:

First, the Rector of Maulana Malik Ibrahim State Islamic University of Malang, Prof. Dr. Mudjia Raharja, the Dean of Humanities Faculty, Dra. Hj. Isti'adah, M.A., the Head of English Letters and Language Department, Dr. Hj. Like Rascova, M.Ed., and the lecturers at the English Letters and Language

Department who have given me valuable knowledge during my study in this university.

Second, my thankfulness is also presented to my affectionate parents, Abah and Ibu, thanks for your motivation and prayer, may Allah SWT always bless you. My little brother, Ah. Zaki Jauharul Wafa, and my little twin sisters, Evi Silfiyah and Eva Silfiyah, thank for your support.

Third, for all of my friends at English Letters and Language Department 2009, especially for Zakhirotul H.K., Niswah Khonita, Hasan, Komaruddin, Lavivatul M, Fatimatuz Z, Dziky W, Laily M and Aya. Also for my nice friends in Graha Cendana boarding house, Ayu Pus, Yutika A, Vina Laila, Uswatun H, Intan Z, Ressay N, Dita AP, Roro M, Dian and Fitri W, thank for the friendship and giving me support during the process in writing my thesis.

Finally, I realize that this thesis still needs constructive critics and suggestions from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the English Letters and Language Department students.

Malang, September 18th, 2013

Iliyatul Mawaddah

ABSTRACT

Mawaddah, Iliyatul. 2013. *The Cultural Oppression of Indian Women Described in Samina Ali's Madras on Rainy Days* (Postcolonial Feminism Analysis)

Thesis, English Letters and Language Department, The Faculty of Humanities. Maulana Malik Ibrahim State Islamic University of Malang.

Supervisor: Mundi Rahayu, S.S., M. Hum

Keywords: Oppression, Postcolonial Feminism, Cultural Oppression

The oppression of women is never ending problem. Although, we have lived in modern era such now the women oppression issue still exist. In many cases women are placed in the inferior position and discriminated in any aspects of life such as there is the limitation of woman rights and freedom, and the limitation to access the basic resource as health care, education, employment, etc. It is because there is the assumption that women are weaker than men, moreover, women who live in the third world country or postcolonial society. They experience the more complex oppression because the oppression is not only based on gender aspect but also based on the race, tradition and religion. Therefore, the researcher would like to analyze *Madras on Rainy Days* novel considering in this novel describes woman life in the third world country. In this novel is India.

In this research, the researcher formulates the statements of the problem into three parts, those are: (1) What are the cultural oppressions toward main female character described in Samina Ali's *Madras on Rainy Days*?, (2) What are the struggles of main female character against the cultural oppression described in Samina Ali's *Madras on Rainy Days*?, (3) What is Layla's voice as subaltern subject described in Samina Ali's *Madras on Rainy Days*?

This research is classified into literary criticism by using postcolonial feminism theory. This theory is to analyze the women problems in third world country or post-colonized country. In this matter, the researcher analyzes the oppression of women happens in the third world country, it is India.

After analyzing the data, the researcher finds out that Layla acquires the oppression from several sides such the oppression from her family, tradition of arranged marriage and the oppression caused by religion misinterpretation. To face the oppression toward her, Layla makes some efforts such as she asks for helping to her parents in-law by telling them that she wants to leave Sameer, her husband. She also tries to run away although she fails. Then, she begins having firm attitude toward Sameer. As subaltern subject, Layla shows her voice or opinion toward some things such as her voice toward America, the searching of her identity, toward the arranged marriage and toward Sameer.

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CHAPTER I

INTRODUCTION

This chapter discusses background of the study, statement of the problems, objectives of the study, scope and limitation, research method and the definition of key terms.

1.1 Background of the Study

It is not something new, in several societies women are underestimated in “the other” position. Women in many cases occupy the inferior position either in family or society and become men’s subordination. As if women as a tool or toy that can be controlled. Their rights are restricted because of men domination so that they cannot actualize themselves. They are considered as the second sex so that the withdrawal of the decision in many fields is given to men. Women are forced to be bent down. This condition also is influenced by the assumptions that women have a weak physic, less of knowledge, and useless. This image makes women never exist as perfect human being.

Inspired by this unfair condition, women realize that they have to do something for breaking men domination. Therefore, they make a movement namely feminism. Feminism is begun by the perception about imbalance that occurs in society between women and men position. Through, this feminism movement, women try to break men domination in this world so that women are not considered as second class person anymore. Then, according to Bhasin (1986: 5) Feminism is an awareness of patriarchal control, exploitation and oppression at

the material and ideological levels of women's labour, fertility and sexuality, in the family, at the place of work and in society in general, and conscious action by women and men to transform the present situation.

Women often become a victim of men tyranny, means that women are oppressed by men. Therefore, feminism gives the big attention to this case. Although, we have lived in 21th century, the oppression of women still becomes the issue that has been not finished yet. This feminism movement brings the spirit to women in the world to fight for their rights so that they can obtain a better life. And to solve the oppressions that occur not only in the social life but also in family life.

Unfortunately, women are oppressed by men not only in the real life but also it is reflected in the literary work. Literary work becomes the reflection of the real life. Many of the women experiences are written in literary work. This oppression are not only in women physic but also in their rights, feeling such as the restriction of the movement or controlling of women's body. It shows that the oppression of women becomes a fundamental problem. This awareness of imbalance structure, system, and society tradition in many areas then utter feminist literary criticism. Feminist literary criticism is literary analysis that arises from the viewpoint of feminism, feminist theory and/or feminist politics (Napikoski: 2013). This feminist literary criticism is a reaction against women oppression that is described in literary work.

Feminist literary criticism is an academic approach in the literary studies that apply feminist thought to analyze literary work and production and reception context (Goodman in Sofia: 2009: 20). Feminist literary criticism to the literary work is used as a movement of women liberty and in socializing the feminist idea as in the quotation below.

Because of its origin in the women's liberation movement, feminist criticism values literature that is of some use to the movement. Prescriptive criticism, then, is the best defined in terms of the ways in which literature can serve the cause of liberation. To earn feminist approval, literature must perform one or more of the following function; (1) serve as a form for women; (2) help to achieve cultural androgyny; (3) provide role-models; (4) promote sisterhood; and (5) augment consciousness-raising. (Register via Stimpson in Sofia, 2009: 19).

Inspired from this case, that the oppression to women still exist in our life, and it needs the reaction to fight against it in order to help and fight for the women right and aspiration. Oppression to women is not simple thing. It needs the deep attention to solve why women are often even always oppressed by men or patriarchal system that exists in society.

The literary work that consists of deep feminist criticism is *Madras on Rainy Days* written by Samina Ali. Samina Ali was born in Hyderabad, India and immigrated with her parents to America when she was six months old. She becomes the first Indian Muslim women fiction writer to be published in America. She is not only success as a novelist but also as a widely popular speaker of a Muslim American feminist organization called Daughter of Hajar. Her debut

novel, *Madras on Rainy Days* was awarded the Prix Premier Roman Etranger in 2005 and becomes a finalist for the PEN/Hemingway Award in fiction.

Moreover, this novel is as a proof of the existence of the third world woman and voicing that the third world woman should not be underestimated. The writer, Samina Ali, is successful in showing her talent by producing this impressive novel. She shows the world that woman from the third world also are able to achieve the great achievement in the international level. It is seen from award that is given to her best debut novel. In her novel, she draws the life of an Indian woman in two countries; America and India. How American people see an Indian woman and how an Indian woman is subjected by her own society.

Furthermore, this novel also reflects the women oppression happens in the third world country or postcolonial society. It tells about a main female character namely Layla. Her life has already determined and controlled by her family. Her action is restricted. As an independent human being, she cannot choose or determine her own life and what she wants. As if she is a toy that moves from one hand to another hand. She has no opportunity to do something based on her mind.

Therefore, this novel can be analyzed by using feminist literary criticism, especially using postcolonial feminism. It is based on the assumption that postcolonial feminism criticizes the Western feminism, because Western feminists tend to universalize feminist issues and regards that the women experiences are the same in the world.

Women who live in the third world country bear the severe oppression. It is because the oppression is not only based on the gender aspect but also the oppression that based on race, tradition, religion, ethnicity, etc. The colonizer country bequeaths the systems to the colonized country and those systems are used till now such as patriarchy system. It is often used to control women's body and limited their movement. This condition makes them to be marginalized.

Before this research, there are some researchers who analyze in the same topic using postcolonial feminism they are Dr. Prima Gusti Yanti, M.Hum (2011), the lecturer of FKIP UHAMKA. Her research entitled *Representasi Gender dalam Novel Remi Sylado Berlatar Penjajahan dan Kemerdekaan (Kajian Feminis Pascakolonial)*. She observed the oppression of women in the two different times. First, the women who are oppressed when colonialism era and the second is in the post colonialism era.

The next researcher is Noritah Omar, PhD (2006) by the title *Colonialism and Malay Masculinity: Malay Satire as Observed in the Novel Kawin-Kawin*. This paper uses a postcolonial feminism framework to analyze the male domination in Malay culture described in the novel *Kawin-Kawin* that men have the excess such as he has legal law to do *Mut'ah* (the Islamic marriage contract) while women become the objects of male sexual pleasure.

Therefore, based on the background of the study the researcher would like to analyze the novel by the title *The Oppression of Indian Women Described in Samina Ali's Madras on Rainy Days*.

1.2 Statements of the Problems

Based on the background of the study, the researcher wants to formulate the statement of the problems as following:

1. What are the cultural oppressions toward main female character described in Samina Ali's *Madras on Rainy Days*?
2. What are the struggles of main female character against the cultural oppression described in Samina Ali's *Madras on Rainy Days*?
3. What is Layla's voice as subaltern subject described in Samina Ali's *Madras on Rainy Days*?

1.3 Objectives of the Study

Concerning the statement of the problems mentioned above, this study is intended to reach the following objectives. Those are:

1. to understand the cultural oppression toward main female character described in Samina Ali's *Madras on Rainy Days*.
2. to describe the struggles of main female character against the cultural oppression in Samina Ali's *Madras on Rainy Days*
3. to know Layla's voice or opinion in showing her existence as subaltern described in Samina Ali's *Madras on Rainy Days*.

1.4 Scope and Limitation

In order to be easy in answering the formulated statements of the problems appropriately, the researcher needs to emphasize the scope and limitation in this

study. In doing the analysis, the researcher uses postcolonial feminist literary criticism that focus on the oppression of woman. It becomes the scope of this study. And it is limited on the cultural oppression that covers the oppression from the family, arranged marriage and the oppression caused by the religious misinterpretation experienced by main character, Layla, in the novel *Madras on Rainy Days*.

1.5 Significance of the Study

This study has a theoretical and practical significance. Theoretically, the researcher expects that this research enrich the literary criticism especially to comprehend postcolonial feminism theory. Practically, the researcher hopes the result of this study can be useful for the next researchers who conduct the similar topic of the research. It can be one of the references that help the next researchers in doing their research by using postcolonial feminism such as knowing the sources of oppression that faced by women in the Third World country and the struggle that is done by them against the oppression. It is also expected to be able to help the readers in understanding the novel *Madras on Rainy Days* with topic the oppression to women.

1.6 Research Method

In the research method includes the discussion about research design, data source, data collection and data analysis.

1.6.1 Research Design

In this study, the researcher uses literary criticism because the researcher conducts the discussion of literature including description, analysis, and interpretation.

The researcher would like to analyze the cultural oppression of women that faced by the main female character in Samina Ali's *Madras on Rainy Days*. Therefore, the researcher uses postcolonial feminist literary criticism. To apply this theory, firstly the researcher identifies the women issues or problems occur in the Third World country, in this novel is India. And one of the issues is women oppression. Then, the researcher identifies the causes of the women oppression in the Third World country so it is known the difference with the women oppression in the First World country or Western country.

So that why, this postcolonial feminism theory becomes an appropriate approach and theory to cover the problem of the study which relates the literary works to the female character condition that always becomes the object of oppression especially the oppression of women happens in the Third World country.

1.6.2 Data Source

In this research, the data source is taken from the novel *Madras on Rainy Days* by Samina Ali. This novel consists of seven chapters, 307 pages and published by Picador in United States in 2005.

1.6.3 Data Collection

As one procedure to solve the problem in this research, the researcher begins this study with collecting the data. Here, the researcher takes some steps. The first step is begun by reading and understanding the novel *Madras on Rainy Days*. The second, the researcher chooses the data which only deals with the problems of the study. The last step is classifying and simplifying the only appropriate data that the researcher needs to answer the statement of the problems.

1.6.4 Data Analysis

After getting and collecting the data, the researcher comes to the data analysis. She analyzes the data as following steps. Firstly, the researcher begins to choose and collect the data which only deals with the problem of the study that is the data are identified about the cultural oppression that faced by main female character, Layla, , the struggle of main female character against the cultural oppression and Layla's subaltern voice t in the novel. Secondly, the researcher interprets and explains the data and then she draws a conclusion as the final result of this analysis.

1.7 Definition of Key Term

To avoid misunderstanding of the terms, the researcher will clarify the meaning of terms as follow:

1. Feminism is a movement and consciousness which come from the assumption that women face the discrimination means there is the

distinction of the attitude and treatment toward human being or the unfair treatment to the certain society and the effort to solve it (Fakih, 1996: 38).

2. Feminist literary criticism is an academic approach in the literary studies that are applying the feminist thought to analyze the literary works and production and reception context (Goodman in Sofia: 2009: p. 20).
3. Postcolonial feminism refers to as *third-world feminism*, was born out of critique aimed towards western feminism which was seen as formulated from the perspective of white, middle class women (Ward, 2010).
4. Subaltern in post-colonial terms is everything that has limited or no access to the cultural imperialism is Subaltern – a space of difference (Spivak's interview in de Kock, Leon; 1992: 45-46).
5. Oppression is a harm through which groups of persons are systematically and unfairly or unjustly constrained, burdened or reduced by any of several forces (Cuud, 2006, p: 25).
6. Voice is the opinion of the subaltern subject to empowerment in showing her existence.
7. Cultural Oppression is oppression based on the patriarchal system. Considering patriarchal system is part of the culture that encompasses the familial and societal life, and religion.
8. Postcolonial Society is people who live in post-colonized country.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses some theories related to the research. They are feminist literary criticism, postcolonial feminism, women oppression, patriarchal system, subaltern subject, and previous study.

2.1. Feminist Literary Criticism

Before discussing about feminist literary criticism, it will be explained the meaning of feminism first because feminist literary criticism is one of the literary criticism disciplines which utters as a response of feminism movement on over the world. This feminist literary criticism cannot be separated from the feminist movement which emerges for the first time in America on 1770s. In the broad definition, Ratna (2007: p. 184) states that feminism is a women movement to refuse all of the forms of marginalized, subordinated, and underestimated by dominant culture, either in politic and economy or in social life generally.

According to Humm, feminism is an ideology of women liberation by the conviction that women are treated unjustly because of their gender (in Wiyatmi, 2012: p. 12). While Goefe says that feminism is a theory of equality between man and woman in politic, economy, and social field; or the organized activity that fight for the women's rights and interest (in Wahyuningtyas, 2011: p. 31). Although feminism is a movement to help women, it does not mean that feminism is a rebellion

effort toward men, social institution such as house hold and marriage, but rather it is an effort to end the oppression and exploitation of women.

From the several feminism thoughts can be concluded that the idea of feminism emerges from the reality that the social construction about gender urges the image of women where women have not fulfilled the right equality with man. The awareness of imbalance structure, system, and society tradition in many areas then utter feminist literary criticism. Then, this criticism becomes an approach to analyze the literary work which there is the issues such as men dominance toward women that becomes the source of women oppression. As Goodman says below:

Feminist literary criticism is an academic approach on literary studies that applying feminism thought to analyze literary work and context production and reception (Sofia, 2009: 20).

Feminist literary criticism is one of a variety of literary criticism based on the idea that feminism wants justice in view of the existence of women both as writers and the literature on how women are portrayed and their relationship with men and society (Wiyatmi, 2012: 11). Whereas Sugihastuti (2005: p. 6) states that feminist literary criticism is a tool to unite that woman can read as woman, writes as woman, and interprets as woman.

Feminist criticism also is a type of literary criticism, which may study and advocate the rights of women. The following feminism development, women started had consciousness to make their rights in every aspects of life equal as men. Even

feminists believed that science was also dominated by men and oppressed them. So, they tried to escape women from every kind of oppression and boundaries in science domain. One of the efforts was to create a special discourse of women; it is called gender studies or women studies (Djajanegara, 2000: p. 16).

Some figures then give the divergent definition about feminist literary criticism. Yoder defines that feminist literary criticism is a criticism that sees literature with the particular consciousness, the consciousness that there is sex related to culture, literature, and our life. This sex makes the difference among the writer, reader, characterization, and external factor that influences the situation of writing. So this does not mean women critic or criticism toward women (Sugihastuti, 2005: 5).

This feminist literary criticism is also defined as *reading as woman*. Culler explains (in Sugihastuti, 2005: 7) *reading as woman* is reader's consciousness that there is the significant diversity on the meaning and meaning struggle in the literary work. This concept is done through an approach that tries to make the readers become the critical reader so that they produce the analysis of text meaning, it is by analyzing ideology of men patriarchal power domination which is in writing and reading literature.

In its development, there are some feminist literary criticism modes as Showalter's explanation that is the woman as reader/feminist critique and woman as writer/gynocritic. Woman as reader focuses the analysis on the image and stereotype

of women in literary work, this criticism discusses the misunderstanding about women and the causes of why women often are not taken into account even they are nearly neglected. While woman as witer/gynocritic is there is possibility to escape from the dependence of man criticism model in imposing the criticism that is addressed toward woman's literary work. Because of women's literary work has its own uniqueness such as style, language, topic, etc. (Showalter in Wiyatmi, 2012, p: 54).

Then, Kuiper (1995: p. 409 in Sugihastuti, 2005: p. 68) points out that feminist literary criticism is emerged for some purposes, they are (1) to criticize Western literature canon and to illuminate some cases that are based on patriarchy system; (2) to show some forgotten and undervalued texts that is created by woman; (3) to establish gynocriticism, study of the writings that focused on women, and to establish the canon of women, as well as (4) to explore the cultural construction from gender and identity.

2.2. Postcolonial Feminism

Postcolonial feminism or third world feminism emerges as a reaction of Western feminism that is considered not be able to understand the problem of the third world women and women in colonized country (Wiyatmi, 2012: p. 187). It originated as a critique of Western feminism because Western feminists tend to

universalize feminist issues in a way that misrepresents women living in non-Western countries.

Postcolonial feminists argue that the idea of “universal sisterhood” popularized by second-wave American feminism overlooks the distinctions of class, race and nationality that exist among women. The experiences of women differ depending on a number of factors, like ethnicity, class, race and culture, and therefore it is not possible to make generalizations regarding all women such as Western white women do not experience racial oppression if it is compared with colored women. So, it can be said that women in the third world experience more complex oppression because the source of oppression is not only from the patriarchy system but also from the factors that have been mentioned above.

Postcolonial feminism identifies a connection between the patriarchal relations that most women live in and the workings of colonialism, Chandra Talpate Mohanty as one of the postcolonial feminism theorists is speaking of a “double colonization” of women who live in colonized and patriarchal societies. She has criticized how the western feminist discourse has considered all women as a homogeneous group, without taking into account inevitable differences in ethnicity and circumstance (Loomba in Ward, 2010).

Therefore, Mohanty says, the principles of Western feminisms can be expanded to include issues of race, class, history, nationalism and gender in the

analysis of and the struggle against the oppressions suffered by Third World women or colored women (Mohanty, 1998 in Moodley, 2004: p. 31).

Furthermore, Mohanty (cited in Deleon's article, 2010: p. 4) gives the definition of Third World women that Third World women includes not just women from or residing in Third World countries, but colored or minority women in the First World too. This statement shows that some people especially colored or minority women also experience the oppression such as that experienced by people in the Third world. This perception breaks the concept of an idealized, united, perfect First World, with no suffering, distinctly separate from the Third World.

In line with Mohanty, Min-ha (in Eagleton, 1996: p. 394 - 398) also speaks about the significance of the use of "Third World". Its use began as that of "women of colour", to acknowledge difference and to create an abstract category that was not "western" or "European". The term usually referred to people in countries in Africa, Asia and Latin America. Thereafter, the term came to be used for people who were ethnically linked to these areas and people belonging to underprivileged societies. It further developed into a term that filled the lack that emerged when the notions of the First and Second worlds were no longer fashionable. And, depending on who used it, "Third World" also carried negative connotations like savage or uncultured. The point that Min-ha eventually arrives at is that the "Third World women or women of colour" category emerged as a way of including or giving space to those women who were overlooked by white/western/European privilege and discourse. However, it has

developed into a category that classes women of various backgrounds while simultaneously effacing their difference.

In other words postcolonial feminism can be seen as a crossover between postcolonial theory and feminist theory because the focus of feminist and postcolonial theories has the similarity. Both of them struggle to bring back “they” that have been marginalized by the dominant side (Ashcroft, et. al., 1989: p. 271). For example, women that have been always marginalized and subordinated by men.

The similarity of both theories, postcolonial and feminism also can be seen from the discourse that place women as *the second sex* and tend to be the victim of patriarchal system. Women have been *subaltern* who lose their right to speak. This can be equated with Orientalism that sees the Orient as “they” who can be colonized and oppressed (Gandhi, 1998: xii). In a way, the dominant patriarchy in feminism can be equated to the colonizer and the oppressed women to the colonized.

Feminist and postcolonial theories also work together trying to refuse the binary opposition as the idea of post structuralism, that is by resisting patriarchy/colonialism (Gandhi: 1998: p. 111). Postcolonial emerges to charge the colonial construction that has oppressed the marginal group. For example, postcolonial break (making the deconstruction) the opposition between men and women. Women tends to be under the control for men. This becomes the source of criticism between feminist and postcolonial theories.

So that way, Kramarae and Spender (2000) see there is the parallel relation between recently decolonized nations and the state of women within patriarchy - both take the perspective of a socially marginalized subgroup in their relationship to the dominant culture.

Postcolonial feminism theory has been extremely influential through some ways as following: *First*, postcolonial feminism theory has paid attention to women in various culture and different nationality. *Second*, postcolonial feminism theory has forced postcolonial theorists to begin addressing gender amidst their theories. *Third*, postcolonial feminism theory has established as an autonomous analysis; it is not only seen as a critique over Western feminism or postcolonial theory, but also postcolonial feminism has developed either the position of we speak or the problems that will be discussed (Jackson, Stevi & Jackie, 1998: p. 170-171).

2.2.1 Women Oppression

The oppression to women is the issue that still exists in the world. It is regarded as a root of many serious problems particularly relating to women. It occurs because there is power imbalance in the structure where women are valued as the inferior group and men are the dominant one. The women are oppressed because of the social norms laid down by men.

As it is cited by Robbins in Wolfrey (1999:50) it is said that oppression becomes an important issue discussed by mostly women, because it is

acknowledged that in our society there is the structure of oppressions that women become the objects that oppressed as well. It gives the assumption that women are valued as weak beings so that they tend to receive the injustice from men.

Meanwhile, Cudd in her book entitled *Analyzing Oppression* gives the definition of the word “oppression”, according to her oppression is a harm through which groups of persons are systematically and unfairly or unjustly constrained, burdened or reduced by any of several forces. Furthermore, Cudd lists four conditions which are able to show that a member of a social group is oppressed. They are: (1) the harm condition. There is a harm that comes out of an institutional practice. (2) the social group condition. The harm is perpetrated through a social institution or practice on a social group whose identity exists apart from the oppressive harm. (3) the privilege condition: There is another social group that benefits from the institutional practice. (3) the coercion condition: There is unjustified coercion or force that brings about the harm (Cudd, 2006, p: 25).

This oppression occurs when individuals are systematically subjected to political, economic, cultural, or social degradation because they belong to a social group that results from structures of domination and subordination and, correspondingly, ideologies of superiority and inferiority (Charlton, 1998, p: 8).

In addition, Kate Millet, Shulamith Firestone, and others also argue these views that women's differences from men are the chief mechanism of their oppression. Further, these differences are admitted as the result of patriarchy which is designed in order to exclude women from activities outside the home (Eisenstein, 1988, p: 3).

This oppression to women also occurs in the third world countries that is postcolonial society. In the third world countries, women are considered to be inferior to men and are not granted equal rights or protection under the laws. The governments, religions and cultures of these countries support the inequalities. There are boundaries between the value and respect given to men and women that found in the third world country. Women are not given many chances, such as limited education, health services, economic opportunities or work and women lack physical security (Lioragonchar, 2012).

The third world country such as in India, women are suppressed and subjugated in a patriarchal society. In the Indian society, position of women is always perceived in relation to the man. This perception has given birth to various customs and practices. The oppression toward women both inside and outside of their home has been a crucial issue in the contemporary Indian society (Ranjan, 2013).

Women oppression often happens in Muslim country, too. The beating toward wife and daughter are routine in the Muslim world. For example, over 90 percent of Pakistani wives have been struck, beaten, or abused sexually just for offenses like cooking an unsatisfactory meal, or for failing to give birth to male child (Spencer and Chesler, 2007, p: 5).

Even in Muslim country, there is honor killing practice. This practice is given to women who dishonor the family include rape victims, women suspected of engaging in premarital sex, and women accused of adultery. The honor killings are done for restoring the honor. For example, According to the UNIFEM report *Violence Against Women: Facts and Figures*, more than one thousand women are killed in Pakistan every year for dishonoring their families (Cohen, 2006, p: 262). The lives of women in third world countries are quite complex and diverse, especially related to the impact of religion, gender differences, and culture.

The oppression of women is a complex phenomenon because women have been oppressed almost in their aspect of life. Through the oppression, women become the men's subordination. It is caused by the men's assumption that views women as basically different from themselves. Women, it was said, were physically and mentally inferior to men and therefore are "naturally" or biologically the second sex.

The view that considers man as the master for everything is the cause that utters the patriarchal system. Then, this patriarchal system is used to oppress women.

2.2.2 Patriarchal System

After discussing women oppression, in this part it will be explained about patriarchal system that becomes a root of woman oppression. Remembering that the oppression of women is one of the issues in postcolonial feminism studies. This patriarchal system also we can find in the postcolonial society. This system develops and then grows to be a culture that encompasses the societal life.

Patriarchy literally means rule of the father in a male-dominated family. It is a social and ideological construct which considers men (who are the patriarchs) as superior to women. The man would become the patriarch, the father of the children, the owner of the land, husband to the wife, and probably the head of the household. In another part of the definition, patriarchy is “the predominance of men in positions of power and influence in society, with cultural values and norms being seen as favoring men (Ganguly, 2009, p: 1). Here, men seem to have a privileged position that excludes others (women) from participating or from having power in society.

According to Johnson (2005 in Ravari, 2010, p. 153) the term Patriarchy is defined as the source of women’s oppression and gender inequalities in which

men, as a group, dominate women as another group. This patriarchal domination results in subordinating women. He also believes that patriarchy also refers to the domination of men over subordinated communities in a society dominated by men.

Therefore, at the heart of patriarchy is the oppression of women, which takes several forms. Patriarchy colors family, work, law, individual identity, and religion; in fact, there is not a single area that can escape the effects of patriarchy. Patriarchy must be recognized as one of the underlying causes of the oppression of women.

Some feminists also give the definition toward the patriarch, afterward. One of them is Kate Millet, a leading exponent of “radical” feminism. She brought the concept of patriarchy to the forefront of contemporary feminist debate in her book, *Sexual Politics*. Patriarchy for Millet refers to the male domination of women, and the domination of younger males by older males. Patriarchal power is thus sex- and age-specific (Murray, 1995, p: 7).

There are many realms in which patriarchy can function as a regulating machine or mechanism of control in the space of the home. In addition, Bophal (in Ganguly, 2009, p: 6) writes, “Millett (1977) argues that the family is a central part of society’s power structure, it both sustains patriarchal power in the public world and is itself a source of women’s oppression”. Very clearly, this system

establishes male dominance and control over women in society, in general, and particularly so within the family. Therefore, family is important for socializing the next generation in patriarchal values. The boys learn to be dominating and aggressive and girls learn to be caring, loving and submissive.

But if we talk about patriarchy, it is not simple just saying “men” because a society not only consists of men but also women. So there is possibility of women representing patriarchy. As cited from Allan G. Johnson (2005) in (Ravari, 2010, p: 160).

“Patriarchy is not simply another way of saying “men.” Patriarchy is a kind of society, and a society is more than a collection of people. As such, “patriarchy” doesn’t refer to... collection of men, but to a kind of society in which men and women participate. By itself this poses enough problems without the added burden of equating an entire society with a group of people”. Since patriarchy is a kind of society consisting of both men and women, one can also expect the possibility of women representing patriarchy, as well.

However, patriarchy has taken on more complex meanings, especially in the context of Postcolonial Studies. Although patriarchy is widespread and found globally, it differ across regions and cultures. Patriarchy is a hierarchy in which the man is typically in charge, but it can also be a term used to show how power relations function.

This term is more complicated than one might assume, because multiple sources use patriarchy in different ways, including it in processes of control,

blaming it for oppression, or equating it with masculinity, male rule, male domination, or patrilineality. Patriarchy in the postcolonial contexts presents itself differently than in common usage or in other fields, such as anthropology in which it would describe a tribe with male leaders (Ganguly, 2009, p: 3).

In “Under Western Eyes: Feminist Scholarship and Colonial Discourses,” Chandra Talpade Mohanty writes, to speak of the patriarchal family or the tribal kinship structure as the origin of the socio-economic status of women is to again assume that women are sexual-political subjects prior to their entry into the family. So while on the one hand women get value or status within the family, the assumption of a singular patriarchal kinship system is what apparently structures women as an oppressed group in these societies. Mohanty points out that a singular view of this patriarchal system creates a picture of a woman who can be nothing other than oppressed even before she is born. She cannot have agency, because she lives in this inherently tyrannical space (Mohanty, 342 in Ganguly, 2009, p: 6).

Patriarchy is mainly viewed as being the same thing or similar to male dominance. However, it is problematic to always equate patriarchy with male dominance, since patriarchy is a more complex structure. This definition assumes that male domination is the same across all contexts and that patriarchy describes that phenomenon. In this way, women are always oppressed by men in this structure and are “defined consistently as the victims of male control,” while

patriarchy might not just be about men and women and it might not be the same in all contexts (Mohanty, 339 in Ganguly, 2009, p: 8).

Mohanty writes, this focus on the position of women where women are seen as a coherent group in all contexts, regardless of class or ethnicity, structures the world in ultimately binary, dichotomous terms, where women are always seen in opposition to men, patriarchy is always necessarily male dominance, and the religious, legal, economic and familial systems are implicitly assumed to be constructed by men (Mohanty, 350 in Ganguly, 2009, p: 9).

Kaufman (in Ganguly, 2009, p: 10) writes, in a patriarchal society being male is highly valued, and men value their masculinity. One can see that this investment in masculinity transforms the way one might look at patriarchy as solely male domination of women. Kaufman describes the visibility of men's violence against other men and against themselves, which adds a layer of complexity to the patriarchal structure of oppressing women that is taken for granted. Much like Mohanty, Kaufman is not claiming that patriarchy presents itself in the same way in all contexts, but that it varies across people, societies, and classes.

One of the examples that demonstrate the patriarchal system can be taken from the third world country, India. In India the patriarchal system recognized as one of the underlying causes of women oppression. The fact serves that most

women are not allowed to be employed, and there is belief that from birth until death a woman's role is to serve men. The patriarchal ideal is that a woman's duty is to serve her father, brothers, and husband for the entirety of her life. The patriarchal nature of Indian society is seen quite clearly when one examines the role of women. For the most part, women are viewed and treated as inferior to men (Johnson, Pamela and Johnson, Jennifer, 2001, p: 1053).

So, by the presence of this patriarchal system, women are treated as property. Women's behavior is extremely limited and controlled even they are normally restricted to roles of little or no authority.

2.2.3 Subaltern Subject

The crucial term if we are discussing about postcolonial feminism is *subaltern*. The notion of the *subaltern* becomes an issue in post-colonial studies. That's why *subaltern* then is taken into postcolonial theory.

But, before looking at Spivak's critique of the subaltern studies, it is important to situate the historical and cultural meaning of the term subaltern. The term *subaltern* is used to identify the man, the woman, the social group who are at the margin of a society. At the beginning this term is introduced by a Marxist intellectual Antonio Gramsci when he discusses the inferior group who are hegemonized by mainstream dominance, particularly country. In this context, it is meant by *subaltern* is the farmer (Morton, 2008: p. 156).

In postcolonial feminism theory, the term *subaltern* was popularized by Gayatri Chakravorty Spivak through her essay entitled “Can the subaltern speak?” (1985). As cited from her interview concerning the definition of term subaltern, she states that:

“subaltern” is not just a classy word for oppressed, for others, for somebody who's not getting a piece of the pie... In post-colonial terms, everything that has limited or no access to the cultural imperialism is Subaltern – a space of difference. Now who would say that's just the oppressed? The working class is oppressed. It's not subaltern...Many people want to claim subalternity. They are the least interesting and the most dangerous. I mean, just by being a discriminated – against a minority on the university campus, they don't need the word 'Subaltern...'. They should see what the mechanics of discrimination are. They are within the hegemonic discourse wanting a piece of the pie and not being allowed, so let them speak, use the hegemonic discourse. They should not call themselves subaltern (de Kock, Leon; 1992 : 45-46).

Spivak preferred to use the *subaltern* to cover a range of different subject positions which are not known by dominant political discourses. She states that this term suits because it can accommodate social identities and struggles of women and colonized. Then, according to her, this term can be used to describe all types of subjects especially of neglected group to bring them into the main stream (Tibile, 2012: p. 7).

Because as her opinion, subaltern is not only a group of people who obviously make a union, but also the people who gain labeling or stereotyping because their characteristic that is considered different or outside of standard that is applied by society in their processing existence (Spivak, 1988 in Udasmoro,

2010: p. 6). So it can be said that subaltern is a term that commonly refers to the perspective of persons from regions and groups outside the hegemonic power structure. They are defined as a group by difference from the elite.

Spivak also uses *subaltern* to explain the condition of women that cannot speak and become *the second sex* under the control of men. Moreover she said as cited in (Ashcroft, 1995: p. 32) “if, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female even more deeply in shadow”. In this case, she argued that the experience of subaltern as female be debilitated because of men domination.

Then, Spivak expanded the original definition of subaltern developed by Ranjit Guha and asked to include the struggles and experiences of women from the “Third World”. For Spivak, the dominance of Western female as like male dominance in the social activities. So by asking the question, “Can the Subaltern Speak?”, She challenged the gender blindness of earlier postcolonial theories from a feminist perspective. It also showed how Spivak expanded the definition of the term *subaltern* to include women (Tibile, 2012: p. 7).

As mentioned, Spivak argues that the *subaltern* cannot speak because, as such, she is not heard by the privileged of either the First or Third worlds. She believes that the status of the *subaltern* would change completely, were she to make herself heard, such that she would cease to exist as a *subaltern* - “a most

oppressed and invisible constituency". Spivak perceives this as the ultimate goal as she is not interested in preserving subalternity (in Landry & Maclean, 1996: p. 5).

Subaltern Studies then evolved and is not just focused on the female gender only. The subaltern group (*Subaltern Studies*) is follower of this theory. Subaltern Studies used this term for common attribute names subordination in South Asian society. It is expressed in terms of class, caste, race, age, gender, or other forms of abuses (Morton, 2008: p. 158).

Subaltern studies provide possible effort so that people can talk about the elites and rulers or invaders. This is intended to elevate the voices of those who are true silence oppressed. The subaltern terms are interchangeable. According to Spivak, crucially Subalternity is a position without identity (Morton, 2008: p. 159).

Another the most important thinker in postcolonial criticism is Homi K Bhabha. He has contributed a set of challenging concepts such as the Stereotype, Mimicry and Ambivalence. These concepts reflect the colonized people's way to resist the unsecured power of colonizer. In his book *The Location of Culture* (1994), Bhabha writes about the theory of mimicry and ambivalence. Mimicry for Bhabha is exaggerated copying of language, culture, manner and ideas. This exaggeration means that mimicry is repetition with difference, and so it is not

evidence of the colonized's servitude. In fact, this mimicry is also a form of mockery [...] because it mocks and undermines the ongoing pretensions of colonialism and empire. Mimicry in general is one response to the circulation of stereotype (Bhabha, 1994 in Huddart, 2006, p: 39).

Bhabha continues to argue that mimicry does not merely break the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a partial presence. Partial requires clarification: Bhabha specifies both incomplete and virtual. This does not *unreal* because virtual phenomena still have effects (*virtual reality is still reality*), but it does emphasize that despite its reality the subject is not fixed. The play between equivalence and excess makes the colonized both reassuringly similar and also terrifying: mimicry is at once resemblance and manace (Bhabha, 1994 in Huddart, 2006, p: 41).

Homi K. Bhabha's concept of mimicry is a strategy of colonial power and knowledge. Bhabha's analysis of mimicry in his essay "Of Mimicry and Man" is largely based on the Lacanian vision of mimicry. As Lacan reminds us, mimicry is like camouflage, not a harmonization of repression of difference, but a form of resemblance, that differs from or defends presence by displaying it in part, metonymically (Bhabha, 1994, p: 131).

Bhabha further defines mimicry in the term of ambivalence. Homi Bhabha finds mimicry as central to colonial discourse. He defines colonial mimicry in

following words: Colonial mimicry is the desire for a reformed recognizable Other, *as a subject of difference that is almost the same, but not quite*. Which is to say, that the discourse of mimicry is constructed around *an ambivalence*; in order to be effective, mimicry must continually produce its slippage, its excesses, its difference (Bhabha, 1994, p: 126).

He gives the explanation about the relevance between mimicry and ambivalence that essentially, colonizer discourse wants the colonized to be extremely like the colonizer but by no means identical. So an ambivalence will appear if the process of mimicry is attacked by indeterminacy of the identity choice.

Basically, ambivalence refers to a state of mental or social or cultural or behavior condition of people which includes positive and negative aspects of anything. Bhabha explains the idea of ambivalence in the form of culture or culture itself from deconstructive standpoint. Bhabha said that culture is not singular or does not make singular effect or cannot be developed of singular effect but it includes multifarious impression of habits and practices of colonizer or men of power. The change in the system of culture that takes place after colonial period of any nation will always be ambivalent—a condition in which people feel their culture and habits belonging to “no one’s land”. (Bhabha, 1994 in Rahaman, 2010, p: 2-3).

In postcolonial discourse, ambivalence develops to be a concept that tries to explain the diversity of the offered choices to the colonized subject for identity building. Ambivalence refers to the unstable something, paradoxical, and not identical from colonial discourse. Further, Bhabha said that ambivalence is not only being able to be read as trauma sign of colonized subject, but also as the characteristic of colonial authority and dynamic of rebellion. Bhabha also stated that the presence of colonized subjects is always ambivalence, rended between showing themselves as an indigenous and authoritative with their articulation that shows repetition and difference. On the other word, the identity of colonized subject is not stable, in doubt and rended (Loomba, 2003: 229—230 in Mashlihatin, 2012).

Then in his essay entitled *The Other Question: The Stereotype and Colonial Discourse*, Bhabha states that the stereotype is a major point of subjectification in colonial discourse. According to Bhabha, the stereotype operates as the “major discursive strategy” of the colonial discourse to produce the fixed images of the colonial subjects (Bhabha, 1994, p.18).

To understand how the stereotype works, it is important to understand the colonial discourse. Bhabha suggests that the colonial discourse is

an apparatus that turns on the recognition and disavowal of racial/cultural/historical difference. Its predominant strategic function is the creation of a space for a ‘subject people’ through the production of knowledges in terms of which surveillance is exercised and a complex form of pleasure/unpleasure is incited. It seeks authorization for its strategies by the

production of knowledges of the colonizer and colonized which are stereotypical but antithetically evaluated. (Bhabha, 1994, p.23)

From this, it can be understood that colonial discourse is the discourse where representations/images/identities of the colonial subjects: the colonizer and the colonized are unequally constructed and maintained.

According to Bhabha, the stereotype is maintained by the interdependence of the colonial subjects: the colonizer and the colonized. They are continually involved in tensions and interactions. The way they interact, Bhabha suggests, is ambivalent. Thus, ambivalence refers to the flux of attraction and repulsion of the colonial subjects in a non-dialectical relation. In order to understand this ambivalent interaction, Bhabha maintains that more attention should be given to the construction process of representations/images/identities of the colonial subjects. Bhabha wants to shift emphasis from the identification of images as positive or negative to the “processes of subjectification made possible (and plausible) through stereotypical discourse” (Bhabha, 1994, p.18).

Bhabha asserts that the stereotype is not a simplification because it is a false representation of a given reality. It is simplification because it is an arrested, fixated form of representation that, in denying the play of difference (that the negation through the other permits), constitute a problem for the representation of the subject in significations of psychic and social relations (Bhabha, 1994, p.27).

2.3 The Concept of Culture

The concept of culture has changed and developed. Previously, people argued that culture involved all of the virtuous and spiritual human life manifestation, for example, religion, arts, philosophy, knowledge, etc. But, that opinion has been eliminated since a long time. Nowadays, culture is interpreted as the manifestation of life of individual and group of people; it differs from the animal, the human beings do not just live in their environment, but they always change their environment and it is called as culture. Culture includes the human beings' behavior, such as their way to inspire the death and make the ceremony to welcome that event; thus, it is concerning about the birth, sexuality, agriculture, hunting, the ways to make tools, clothes, the ways to adorn their house and body. Those are called as culture; also it is included arts, knowledge, and religion. So, based on this opinion, the scope of culture is very expanded (van Peursen, 1988: 10).

The second displacement happens in the concept of culture is: now, culture is viewed as something is more dynamic, not static. Formerly, culture is interpreted as a noun, but nowadays, it is interpreted as a verb. Today, culture is related to the human beings' activity. Indeed, the tradition is also included in the definition of culture, and the tradition can be interpreted as the inheritance or the continuation of norms, customs, and rules. But, the tradition is not something that cannot be changed; the tradition is fused with the variety of the human beings' behavior. The human beings

make something using the tradition: they receive it, refuse it or change it. That's why culture is a story about the changing (van Peursen, 1988: 11).

Here, the concept of culture is expanded and dynamic. It means that culture do not see as an ending or a reached condition, but as a guidance. Culture is as a story that has not finished yet, and it must be continued.

Raymond William calls culture "one of the two or three most complicated words". William suggests three broad definitions of culture. First, there is the "ideal", in which culture is a state or process of human perfection, in term of certain absolute or universal values. Using this definition is essentially the discovery and description, in lives and works, of those values which can be seen to compose a timeless order, or to have permanent reference to the universal human condition. Second, there is the documentary record: the recorded texts and practices of culture. In this definition, culture is the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are variously recorded. Third, there is the social definition of culture, in which culture is a description of a particular way of life. The latter definition of culture introduces three new ways of thinking about culture – culture as a particular way of life, culture is expression of a particular way of life and cultural analysis as a method of reconstituting a particular way of life (Storey, 1993, p: 52-53).

The very concept of culture poses us with a gigantic paradox. On the one hand, culture is by definition particularistic. Culture is the set of values or practices of some part smaller than some whole. This is true whether one is using culture in the anthropological sense to mean, the values and/or the practices of one group as opposed to any other group at the same level of discourse (French vs. Italian culture, proletarian vs. bourgeois culture, Christian vs. Islamic culture, etc.), or whether one is using culture in the belles-lettres sense to mean the “higher” rather than the “baser” values and/or practices within any group, a meaning which generally encompasses culture as representation, culture as the production of art-forms. In either usage, culture (or a culture) is what some persons feel or do, unlike others who do not feel or do the same things (King, 1997, p. 91).

Then, talking about cultural oppression is the oppression which the culture involves in it. Culture is considered a way of life consisting of education, religion, morals, customs or traditions, attitudes, myths and the arts. These components oppress women in various ways. Such in custom or tradition, men are given a traditionally dominant status and thus the role of a woman is traditionally restricted to her family, a woman as a minor is subject to her father, as a wife to her husband, and as a widow to the son. She is expected to be primarily a home-maker, to attend to domestic chores and be engaged in childbearing and caring. Furthermore, a woman is believed to be complete only when she is married, has children and have at least one

son to keep the family name going. Thus, women who are not married and married women without children have a stigma attached to them (Shetty, 2011).

A large amount of myths and fallacies surround women and this leads to people, both men and women, regarding women as inferior beings. Some of these myths are that women are low in intelligence, psychologically weak, emotionally unbalanced and physically fragile. But these are differences which are not inherent but created by society. Thus, all these customs, values lead to a few women participating in activities outside the home, especially in the labour force, in non-formal organisations. Ethically and morally, there is code of conduct for women is generally accepted in society, namely, that of ladylike behaviour. A woman is expected to be extremely polite, feminine, delicate, innocent, shy and timid. At marriage, she is expected to be a virgin (Shetty, 2011).

2.4 Previous Study

Before conducting this research, the researcher got an inspiration from some researchers who have already analyzed novels using postcolonial feminism. First, Dr. Prima Gusti Yanti, M.Hum (2011), the lecturer of FKIP UHAMKA entitled *Representasi Gender dalam Novel Remi Sylado Berlatar Penjajahan dan Kemerdekaan (Kajian Feminis Pascakolonial)*. In her research, she observed the oppression of women in the two different times. First, the women who are oppressed when colonialism era and the second is in the post colonialism era. As the result of her research, she found that women who live in colonialism era oppressed socially

and economically. It is caused because they are not educated. While gender representation in post colonialism era has changed, women have already gotten the education and have power to determine their own life. Nevertheless, they still submit to men dominance.

Second is Noritah Omar, PhD (2006) by the title *Colonialism and Malay Masculinity: Malay Satire as Observed in the Novel Kawin-Kawin*. This paper uses a postcolonial feminism framework to analyze the male domination in Malay culture described in the novel *Kawin-Kawin* that men have the excess such as he has legal law to do *Mut'ah* (the Islamic marriage contract) while women become the objects of male sexual pleasure. Here, Omar explained that hegemonic Malay masculinity as part of the colonial discourse in subjugating women as sexual objects within the Islamic marriage contract so that women are located at the margin of Malay society.

Those previous studies have the similarity with this research; it is in applying postcolonial feminism. From those, the researcher takes more information relating to postcolonial feminism theory. It helps the researcher in understanding postcolonial feminism theory. But, there is the difference, too. In this research, the researcher does not classify the women oppression in two different times; colonialism and post colonialism era as Dr. Prima Gusti Yanti's research, but only focus on analyzing the women oppression in post colonialism era.

While the difference of this research with the second previous study that is conducted by Noritah Omar, PhD is located in form of the oppression. In Noritah Omar's research, religion became the tool to oppress women. Whereas, in this research, the researcher finds that the form of oppression not only comes from religion but also from tradition and patriarchal system.

CHAPTER III

ANALYSIS

It has been noted previously that the study is aimed finding the oppression of women described in Samina Ali's *Madras on Rainy Days*. Based on those objectives of the study, this chapter is divided into three main parts. The first one, the researcher presents and analyzes the data collected from Samina Ali's *Madras on Rainy Days* describing the oppression of women that faced by the main character. Secondly, the data analysis is on the struggle of main character toward the oppression. Thirdly, it is analysis of Layla's voice as subaltern subject.

3.1 Cultural Oppression of Women Described in *Madras on Rainy Days*

Madras on Rainy Days is a novel written by Samina Ali. This novel depicts several humanism problems such as the oppression of women. The oppression of women becomes the crucial problem that still exists. It harms the women because they are inclined become the victim of injustice either in their family or society. Layla as the main female character in this novel obtains the oppression from several sides such as from her own family, the tradition of arranged marriage and religion misinterpretation.

Layla was born as an only child of her parents. It causes her parents control and make every decision of her life no matter whether she agrees or not. She does not have power to fight or refuse what her parents have determined for her. Layla lived in

patriarchal society that always speaks on behalf man in every aspect. This system colors the familial and societal life, religion, and culture. From this case, it will be enlightened some datum that show the oppression of women. Moreover, in order to have a systematic analysis the researcher wants to divide the analysis of the oppression of women to several spectrums; the oppression that comes from family, arranged marriage, and religion misinterpretation.

3.1.1 Familial Oppression

Family is one of the patriarchal institutions. Just like the idea of the postcolonial feminism that the one of the sources of women oppression is because the patriarchal system. In this institution, men authority is in the significant place because they have a power to control the other member of family in this case that women usually become a victim of men domination. As the person who has power, men such as father, husband, and uncle also establish what they want. They tend to force their will and ask the other family members to fulfill it. Below, it will be analyzed the oppression that faced by Layla, from her father, husband and her uncle.

3.1.1.1 Oppression by Father

In a family, father is a captain that handles everything concerned with members of family. India's society is a patriarchal society that places a father, a man in higher position than women. Father is as a boss that holds rule to be obeyed. He determines what should have done by her daughter or her wife. That phenomenon

often occurs in patriarchal society. As Layla's family, her father manages her life, her future. He also subjected his daughter in stringent way. His treatment toward Layla can be looked through the quotation below:

“Her father is very strict with her. No phone calls from American friends, boys, or girls. No going out the house unless it is to attend classes. She's been very isolated.” She began to clean her toenails (*Madras on Rainy Days*, p. 27).

Layla receives her first oppression from her father. Her father is very strict in posturing to her. As a father he thinks that he has an authority to have power over his daughter. He settles everything what should have to do with Layla. From the data above, it can be seen that the forms of the restriction such as Layla is limited in consorting with her friends especially her American friends. It makes Layla's life is extremely isolated. She feels that her right has been neglected. She is not given a chance to be herself because everything has been arranged by his father. He dominates her using his parental authority. That is the characteristic of patriarchal society, putting the elevated power to father.

The oppression that is received Layla from her father not only in bordering her to make a friend but also in doing physical violence to her. He has high temper attitude. He often strikes her if she makes a mistake or does not comply what her father said. In the same manner that is shown by the data below.

“This is my house,” he said, his voice still low, spit flying out of his mouth. “This will always be my house. Do you think it matters whose name it’s in? Throw me out, throw my family out, out of my own house!” His voice began rising, knuckles grinding against a palm, “I’ll throw you out and you can prostitute yourself to stay alive.”

My legs buckled and I curled up on the floor, hiding those parts I knew he liked to beat, my belly and my breast, my thighs, between my legs, the woman in me. He wanted to break her.

He grabbed a silver tray from the dresser, one of those that had carried over sameer’s dowry gift, and hurled it into the air, ready to strike. I closed my eyes and heard the rain trashing the ground, his two sons playing in the salon. Amme threw her red sari over me, covering my body. She stepped before him, stepped between us, at last stopping him (*Madras on Rainy Days*, p. 87).

Upon a day, her father is very angry to Layla. Her father’s anger is caused because Layla says that her father should leave from the house to live with his new wife, remembering he has got divorce with Layla’s mother. Yet, her father is offended and says that he will throw Layla from the house. He even has the heart to hurt his own daughter; hurting her feeling by limiting her in making friends as flattened on earlier data and gashing her physical. It is not enough by scolding Layla, her father also gets ready to hit her. Layla has already known the parts of her body that her father like to beat such as her belly and her breast, her thighs, between her legs. She tries to save them from her father’s awfulness. But, because her powerless she can do nothing. She cannot fight back her father.

3.1.1.2 Oppression by Husband

When a daughter has got married, she will live with her husband. The previously authority of a daughter that is hold by her parents settled into her husband. Husband determines everything in family. Because it has become a common rule that the highest authority is hold by husband. Just like Layla, after her wedding, she no longer lives with her parents but also with her husband. Automatically, her husband will control her life. And if she will do anything; it must be based on her husband's permission as it is described in the data below:

“I won't let you take her with you today,” he was saying. “I don't care what you think or how important this is to you. She is my wife. . .”

“Let your wife choose how she wants to spend her day. Why should you decide for her? Let me ask her when she wakes up what she would like. . .”

“I've told you, she's my wife and she'll do as I say” (*Madras on Rainy Days*, p. 160).

“I demand that you return with me right now!” Sameer suddenly shouted, spit flying from his mouth. “I am your husband and you will do as I say.”

I stared at him in disbelief. He *would* do anything to keep me as his (*Madras on Rainy*, p. 244).

Sameer controls Layla's life very much. He uses his power as a husband in deciding what should have been done by his wife. He does not give her chance to pass her day or life as she wants. Although his mother has told him in order not too manage her wife and let her to spend her day but he ignores it. Sameer feels that he

has a right upon Layla; right for ordering and forbidding. He will do anything to restrain her. However, Layla as a wife only be able to receive her husband's decision. As a daughter, a wife she has to give her rights to her husband completely, without any single protest. It makes Sameer always thinks that Layla is mine. He acts as if Layla is his toy so that he can do everything to keep her under his control. As showed in the following data:

“You're mine”, he said softly, a lover's voice like I not heard from him before, “and I'm going to do everything I can keep you” (*Madras on Rainy Days*, p. 252).

Living in the limitation of the rights makes Layla feels so bad. She thinks that this marriage can release her from her parent's domination. Unfortunately, Sameer also does the same thing mean that he dominates Layla. It is the root that makes Layla is never happy with her wedding. She just feels inferior and powerless upon her husband's domination. In patriarchal society, man occupies the higher place than woman. It causes woman always becomes the object of man's power domination.

I was carrying my sandals in one hand, jeans rolled up to my knees, the freest I'd been in India. I was growing tired of being confined to limit, especially those involving my husband (*Madras on Rainy Days*, p. 208).

He simply watched me, quietly, before saying, “I don't encounter these sorts of cases very often. But every now and then . . . such a pity. Always so much anguish on the wife's face. The pain and the confusion are always the same. Women are quick to blame themselves. It's because they don't know better. All their lives they've been protected. Were you protected, Layla?”

No one had ever asked me this before, not even him. “I was guarded. My movement restricted. Is that what you mean by protection?”
(*Madras on Rainy Days*, p. 217).

The above paragraph shows that Layla has been so exhausted to this restraint. She is bridled in the life that full of canon on behalf of man. She wants to end this injustice that has made her be a slighted person. The restraint that is going under guise of protection Layla thinks as an instrument to perpetuate man’s dominance upon woman, Sameer’s dominance upon Layla. The over protection to Layla makes she lives as a doll that can be treated at will.

His authoriti makes Sameer being a master who has a function to give orders toward Layla to do something or not to. While, Layla is only commanded to be submissive without any question why she must be doing this or not. As described by the following data.

He had come here to say as much, followed us on our honeymoon even after my husband had ordered his friend—lover—not to, using that same tone of authority, or finality, he’d used with me earlier, at the Consulate: *my place to give orders, your place not to ask why* (*Madras on Rainy Days*, p: 226).

Besides the injustice treatment that she gets from Sameer such as controlling toward Layla , the restriction of movement and the over protection to Layla, he also has betrayed her by telling her family’s secret to her mother in-law and he does not tell to her who actually he is.

She was referring to my mother's divorce, and I could only think that Sameer had told Zeba, thus betraying me again. Would I be able to forgive this? (*Madras on Rainy Days*, p. 186)

"You told your mother about my parents' divorce. I told you not to do that. How could you betray me? I thought we wouldn't do that to each other. I thought we wouldn't be like them." (*Madras on Rainy Days*, p. 195)

Through the two data above, it can be known that Sameer has hurt Layla's feeling by revealing her family's secret that about her mother's divorce. Whereas he has promised to Layla that he will be silent and will not tell it to others including his mother. But, Sameer deceives her own wife. As a husband and wife, should be able to keep the secret each other. Because the husband's honorary is the wife's honorary, vice versa. The betrayal that is done by Sameer makes Layla feels as a paltry wife. She is very angry with her husband. She thinks her presence in her husband's life is never wanted. A husband is someone who is hoped becoming a partner in all the condition, a partner to solve the problem and not betray her.

I broke in again, "He's with Naveed, his lover, while I am trapped here. He's safe. He imprisoned me, then he abandoned me, here, to be raped and killed" (*Madras on Rainy Days*, p. 271).

As a husband, Sameer has lied to Layla about himself. He does not tell that in fact he is a gay. He takes in marriage Layla just to cover up his secret as a gay from the society. Layla thinks Sameer just fools her. He benefitted his status as a husband so that he can keep on his relationship with his lover, Navid. Even he leaves her

lonely when there is the strife between Muslim and Hindu. Husband who is hoped very much will look after; on the contrary he pays no attention to her. He does not safeguard her at all. Instead, he is together with Navid, his lover. He just thinks to save himself and does not care about his wife's safety. Layla is very disappointed to his husband as if she is not important for her husband at all.

3.1.1.3 Oppression by Uncle

Layla also gets the oppression from her uncle. His uncle acts as if he is someone who has a right to control Layla. He takes part in making Layla's life more terrible. Concerning with Layla's uncle treatment toward her, it is showed in the following data.

He said, "You are my sister's daughter, Layla, so you are my daughter, too, a child I was never blessed with. I am telling you for your own good. What you know of life is very little. So it is our duty, as your elders, to protect you, to make sure you don't make irreversible mistakes. Now please," he said, kissing the air twice in the way he used to when I was a child, Henna and I fighting over some small thing, "make up with your husband and go home. There is already enough suffering and loss in this house."

Suffering and loss, indeed, "You all know about Amme's divorce, don't you?" I asked, then turned to Abu Uncle, "That blind *alim* said it. The Muslim community here is small, everyone knows what's happening with everyone else. No one talks about it, but we all know each other's secrets. So here you two are, brother and brother-in-law, two men who could have done something, yet you let my mother suffer alone all these years. Without a single protest, you let father do whatever he wanted to her, to *us*. And now you want me to submit to the same existence. He is

incapable of making me his wife—you know that, all of you!” (Madras on Rainy Days, p. 243).

Layla’s uncle named Taqi Mamu is one of the people who manage Layla’s life. He uses his status as the elder to dominate Layla. He thinks Layla is only a little child who has the very little knowledge of life so he can control her. Same as Sameer, Layla’s uncle says what he has done to Layla is a form of protection, the protection from the elder to the younger. The protection that means the limitation to do something. Even he truly knows that Sameer is a gay. Yet, he keeps this truth from Layla. This makes Layla is extremely disappointed to her uncle. He knows everything but he just keeps silent seeing her niece suffers. He submits Layla to the same existence as her mother has. He lets Sameer does whatever he wants to her.

“What! Are you not listening to me? Layla, I have brought you out here to talk some sense into you. *Ar’re*, you cannot leave the boy over such a small thing! So what if he had. . . recreational sex? What else was he to do? Look at him, he’s handsome, he’s fit, he must have desires, tremendous desires. Where can a man go in a society such as this, women segregated from men, women hidden behind veils. Who was he to turn to? This isn’t America, he never had freedom you did. And he’s a man! Men have desires. Men need release “I will advise you exactly what I advised your husband! Forget about these things, Layla. Keep the past in the past. Don’t speak of it again” (*Madras on Rainy Days, 244*).

Instead, Layla’s unce supports Sameer. He justifies what Sameer has done by saying that it is just a small thing and Layla should not question it as stated in the data above. For him, it is a natural thing because man has a tremendous desires, man need release. Just like Sameer, and her father, Layla’s uncle also determines everything for

Layla. No matter she is willing or not. Layla's uncle still compels her to come back to her husband, for going home to the Sameer's house, although, Layla has said no. He persuades Layla by exaggerating him such Layla's uncle says that Sameer is handsome, Sameer is fit. This is his effort to make Layla changes her mind in order to Layla is nothing doing to leave Sameer.

3.1.2 Oppression in Arranged Marriage

Just like the previous explanation that the women in the postcolonial society suffer the oppression in more complex ways. After getting the oppression that is from the patriarchal system, they can also obtain the oppression from the tradition that is in their society. The tradition that makes these women become inferior object and only marginalizes them. The tradition that is from it women acquire the injustice because it always looks after men. As found in novel *Madras on Rainy Days*, Layla, the female character experiences the oppression that comes from the tradition of the city she lives. The tradition that still develops in Indian society is arranged marriage.

In India, almost all marriages are arranged. For Indian society, arranged marriage is the beginning of the lifetime relationship not just between bride and groom but their families as well. So that why, when a daughter has reaches a marriageable age, parents play an important role in the choice of her partner. As well as for Layla, she also faces arranged marriage that has planned by her mother. Her mother holds an important role in her life because since her parents got divorce her

mother replaces her father position as a patriarch in her family. She takes over the rein that is usually handled by her father. She begins to be in charge of her daughter, Layla, to do all of her command such as her appeal to get married with a man, her mother's choice because since Layla was child, she has been given in marriage with an Indian man namely Sameer. This arranged marriage makes Layla does not have a chance to choose a man fit in with her own criteria. Below, it will be explained the arranged marriage that indirectly oppresses Layla.

Husband—the word itself felt foreign, through it had come into my life long before Sameer had. Amme's imaginings of him inside me, a ghost of my future. *Your husband will be a doctor or an engineer. Your husband will come from a good family. Your husband will be a Muslim. Your husband will be from India.* Now, here he was, exactly as she had described, and yet so different from what I had expected (*Madras on Rainy Days*, p. 116).

It can be seen that Layla's mother has arranged marriage for her and she has determined the criterion of Layla's husband. In this case, Layla's right to choose and decide with whom she should have married is really neglected. Her presence as a human being is forgotten even in her own house. Since her mother becomes the only parent for Layla, she holds everything concerned with her daughter's life. The only thing that is known by her is everything has been organized tidily by her mother. She has excluded from power within the family. Unfortunately, she feels that her mother has deceived her because the future husband who has been prepared for her is unsuited to what she has expected. But her mother does not run the way out to make

Layla changes her appraisal toward her recruit husband as there is in the quotation below:

It was the image of his slim body in those unbecoming clothes that had caused Amme to buy his as many outfits as she'd done, her attempt, as the one who had arranged this marriage, to make his at least appear to be the kind of man she thought I would be amenable to marrying (*Madras on Rainy Days*, p. 179).

Her mother takes effort such as she dandifies Sameer with buying him some proper clothes. It is done to persuade and convince Layla that Sameer is suitable husband for her so that they will live happily in the future. By this way, it is hoped that Layla is willing to get married. Finally, her mother is success in Layla's arranged marriage. It can found on the quotation below:

"So the *dul'ham* is awake!" Dad called, then chuckled as his light eyes flitted beyond me to Amme. Since the wedding began, he'd been having fun calling me the bride to tease my mother, not me, because he knew my wedding was a fulfillment of *her* dreams (*Madras on Rainy Days*, p. 56).

Arrange her daughter's marriage is Layla's mother dream since Layla still lives in America. She forces Layla in order to Layla has the kindness to this wedding. Layla receives this marriage of necessity because she does not want to disappoint her mother. Being marriage with someone who she does not love makes Layla's heart tortured. But, she cannot defy it. She wants make her mother happy.

Another tradition in India particularly in the Old City as described in the novel is *walima* ceremony. *Walima* ceremony is a part of wedding ceremony that is held to declare that a girl has got married with a man. In this case, that is the wedding between Layla and Sameer. It will be explained clearly by the data below:

“Mariam, no matter what you think of my son, he has provided Layla with a home. If you take her from here, she will not even have that . . . remember, there was the *walima* dinner announcing a successful union. No man will marry her now, not unless he takes her for a second or third wife” (*Madras on Rainy Days*, p. 187).

With a corner, she dabbed her eyes as she said, “Your *saas* is right. No one will marry you now, not here, not from the Old City. That man who married your father’s sister, he was some old Saudi, and she become his fourth wife (*Madras on Rainy Days*, p. 190).

The *walima* ceremony here is used to oppress Layla. May be it is not only Layla but also all of the women in the Old City. Unhappily, this tradition has grown since many years ago and still followed by the society. The dialog between Zeba, Layla’s mother-in-law and Mariam, Layla’s own mother above, shows us how powerful the influence of this *walima* ceremony is so that as if it becomes a fixed price that cannot be bargained by woman or wife as Zeba’s statement “No man will marry her now, not unless he takes her for a second or third wife”. This statement is as evidence that women are extremely disparaged because this custom only takes side toward man. She will not be married as the first or the only wife by another man but just as a second or third wife. That is the consequence that must be accepted for a wife if she backs to her own family’s house. Becoming a second or third wife in the

Old city is something taboo so it should be eluded. This also will be happened to Layla if her mother takes her from her husband's house. Because of this *walima* ceremony, Layla can do nothing because it is impossible to against this tradition. She has to hold out with this situation by still living with her husband.

The dialogue below also explains how Layla as a part of the Old City's societies is oppressed because of the *walima* ceremony.

I said, "You didn't invite anyone to the *walima* dinner until the very day; then you invited more than a thousand guest when you had only invited a hundred to the *nik'kah*. The announcement you were making was about your son, not about union. You've known all along about Sameer."

"You call me your daughter," I went on. "Yet you've ruined my life."

She shook her head. "A wife stays with her husband . . . no matter what."

No matter what. So this was what she had meant that day when Amme visited. As a woman, I had but one option: to spend my life with my husband, untouched, uncomplaining. These were Old City ethics. Die for not being virgin, die for marrying the wrong kind of man. Pagan rituals of sacrifice, Sameer was right (*Madras on Rainy Days*, p. 246).

Just like the explanation before, *walima* ceremony is held to announce the union between two person; groom and bride, between two families. The union that binds fast. It means that wife is husband's possession fully. Layla is Sameer's possession completely without care either Layla is happy or not. Layla only has one option that is spending her life with her husband, untouched, and uncomplaining although there is unsuitable thing in her husband. That is the Old City ethic. The ethic

that forces Layla to keep silent and willing to receive it. This ethic is as symbol to picture how man is glorified much so that forgetting and even omitting woman's right and existence. Woman is just the second class person who always under man's control.

That is why Layla says this condition as "Pagan rituals of sacrifice". That is the exact parable to depict Layla's life. That means a wife is like a libation that is given to deity, here is a husband. Thus, Layla has to obey and does not oppose what is her husband said and commended.

After her wedding and Sameer held, Layla begins to afraid of her past when she was in America. She saves her big problem by herself and no one knows about it including Sameer as her husband.

I didn't answer, for there was no answer to give. In all I had gone over in my mind, again and again, it was the one question I hadn't been able to confront. If he threw me out, it would mean he had found me unsuitable. And an unsuitable wife here, by Old City laws, was a whore, so by those same laws, her father had the right to kill her (*Madras on Rainy Days*, p. 47).

Nafisa says your husband knows you've done, and still he let you stay in his home. He gave you dignity. If he was anything like your father, he would have killed you on the wedding night, and no one would have stopped him or thrown him in jail, not here. They would have said he was justified" (*Madras on Rainy Days*, p. 191).

The data above asserts that Layla is attacked by her fearful. She is scared if Sameer will chase her away from his house. Her frightened is caused by her past

when she was in America. Before marrying with Sameer, Layla has an American boyfriend. Layla is apprehensive Sameer knows that she has lost her virginity. The virginity in that city is very important so getting married with a girl who has lost her virginity is something inappropriate to be done. It can be bringing shame on the husband's and his family's fair name. Therefore, based on Old City laws, if Sameer as a husband finds there is unsuitable thing in his wife, Layla, he has a right for giving her back to her own family. For the girl's family, it is a disgraceful thing very much so that why her father has a legal right to kill her. And no one will throw him to the jail; instead the people will consider that her father has done a correct thing.

A tradition is like in the Old City above is extremely injustice for women. That tradition takes side toward man and only gives the benefit to him. It plays a role in preserving man's authority to do what he thinks it is correct. While woman is oppressed object by this custom. A woman is a person who always marginalized and just underestimated. Even killing a girl who is not virgin anymore is correct to be done. This tradition is called honor killing that is often practiced in the third world country especially in Muslim region. The majority of the Old City's society is Muslim. This is done for purifying the family honorary. It shows that in the Old City, woman is just considered as second class person who can be subjected unrightiously by man.

For Old City's society, a man is like a God. Even his position is over God. In the Old City, a man's value over a woman's. So that why based on the society's

belief, the Old City ethics are ways to order a woman or a wife in order to submit to her husband, than to Allah. It is strengthened by Layla's Uncle, he states like the statement beneath.

Abu Uncle spoke. "Do not think yourself." "Old City ethics, rules governing each woman's life, way to submit not to Allah, but to man" (*Madras on Rainy Days*, p.288).

The mentioned data above gives the evidence that Layla, and women in the Old City generally are oppressed by cultural attitudes and practices which are not essentially religious in nature.

3.1.3 Religious Misinterpretation Oppression

Religion misinterpretation is also as a part of the sources of woman oppression especially the third world women. They are oppressed because men tend to use religion as a tool to force women in order to keep under of men's authority. Just described in novel *Madras on Rainy Days* that Layla also is oppressed because the men in her society are wrong in understanding the religion's precept. As shown in the next data.

"People will blame you, Layla-bebe. They will even say you made him into the man he is, that you weren't enough to satisfy him so he was forced the other way. Whatever you do now, you must be careful to look compassionate. You're a woman. And no matter what Islam says about such men, it's still your reputation that will get harmed" (*Madras on Rainy Days*, p. 237).

But even Islam said man was weaker sex, easily seduced, misled. A wife's duties to keep him straight (*Madras on Rainy Days*, p. 262).

Here, the religion of Islam is used to find out a space in order to be able to oppress Layla. The Old City's society is fanatic religious society. But, they are wrong in applying the religion's precept. It is also many influenced by the patriarchal system in society. They say in the name of Islam, that is not Islamic such as wife is someone who must be blamed if husband does a mistake or sin. As shown the two data above that emphasize Layla is considered as a person who is responsible upon Sameer's behavior. No matter what is done by Sameer, good or bad. People will fault Layla if Sameer does the wrong thing although he does it because his own mistake. No one will impute him. Instead, they suppose Layla is not being able to satisfy and keep him straight. In this matter, husband's position is always right. While if a wife makes a mistake or sin, her husband has a right to punish her. It should not the husband's mistake only given to wife. This is an unjust matter for Layla and just makes Layla is powerless more and more.

It is not true if Islam oppresses women. What has been done by the people in the Old City is because they have the wrong understanding of Islam precept. It is also caused because Old City society upholds the patriarchal system very much. In Islam religion, between men and women have the same right. It is false if women or wives are the only one who must be blamed upon the husband's mistake or sin.

3.2 Layla's Struggle against Oppression

In the preceding part, the researcher has discussed about the oppression toward women that is faced by Layla, a main female character. In this part, it will be discussed the struggle of main female character toward the oppression.

Although Layla accepts all of actions concerning the controlling toward her that is done by people around her, finally she realizes her stupidity and makes struggles to against it. Now, she wants to wrest her right that has been disregarded since a long time. She wants to have a chance to decide everything relating herself, her own life not arranged by another people around her. She makes some struggles because she does not want to be controlled again by another people. She is so exhausted with all of this limitation. She wants to be free from everything that can limit herself and her right. As cited from Layla's statement, she states that she was growing tired of being confined to limits, especially those involving her husband (p. 208). Her struggles against the oppression are showed through three parts like explained below:

3.2.1 Asking for Helping to Her Parents In-Law

Born in a fanatic religious family and upholds the traditional values of the Old City make Layla is growing up as an obedient girl even tend to be a passive girl so that she cannot make a rebellion against the oppression toward herself in strong effort. Even so she has her own way to be free from her husband's authority. She tells to her Mother in-law that she cannot stay with Sameer anymore. She will return to

America. She wants to follow her Mother and lives there. She hopes her mother in-law will be heard her complaint about her son that he cannot be a good husband for her. Layla really hopes her mother in-law will help her by saying to Sameer concerning Layla's willing to leave him so Sameer will allow her to go. Layla has been not endured if she has to live with Sameer. She wants her freedom. Not become Sameer's puppet anymore.

He does not love me, Zeba Auntie. I have watched him this past month. He has tried to be my husband, he has even wanted it, but it is not in him. Please, let me go. I'll return to America alone, you needn't worry anymore about him coming. He'll stay here with you, your guidance, your demands" (*Madras on Rainy Days*, p. 246).

In Sameer's house, Layla is trammled. She lives under control of her husband, also her father in-law. She cannot do anything based her mind even to go to somewhere. Data below shows Layla's way to get her freedom, her right to be herself without any domination from other sides.

I want to go from here," I said, stopping myself from calling him Papa. "If not for my sake, could you not help me in memory of your dead sister, the one I remind you of?" (*Madras on Rainy Days*, p. 250).

After talking her mother in-law about her purpose to leave this house, she then speaks to her father in-law. She expects his help in order to let her to go. Layla thinks if her father in-law gives permission to her may be afterwards Sameer will give too.

Layla tells her father in-law the truth that Sameer is gay. This is to convince her father in-law that Sameer is not an appropriate person for Layla. Thus, Layla

hopes her father-in-law will agree her request to leave Sameer. It is described by the following data:

I sighed. “Papa, your son has tried to will himself to love me, but he can’t. He is . . . gay, what did word mean here, a different culture, a different context, words that did not translate, “. . . he is not attracted to me, not to any women at all.” The words coming out slowly, each a beat in what felt like a dying heart. “I discovered this on the honeymoon. His friend Naveed followed us. They love each other. It is why I come back. I did know Nafiza was ill” (*Madras on Rainy Days*, p: 249).

Regrettably, her father-in-law refuses her want to go from this house. He coerces Layla to still in the house. He says to Layla such the following statement.

“My son,” he whispered, his voice breaking, anguished. “My son,” he repeated, before clearing his throat. He turned away from me and said, “As his wife, you must warn my son of what I have just told you. No one leaves the house” (*Madras on Rainy Days*, p. 250).

Layla’s voice is never heard. All of them do not permit her to go far from the house. Means that she has to keep living under her husband’s power. Nevertheless, she does not give up with this situation. She is still trying to look for a way to out and go far from everything that against her.

3.2.2 Trying to Run Away

Not success in asking the aid from her parents in-law to leave Sameer. Layla tries another way. She tries to run away from the house. Her struggle to run away is described in the next data:

THE FOLLOWING MORNING, while he has bathing, I snuck out of the bedroom and slowly made my way into the *divan*. I thought Ibrahim and Feroz had already left for the day, though I could hear Zeba's voice coming from the prayer room, where Feroz slept on the floor at night. Without a sound, I crossed the courtyard and slid open the metal lock on the front gates. It creaked, giving me away. Everything in this house against me (*Madras on Rainy Days*, p. 251).

And on the following morning, she gets that way, an opportunity to run away. Layla immediately takes steps. She does not want to waste this occasion that she has awaited without result. She knows all of people are busy with their own job so it facilitates her to flee. She stridens carefully gets ready to leave out. Disappointingly, when she has already out, Faroz sees her. Then, he chases after her and brings her back to the home. It is as described in the data below:

Then my *duppata* got caught in a neighbor's gate and I trust it off and raced past the lamppost Sameer had stood near, casting stones, and was reaching the end of the block when Feroz grabbed my arm from behind and yanked me. I stumbled and fell onto the stone sidewalk, and I picked up a handful of rocks and threw them at him. He blocked his face with his hands, twisting away his shoulders, but as soon as I was standing, he had me by the elbows and began tugging me back to the house (*Madras on Rainy Days*, p. 251).

Layla fails to out and she comes back to her husband's house, finally. No one help her. She struggles to get her freedom lonely. No one can understand her feeling that she has been tired very much with such condition. She wants to rebel all of that against her. Yet, she is extremely weak. The powerful domination from Sameer and his family are hard to be pulled down. All of Layla's opinion, objection, is never

received. Layla can do nothing after that. She just complies with her husband's family rule. She forces herself to accept it. It is the way in order to she can hold out. Then, she passes her life customarily.

3.2.3. Having firm Attitude toward Sameer

Both of her efforts to leave Sameer are fail. Her parents in-law do not want to help Layla at all. They still force Layla to live with Sameer, no matter what. Although they have already known the truth that Sameer is gay, means that their son cannot become a good husband for Layla. The failure of her previous efforts does not make Layla gives up. Indeed, Layla still live her husband but she begins having firm attitude to him. It is depicted by some data below:

“As soon as I get a chance, I’m leaving,” I said. “You can’t make me stay here, with you—why would you even do that?” Then I said, “I really love you. You let me love you. Would could you?” (*Madras on Rainy Days*, p. 244).

For the first time, Layla talks to Sameer assertively that she will leave him. She does not want to stay with her husband anymore. It is done to show Sameer that she is a new person. She is a brave woman, now. Layla does not want to be appeared as a weak woman on her husband's eyes. She does not want to be controlled by her husband merely. She thinks it is enough for all of the restriction of her movement. She wants to break her husband domination toward her. She will not let anyone

control herself again. She commences to do everything based on her willing, her decision.

Until, at one particular night, when she and Sameer are together in their bedroom. Layla tells to Sameer that he has to make love to her. The one thing Sameer never gives to Layla since they get married. Layla knows Sameer cannot do it because in reality Sameer is a gay. How the serious he tries, he cannot do it. Therefore, he cannot be a true husband for Layla. She wants to challenges him by saying:

I challenged him, “If I am stay here with you, if you are going to remain my husband, then you must provide” (*Madras on Rainy Days*, p. 301).

Sameer surrenders and states that he should have let Layla to go. He cannot provide what should become Layla’s right. Sameer has realized he should not use Layla to hide his secret from anyone else, hide from her father or people in the Old City. Then, Sameer allows Layla to be free from him and his power dominance, the one thing that Sameer can provide for Layla. As a result there is no one who will control and manage Layla. Sameer thinks that Layla has should obtain her rights fully to be her own self. In the same manner showed in the two data below.

“When Naveed revealed everything, I was so frightened . . . and yet so liberated. I should have let you go then, but when I got back to Hyderabad and saw my dad’s face . . . all this concern were about you—where were you, what had I done wrong, how had I failed you? And I couldn’t do it, Layla, I couldn’t tell him. I could hide from

everyone else, Layla, even from you who saw me—you saw me for who I am, in Madras, here, but I still couldn't show myself, not until . . . I didn't show myself, Layla. I could have, but I chose not to.”
 I want you to go . . . you are free to go. In your chador, you are invisible.” He took his hands from my face and set them in his lap, staring at them a long time. Then he slowly withdrew the silver toe ring from his thumb and held it up between us.

He smiled and, for a moment, the tip of his tongue pushed through his front teeth. “This is what I can provide you, Layla. This is what your husband can provide. You mustn't ask me anything more” (*Madras on Rainy Days*, p. 302).

Layla finally finds her freedom. The freedom she has awaited since a long time. Now, she can live without any control and intervention from anyone else. Her body belonging only to her. She can become someone who determines everything relating her own life. It is demonstrated in Layla's statement “My body hidden and safe under the chador, belonging only to me” (*Madras on Rainy Days*, p. 307).

From those what have been enlightened above, it can be concluded that Layla finally gets her freedom. She leaves everything behind that can control or restrict herself. Because of her struggles, Layla attains her right to be herself fully without any interfering from Sameer or other people. Her firm attitude toward Sameer makes him recognizes his incapability to be a husband for Layla. So that why, he permits her to go away from him.

3.3 Layla's Subaltern Voice

The status of subaltern for women is not only viewed from American or Western people but also it can be from the people in the third world country, too. As subaltern subject, Layla is in the marginal place so that Layla wants to voice or say her own opinion. She wants to show her existence as human being around the people in her family and society. She is aware as a woman, her presence is always forgotten. Here, Layla utters her opinion about America, the searching of her identity, her pregnancy and the arranged marriage.

3.3.1 Layla's Subaltern Voice toward America

Layla, the protagonist, is an Indian Muslim woman but she is also American. She has grown up as Indian American woman. It is not easy for Layla as the third world woman to live in America that constitutes the first world for Indian society. She becomes a subaltern subject that has no voice to be heard because Layla is considered different with American people. The following data asserts that Layla tries to talk to Sameer about her experience when she was in America. She tells how she is seen by American people as stated from the following data.

I tried to explain. "In school, I was the only brown girl. The other kids didn't know what to do with me. I was always teased, and some took to calling me 'nigger lips.' Everywhere I go, I'm asked where I come from. Nigeria? Mexico? Egypt? When I say India, they say, 'Oh yeah, I can hear the accent now.' Sameer, the only accent I have is mid-western. And my first semester at university, I was cornered by this

man who accused me of getting accepted over some white student. He yelled at me for taking this student's spot and said I would go on to take that student's position at work. That's how you'll be seen there, as taking place that legitimately belongs to someone else."Who you are. What you could amount to. Even the American dream held distinctions.

"Sameer, people are going to notice your accent. They will notice your skin and dark hair and eyes. It does not matter what clothes you wear or how educated you are or how good your English is, you will be considered different. You will not be seen for who you are" (*Madras on Rainy Days*, 165).

It seems definite from what Layla expresses above that Layla is given the stereotype by American people that she is not same with them. It can be seen that they look her from her characteristic. It is because there is a discourse that influences the Western people's point of view to the Eastern people. They give the constraints or standards where someone can be regarded as a part of them such as the color of skin, hair, eyes and the accent. They do not care how educated Layla is, she is still regarded dissimilar to American white people generally. Even she gets ill treatment from her American classmate when she attends the class. She is always mocked by calling as "nigger lips". It shows that the outer appearance has the significant role in making someone from the third world can be accepted in America. The third world person should have fulfilled the standard that is applied by the first world society.

As a subaltern, Layla is confined in expressing herself. She wants to speak, has a notion but she cannot do it because her status as subaltern makes her marginalized and neglected by American society. As Spivak said subaltern groups

place the minority class because of dominant political discourse. So that subaltern groups have to make a strong effort in order to their existence can be looked and accepted.

The stereotyping from American people to Layla gives the big effect to her mentality. As shown on the Layla's statement, "I could never make friends—I was different from everyone" (*Madras on Rainy Days*, p. 147). She always considers that she is dissimilar from everyone, different from American white people. She lacks of confidence to make friends, to consort with them. She feels she is incongruous to be close to them. Subconsciously, the third world woman such as Layla is oppressed because there is the assessment and distinction toward colonized society. They are considered as *liyan* that is less developed so their presence is always overlooked and does not mean.

Beside Layla tells Sameer about how she looked by American people, she also speaks to Sameer how the life in America. It is caused because Sameer really wants to move to America. His longing is caused by his ambition to reach the successfulness in America. He assumes that in India he cannot being a success man. He thinks he can get a greater job there than his job in his own country, India. But the reality is not as easy as Sameer thinks. As a wife, Layla tells to Sameer her experience when she lived in America. Through the story of her own experience, she wants to say Sameer that living in America is not as easy as Sameer's thinks. On all accounts, Layla knows how the life in America better than Sameer because he has

been not gone to America yet while Layla has. Probably, Sameer knows America only from what he has read or seen in film as can be found through the data below:

“What do you know about the U.S., Sameer? I mean other than what you’ve read or seen in film. What do you really know about what *you’re* asking?” (*Madras on Rainy Days*, p. 177).

Furthermore, Layla tells Sameer about her father when he comes to America for the first time. Layla wants to give the picture of American’s life and her father’s struggle to get a job to survive there. Once again, Layla would like to say to Sameer that lives in Western country with the different people, background and culture such in America is not easy. It is needed so much bravery. It is stated by following paragraph.

I said, ...”He didn’t know anything about America or its people. He didn’t have a place to live or a job. He didn’t even own a winter coat—or know that he should! His pocket was stuffed with rupees. But then he went, leaving behind his family and friends, his country, everything he’d grown to know.” I shook my head, amazed, as I was each time I thought of him boarding that plane to America.” There’s no turning back when you do something like that,” I said, “it takes so much courage. I don’t think I would be able to. . . pass the test” (*Madras on Rainy Days*, p: 223).

By telling her experience, Layla hopes her voice or opinion will be heard by Sameer. It is her effort in order to Sameer is being able to see her as human being. She would not like to be shackled with her status as woman or subaltern anymore which can be controlled and limited her movement. By showing what she knows

about America to Sameer, she wants Sameer recognizes her presence. Thereby, Sameer cannot disparage Layla because she is woman or subaltern.

3.3.2 Layla's Voice in Searching Her Identity

Even though Layla has spent half of her life in America, she does not feel comfortable there. Her experience as subaltern in America makes Layla can value America as country which is morally bankrupt, a cultural colonizer like described in her statement below:

America was morally bankrupt, a cultural colonizer. But I know this chiding was really a flirtation. For below these criticisms, the truth was that each place held allure for other, a fascination and curiosity, an attraction and longing (*Madras on Rainy Days*, p: 26).

This uncomfortable feeling makes Layla tries to look for her true home and she feels more comfortable in India. What Layla has done is to find out and emphasize her identity as an Indian woman who ever lives in America. As she tells to her mother and Sameer that she wants to live in India and does not come back to America. She has been a part of India so that she feels happier in her own country, it is India. This explanation is supported by the two data below:

I told Amme to let me stay here, in one place. I told her that if she needed to return to the U.S., I could go live with Henna. Mummy," I said, surprising myself, though she did not even blink, our relationship, to her, no matter what I called her, remaining the same. "America seems very far away right now. I would be happy to go on living here" (*Madras on Rainy Days*, p: 147).

“I do know, Sameer, I’m not as ignorant of Indian as you think. I’ve spent half my life here. It’s where I’ve always felt more comfortable. I’m part of something here. I’m not just gazing out.” I fell onto my back and stared up at the mosquito canopy, the fan’s wind hardly reaching us. I could taste the salt of my own sweat on my lips (*Madras on Rainy Days*, p. 177).

Then, it is followed by the data below that shows Layla has been an Indian woman fully. She never wears her American clothes anymore since she move to India. She does not think a matter of blending in or belonging because for the time being she feels she has two identities, America and India. But, now she has found her identity. All of which is related to America she considers as her past which she left behind.

I’d never worn my American clothes in India, they were part of what I left behind each time I arrived. It was not merely a matter of blending in, belonging, but also a matter of what was appropriate (*Madras on Rainy Days*, p: 161).

The process of Layla’s identity searching is also much influenced by her past when she was in America that is her relationship with her American boyfriend. She was making love with him such as showed by the data below:

Oh God, there I was, late at night, finding a way to get him inside the house. Now we’re making love, one floor below my mother. Early in the morning, he quietly leaves, easily, through the patio door (*Madras on Rainy Days*, p: 29).

This deed leaves the problem for her. She has lost her virginity and got pregnant. In the Western country like America, the loss of virginity for a girl is

something usual but not in Eastern country as India. The virginity for Indian society is extremely important. By imitating the American culture, Layla has lost her identity as an Eastern woman. Consequently, she finds the ambiguity or ambivalence in herself. She does not feel comfort with her such condition. She tries to be like Western people but she feels uncomfortable after that. Based on Bhabha said in mimicry there is ambivalence it is because the indigenes wants to build the similarity identity to colonizer but in one side they also wants to maintain their difference.

Her ambivalent feeling is also caused because of her worried about her pregnant. She is afraid she will be banished out by her family if they know the reality that Layla is not a virgin girl anymore. So finally, Layla aborts her pregnancy by taking pill to hide it from people around her. Unfortunately, after taking pill to kill a baby inside her, Layla gets a serious bleeding. Such described on the data below:

Amme knew that. It was why, despite how hard it must have been for her, she had gathered herself together and held her breath as she waited for my confession. The truth was, I was no longer the girl others imagined me to be. I was not going to my future husband as a virgin. And the bleeding, it was not demonic. It was a dying baby. Nate's. I had gotten pregnant. An accident, conceived in haste . . . or in good times. Either way, I couldn't be caught this way now, not two days before the wedding, not unless I wanted to be banished from my family and everything I knew. So I went on taking the pill, silently killing inside me (*Madras on Rainy Days*, p: 24).

Layla's decision to abort her pregnancy is in order to look for her true identity. She realizes what she has done is wrong. Getting pregnant before marriage is something taboo in India. People will consider her as a whore. So that from those

explanations above, it can be known that by emphasizing her identity, Layla thinks that India is better than America. Layla has found her true identity by becoming an Indian girl fully. Her decision to stay in India is because she has passed the long process in searching her identity. So that she can compare and value the life in India and in America.

3.3.3 Layla's Voice toward Arranged Marriage

As part of the Old City society, Layla cannot avoid the arranged marriage tradition. Her family, in particular her mother is a person who forces Layla to receive this arranged marriage. But, Layla does not approve of this arranged marriage. Initially, she tries to refuse it because she does not love Sameer. Her refusal toward this arranged marriage she shows through her bleeding and her bad dream. As what has been explained before that her bleeding and her bad dream are caused because Layla aborts her pregnancy.

Knowing Layla has bleeding and bad dream, her mother brings Layla to the *alim*. *Alim* is a healer who is believed by the Old City society can remove the demon. Her mother convinces the devil is inside Layla and she wants *alim* to exorcise it. Layla's mother thinks that the demon inside Layla likes her. And he will not let Layla with anyone else. Layla's mother is worried it can hamper Layla's wedding that will be held two days later. As described by the following data.

“The girl has been bleeding . . . like menses,” Abu Uncle said, also quietly, “but longer, much much longer. And with it, she is having bad dreams.” When the *alim* only nodded, he added, “My sister-in-law and her daughter have just arrived from America, where they live” (*Madras on Rainy Days*, p. 25).

“I think there is a demon in her,” Amme finally said. “When she was a child, only a year old, she would jump on the bed, screaming, ‘*Mai shai-tan hoon*’ ” I am the devil. “All day long she jumped and screamed. I could not make her stop. And I knew then she was possessed. The moment we arrived in America. And now . . . “ she shook her head and clucked in Sadness. “Now that beast won’t let my child get married. I have heard, Alim-ji, that when a demon takes liking to a woman, he won’t let her be happy with anyone else. I think this one is doing the same. He wants to keep Layla to himself.” She raised her head to address his belly. “Can you do anything to remove him?” She asked (*Madras on Rainy Days*, p. 30).

After meeting the *alim*, he says that there is no demon inside Layla’s body. Her bad dream because actually Layla is not ready with this arranged marriage. Then, the *alim* suggests it is better that the married is postponed until Layla is ready with this wedding. As *alim* said below:

My sister, you cannot marry your daughter in such condition. It is not possible.”

“What I am saying is that your child is not fit to marry. Are you, Beta?” He turned in my direction.

I straightened, almost smiling behind my chador. Perhaps there was a way out of this marriage? A reasonable way. Let the *alim* forbid it. None of my own objection has mattered, but if someone Amme revered protested, maybe she would listen (*Madras on Rainy Days*, p. 31).

Layla substantively agrees with *alim*, she hopes her mother will listen what *alim* said. Her mother does not want to heard Layla's objection at all that she is not willing to be given in marriage with Sameer. Here, *Alim* helps Layla to speak her voice or opinion concerning her refusal toward this arranged marriage. Layla wants this wedding is canceled. Moreover, when she knows that Sameer is limp. She thinks it is unfair for her. She is disappointed to her mother because if she agrees to marry someone her mother choice, in any case her mother should provide someone who has a perfect physical, too for her. Her disappointed is showed by the next data:

When we heard about Sameer's broken and never-quite-healed right leg, my mother and uncle became understandably concerned. As I did. Surely if I was agreeing to marry a man of my mother's choice, then at least she could do was provide one who had two even legs. This was certainly unfair (*Madras on Rainy Days*, p: 35).

But, Layla is willing to get married with Sameer finally. If it is investigated there is ambiguity or ambivalence in Layla self. She opposes this arranged marriage for the first time but afterward she receives it. It is because she thinks more about the effect that she will get if this arranged marriage is cancelled. Her arranged marriage with Sameer has known by the Old City's society. It is impossible to cancel the wedding. And if it happens, based on the law of the Old City there is no one will marry because everyone knows that her name has been linked with Sameer's name. It shows that the arranged marriage in the Old City not only becomes Layla's matter but

also involve all of the societies who live there. Thus, a person who is harmed is Layla herself. It is showed through the data below:

“*Hanh*,” Abu Uncle agreed. “What Apa says is true, Alim-ji. We cannot stop the wedding now. The invitations have been sent out. The chefs hired. The wedding hall rented. The date was set a year ago. Ar’re! We are not playing a game here. His is a serious matter. This is a wedding. Layla’s name has been linked with the boy’s. No one else will marry her now. Tell us something we can do” (*Madras on Rainy Days*, 31).

3.3.4 Layla’s Voice toward Sameer

As the preceding explanation, it is stated that Sameer really wants to go to America. He says to Layla that he cannot be a successful man in India. He is not satisfied with what he has. He wants to get a new job better than his present job. Until Layla knows that there is another reason behind Sameer’s willing to move to America. Sameer wants another thing, it is a freedom. It will be asserted below.

“You told me you are afraid of what he’ll do once he gets to the U.S.,” I said, approaching her now through her fears, her imaginings of America. “You are to be afraid. He’ll have more freedom to be have like this. Devils, demons, people have no control over themselves. Even Amme brings me to an *alim* each time I return. People do whatever they like there, men and women both, there is no same. If Sameer cannot stop himself here, imagine what he’ll do in America, where there are no taboos, no limit” (*Madras on Rainy Days*, p: 247).

My turn now to tap the table with my fingertips as I figured out how to say the unimaginable. “I think Sameer is coming to America seeking more just employment. What I mean is, I think what he really wants is freedom, the kind he can’t get here.” He was staring at me from above the lenses, his scalp looking so tender. Sameer’s hope to send home money so his father could retire. “Papa, your son has tried to will himself to love me, but he can’t. He is . . . gay” (*Madras on Rainy Days*, p: 249).

Layla finally knows that in fact Sameer is gay. His secret is revealed on their honeymoon in Madras. Naveed, Sameer's lover, follows them and tells everything about his relationship with Sameer. Lastly, Layla realizes that Sameer's willing to move America is because he really dreams of freedom, free to be him himself. He dreams of a country with its freedom, no limit that he cannot get in India. He can do everything in America without any person who will prevent him. Getting a better job is just his reason to hide what actually he wants in America. In India, he feels trammled by its laws, its values. Becoming a gay person is something taboo in India. Therefore, Sameer cannot express himself as he wants.

Layla also finally knows the cause why Sameer cannot make love with her since they get married. It is because Sameer does not know how to communicate with a woman. He does not know how to make love with woman. As found in the next data:

And this: letters copied from magazines not because he did not know what write to an American woman, but because he did not know how to make love, even on paper, communicate love, to any woman, least of all his own future wife (*Madras on Rainy Days*, p: 227).

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter reports the conclusion about the study and suggestion. The conclusion is obtained based on the analysis of the data. Besides that, the researcher would like to give the suggestion for the next researchers who are interested in doing similar research.

4.1 Conclusion

According the analysis of the previous chapter, the researcher can conclude that Layla as female main character in novel *Madras on Rainy Days* obtains the oppression from several sides. The conclusion is divided into three parts based on the statements of the problems.

Relating to the first statement of the problem, Layla suffers the familial oppression, arranged marriage oppression and religious misinterpretation oppression. For the familial oppression, Layla is oppressed by her father, her husband, and her uncle. Layla also faces the arranged marriage that makes Layla excluded from her right to choose a man who will be her own future husband. Another tradition used to oppress Layla is *walima* ceremony. It is a part of wedding ceremony in the Old City. The consequence of this *walima* ceremony is that if a wife backs to her own family's house. There is no man will marry her as the first wife, but just as the second, the third or the fourth wife. It makes Layla only has one option that is spending her life with her husband, untouched,

uncomplaining although there is unsuitable thing found in her husband. But if the unsuitable thing is found in a wife self, a husband has a right to throw her out or give her back to her family so that her father has a right to kill her.

The last oppression is religious misinterpretation oppression. The people in the Old City use the name's religion of Islam to oppress Layla. They blame Layla upon what Sameer has done, good or bad. They will overflow Sameer's mistake or sin only to Layla because Layla is considered as person who is responsible upon Sameer's behavior. They say if Sameer makes a sin it is Layla's mistake because she cannot keep him straight.

Based on the analysis of the second the statement of the problem, it can be known that Layla is finally making struggle to end the oppression. Her struggles are showed in several acts such she asks for helping to her parents in-law. She tries to run away from the house but she fails. And Layla begins having firm attitude to her husband.

The last conclusion is the result of the third statement of the problem it is about Layla's subaltern voice. As subaltern subject, Layla voices her opinion toward some things they are Layla's voice toward America, the searching of her identity, toward arranged marriage and toward Sameer.

4.2 Suggestion

The researcher hopes that this research can be one of contributions to the literary criticism. Hopefully, it can inspire the next researchers in doing the analysis of women oppression in the third world country. However, the researcher realizes that this research has been not perfect yet. Therefore, the researcher still needs the criticism and suggestion from the readers or the next researchers.

The researcher suggests for the next researchers who wants to continue in analyzing this novel using the same topic, they can compare with Islamic feminism. How the women oppression issue is viewed based on the Islamic perspective. Considering *Madras on Rainy Days* novel written by Samina Ali many describes the life of Muslim society. Thus, the next researchers can complete the previous research. Or the next researchers find a new discourse of concept in analyzing this object. The next researchers also can analyze another literary work by using postcolonial feminism theory.

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APPENDICES

Data Analysis

1. Oppression of Women Described in Madras on Rainy Days			Page
1. Familial oppression	1. By father	<ul style="list-style-type: none"> ● “Her father is very strict with her. No phone calls from American friends, boys, or girls. No going out the house unless it is to attend classes. She’s been very isolated.” She began to clean her toenails. ● “This is my house,” he said, his voice still low, spit flying out of his mouth. “This will always be my house. Do you think it matters whose name it’s in? Throw me out, throw my family out, out of my own house!” His voice began rising, knuckles grinding against a palm, “I’ll throw you out and you can prostitute yourself to stay alive.” <p>My legs buckled and I curled up on the floor, hiding those parts I knew he liked to beat, my belly and my breast, my thighs, between my legs, the woman in me. He wanted to break her.</p> <p>He grabbed a silver tray from the dresser, one of those that had carried over sameer’s dowry gift, and hurled it into the air, ready to strike. I closed my eyes and heard the rain trashing the ground, his two sons playing in the salon. Amme threw her red sari over me, covering my body. She stepped before him, stepped between us, at last stopping him.</p>	27
	2. By husband	<ul style="list-style-type: none"> ● “I won’t let you take her with you today,” he was saying. “I don’t care what you think or how important this is to you. She is my wife. . .” <p>“Let your wife choose how she wants to spend her day. Why should you decide for her? Let me ask her when she wakes up what she would like. . .”</p>	160

		<p>“I’ve told you, she’s my wife and she’ll do as I say.”</p> <ul style="list-style-type: none"> • “I demand that you return with me right now!” Sameer suddenly shouted, spit flying from his mouth. “I am your husband and you will do as I say.” I stared at him in disbelief. He <i>would</i> do anything to keep me as his. • “You’re mine”, he said softly, a lover’s voice like I not heard from him before, “and I’m going to do everything I can keep you.” • I was carrying my sandals in one hand, jeans rolled up to my knees, the freest I’d been in India. I was growing tired of being confined to limit, especially those involving my husband. • He simply watched me, quietly, before saying, “I don’t encounter these sorts of cases very often. But every now and then . . . such a pity. Always so much anguish on the wife’s face. The pain and the confusion are always the same. Women are quick to blame themselves. It’s because they don’t know better. All their lives they’ve been protected. Were you protected, Layla?” No one had ever asked me this before, not even him. “I was guarded. My movement restricted. Is that what you mean by protection?” • He had come here to say as much, followed us on our honeymoon even after my husband had ordered his friend—lover—not to, using that same tone of authority, or finality, he’d used with me earlier, at the Consulate: <i>my place to give orders, your place not to ask why.</i> • She was referring to my mother’s divorce, and I could only think that Sameer had told 	<p>244</p> <p>252</p> <p>208</p> <p>217</p> <p>226</p> <p>186</p>
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		<p>Zeba, thus betraying me again. Would I be able to forgive this?</p> <ul style="list-style-type: none"> • “You told your mother about my parents’ divorce. I told you not to do that. How could you betray me? I thought we wouldn’t do that to each other. I thought we wouldn’t be like them.” • I broke in again, “He’s with Naveed, his lover, while I am trapped here. He’s safe. He imprisoned me, then he abandoned me, here, to be raped and killed” 	<p>195</p> <p>271</p>
	<p>3. By uncle</p>	<ul style="list-style-type: none"> • He said, “You are my sister’s daughter, Layla, so you are my daughter, too, a child I was never blessed with. I am telling you for your own good. What you know of life is very little. So it is our duty, as your elders, to protect you, to make sure you don’t make irreversible mistakes. Now please,” he said, kissing the air twice in the way he used to when I was a child, Henna and I fighting over some small thing, “make up with your husband and go home. There is already enough suffering and loss in this house.” <p>Suffering and loss, indeed, “You all know about Amme’s divorce, don’t you?” I asked, then turned to Abu Uncle, “That blind <i>alim</i> said it. The Muslim community here is small, everyone knows what’s happening with everyone else. No one talks about it, but we all know each other’s secrets. So here you two are, brother and brother-in-law, two men who could have done something, yet you let my mother suffer alone all these years. Without a single protest, you let father do whatever he wanted to her, to <i>us</i>. And now you want me to submit to the same existence. He is <i>incapable</i> of making me his wife—you know that, <i>all</i> of you!”</p> <ul style="list-style-type: none"> • “What! Are you not listening to me? Layla, I have brought you out here to talk 	<p>243</p> <p>244</p>

		<p>some sense into you. <i>Ar're</i>, you cannot leave the boy over such a small thing! So what if he had. . . recreational sex? What else was he to do? Look at him, he's handsome, he's fit, he must have desires, tremendous desires. Where can a man go in a society such as this, women segregated from men, women hidden behind veils. Who was he to turn to? This isn't America, he never had freedom you did. And he's a man! Men have desires. Men need release "I will advise you exactly what I advised your husband! Forget about these things, Layla. Keep the past in the past. Don't speak of it again."</p>	
<p>2. Cultural Oppression in Arranged Marriage</p>	<ul style="list-style-type: none"> <li data-bbox="477 749 1341 999">• <i>Husband</i>—the word itself felt foreign, through it had come into my life long before Sameer had. Amme's imaginings of him inside me, a ghost of my future. <i>Your husband will be a doctor or an engineer. Your husband will come from a good family. Your husband will be a Muslim. Your husband will be from India.</i> Now, here he was, exactly as she had described, and yet so different from what I had expected. <li data-bbox="477 1045 1321 1220">• It was the image of his slim body in those unbecoming clothes that had caused Amme to buy his as many outfits as she'd done, her attempt, as the one who had arranged this marriage, to make his at least appear to be the kind of man she thought I would be amenable to marrying. <li data-bbox="477 1266 1344 1440">• "So the <i>dul'ham</i> is awake!" Dad called, then chuckled as his light eyes flitted beyond me to Amme. Since the wedding began, he'd been having fun calling me the bride to tease my mother, not me, because he knew my wedding was a fulfillment of <i>her</i> dreams. <li data-bbox="477 1486 1334 1661">• "Marium, no matter what you think of my son, he has provided Layla with a home. If you take her from here, she will not even have that . . . remember, there was the <i>walima</i> dinner announcing a successful union. No man will marry her now, not unless he takes her for a second or third wife." <li data-bbox="477 1707 1317 1845">• With a corner, she dabbed her eyes as she said, "Your <i>saas</i> is right. No one will marry you now, not here, not from the Old City. That man who married your father's sister, he was some old Saudi, and she become his fourth wife. 	<p>116</p> <p>179</p> <p>56</p> <p>187</p> <p>190</p>	

	<ul style="list-style-type: none"> • I said, “You didn’t invite anyone to the <i>walima</i> dinner until the very day; then you invited more than a thousand guest when you had only invited a hundred to the <i>nik’kah</i>. The announcement you were making was about your son, not about union. You’ve known all along about Sameer.” <p>“You call me your daughter,” I went on. “Yet you’ve ruined my life.”</p> <p>She shook her head. “A wife stays with her husband . . . no matter what.”</p> <p>No matter what. So this was what she had meant that day when Amme visited. As a woman, I had but one option: to spend my life with my husband, untouched, uncomplaining. These were Old City ethics. Die for not being virgin, die for marrying the wrong kind of man. Pagan rituals of sacrifice, Sameer was right.</p> <ul style="list-style-type: none"> • I didn’t answer, for there was no answer to give. In all I had gone over in my mind, again and again, it was the one question I hadn’t been able to confront. If he threw me out, it would mean he had found me unsuitable. And an unsuitable wife here, by Old City laws, was a whore, so by those same laws, her father had the right to kill her. • Nafisa says your husband knows you’ve done, and still he let you stay in his home. He gave you dignity. If he was anything like your father, he would have killed you on the wedding night, and no one would have stopped him or thrown him in jail, not here. They would have said he was justified.” • Abu Uncle spoke. “Do not think yourself.” “Old City ethics, rules governing each woman’s life, way to submit not to Allah, but to man.” 	<p>246</p> <p>47</p> <p>191</p> <p>288</p>
<p>3. Religious Oppression</p>	<ul style="list-style-type: none"> • “People will blame you, Layla-bebe. They will even say you made him into the man he is, that you weren’t enough to satisfy him so he was forced the other way. Whatever you do now, you must be careful to look compassionate. You’re a woman. And no matter what Islam says about such men, it’s still your reputation that will get harmed” • But even Islam said man was weaker sex, easily seduced, misled. A wife’s duties to keep him straight. 	<p>237</p> <p>262</p>

2. Layla’s Struggle against Oppression		
1. Asking for Helping from Her Parents In-Law	<ul style="list-style-type: none"> • He does not love me, Zeba Auntie. I have watched him this past month. He has tried to be my husband, he has even wanted it, but it is not in him. Please, let me go. I’ll return to America alone, you needn’t worry anymore about him coming. He’ll stay here with you, your guidance, <i>your</i> demands.” 	246
	<ul style="list-style-type: none"> • I want to go from here,” I said, stopping myself from calling him Papa. “If not for my sake, could you not help me in memory of your dead sister, the one I remind you of?” 	250
	<ul style="list-style-type: none"> • I sighed. “Papa, your son has tried to will himself to love me, but he can’t. He is . . . gay, what did word mean here, a different culture, a different context, words that did not translate, “. . . he is not attracted to me, not to any women at all.” The words coming out slowly, each a beat in what felt like a dying heart. “I discovered this on the honeymoon. His friend Naveed followed us. They love each other. It is why I come back. I did know Nafiza was ill.” 	249
	<ul style="list-style-type: none"> • “My son,” he whispered, his voice breaking, anguished. “My son,” he repeated, before clearing his throat. He turned away from me and said, “As his wife, you must warn my son of what I have just told you. No one leaves the house” 	250
2. Trying to Run Away	<ul style="list-style-type: none"> • THE FOLLOWING MORNING, while he has bathing, I snuck out of the bedroom and slowly made my way into the <i>divan</i>. I thought Ibrahim and Feroz had already left for the day, though I could hear Zeba’s voice coming from the prayer room, where Feroz slept on the floor at night. Without a sound, I crossed the courtyard and slid open the metal lock on the front gates. It creaked, giving me away. Everything in this house against me. 	251
	<ul style="list-style-type: none"> • Then my <i>duppata</i> got caught in a neighbor’s gate and I trust it off and raced past the lamppost Sameer had stood near, casting stones, and was reaching the end of the block when Feroz grabbed my arm from behind and yanked me. I stumbled and fell onto the stone sidewalk, and I picked up a handful of rocks and threw them at him. He blocked his face with his hands, twisting away his shoulders, but as soon as I was standing, he had me by the elbows and began tugging me back to the house. 	251

<p>3. Having Firm Attitude toward Sameer</p>	<ul style="list-style-type: none"> • “As soon as I get a chance, I’m leaving,” I said. “You can’t make me stay here, with you—why would you even do that?” Then I said, “I really love you. You let me love you. Would could you?” • I challenged him, “If I am stay here with you, if you are going to remain my husband, then you must provide.” • “When Naveed revealed everything, I was so frightened . . . and yet so liberated. I should have let you go then, but when I got back to Hyderabad and saw my dad’s face . . . all this concern were about you—where were you, what had I done wrong, how had I failed you? And I couldn’t do it, Layla, I couldn’t tell him. I could hide from everyone else, Layla, even from you who saw me—you saw me for who I am, in Madras, here, but I still couldn’t show myself, not until . . . I didn’t show myself, Layla. I could have, but I chose not to.” <p>I want you to go . . . you are free to go. In your chador, you are invisible.” He took his hands from my face and set them in his lap, staring at them a long time. Then he slowly withdrew the silver toe ring from his thumb and held it up between us.</p> <p>He smiled and, for a moment, the tip of his tongue pushed through his front teeth. “This is what I can provide you, Layla. This is what your husband can provide. You mustn’t ask me anything more.”</p> <ul style="list-style-type: none"> • My body hidden and safe under the chador, belonging only to me. 	<p>244</p> <p>301</p> <p>302</p> <p>307</p>
<p>3. Layla’s Subaltern Voice</p>		
<p>1. Layla’s Subaltern Voice toward American Culture</p>	<ul style="list-style-type: none"> • I tried to explain. “In school, I was the only brown girl. The other kids didn’t know what to do with me. I was always teased, and some took to calling me ‘nigger lips.’ Everywhere I go, I’m asked where I come from. Nigeria? Mexico? Egypt? When I say India, they say, ‘Oh yeah, I can hear the accent now.’ Sameer, the only accent I have is mid-western. And my first semester at university, I was cornered by this man who accused me of getting accepted over some white student. He yelled at me for taking this student’s spot and said I would go on to take that student’s position at work. That’s how you’ll be seen there, as taking place that legitimately belongs to someone else.”Who you are. What 	<p>165</p>

	<p>you could amount to. Even the American dream held distinctions.</p> <p>“Sameer, people are going to notice your accent. They will notice your skin and dark hair and eyes. It does not matter what clothes you wear or how educated you are or how good your English is, you will be considered different. You will not be seen for who you are.”</p> <ul style="list-style-type: none"> • I could never make friends—I was different from everyone”. 147 • “What do you know about the U.S., Sameer? I mean other than what you’ve read or seen in film. What do you really know about what <i>you’re</i> asking?” 177 • I said, . . .”He didn’t know anything about America or its people. He didn’t have a place to live or a job. He didn’t even own a winter coat—or know that he should! His pocket was stuffed with rupees. But then he went, leaving behind his family and friends, his country, everything he’d grown to know.” I shook my head, amazed, as I was each time I thought of him boarding that plane to America.” There’s no turning back when you do something like that,” I said, “it takes so much courage. I don’t think I would be able to. . . pass the test.” 223 	
<p>2. Layla’s Voice in Searching Her Identity</p>	<ul style="list-style-type: none"> • America was morally bankrupt, a cultural colonizer. But I know this chiding was really a flirtation. For below these criticisms, the truth was that each place held allure for other, a fascination and curiosity, an attraction and longing. 26 • I told Amme to let me stay here, in one place. I told her that if she needed to return to the U.S., I could go live with Henna. Mummy,” I said, surprising myself, though she did not even blink, our relationship, to her, no matter what I called her, remaining the same. “America seems very far away right now. I would be happy to go on living here.” 147 • “I do know, Sameer, I’m not as ignorant of Indian as you think. I’ve spent half my life here. It’s where I’ve always felt more comfortable. I’m part of something here. I’m not just gazing out.” I fell onto my back and stared up at the mosquito canopy, the fan’s wind hardly reaching us. I could taste the salt of my own sweat on my lips. 177 • I’d never worn my American clothes in India, they were part of what I left behind each time I arrived. It was not merely a 161 	

	<p>matter of blending in, belonging, but also a matter of what was appropriate.</p> <ul style="list-style-type: none"> • Oh God, there I was, late at night, finding a way to get him inside the house. Now we're making love, one floor below my mother. Early in the morning, he quietly leaves, easily, through the patio door. • Amme knew that. It was why, despite how hard it must have been for her, she had gathered herself together and held her breath as she waited for my confession. The truth was, I was no longer the girl others imagined me to be. I was not going to my future husband as a virgin. And the bleeding, it was not demonic. It was a dying baby. Nate's. I had gotten pregnant. An accident, conceived in haste . . . or in good times. Either way, I couldn't be caught this way now, not two days before the wedding, not unless I wanted to be banished from my family and everything I knew. So I went on taking the pill, silently killing inside me. 	<p>29</p> <p>24</p>
<p>3. Layla's Voice toward Arranged Marriage</p>	<ul style="list-style-type: none"> • "The girl has been bleeding . . . like menses," Abu Uncle said, also quietly, "but longer, much much longer. And with it, she is having bad dreams." When the <i>alim</i> only nodded, he added, "My sister-in-law and her daughter have just arrived from America, where they live." • "I think there is a demon in her," Amme finally said. "When she was a child, only a year old, she would jump on the bed, screaming, '<i>Mai shai-tan hoon</i>' " I am the devil. "All day long she jumped and screamed. I could not make her stop. And I knew then she was possessed. The moment we arrived in America. And now . . . " she shook her head and clucked in Sadness. "Now that beast won't let my child get married. I have heard, Alim-ji, that when a demon takes liking to a woman, he won't let her be happy with anyone else. I think this one is doing the same. He wants to keep Layla to himself." She raised her head to address his belly. "Can you do anything to remove him?" She asked. • My sister, you cannot marry your daughter in such condition. It is not possible." <p>"What I am saying is that your child is not fit to marry. Are you, Beta?" He turned in my direction.</p> <p>I straightened, almost smiling behind my chador. Perhaps there was a way out of this marriage? A reasonable way. Let</p>	<p>25</p> <p>30</p> <p>31</p>

	<p>the alim forbit it. None of my own objection has mattered, but if someone Amme revered protested, maybe she would listen.</p> <ul style="list-style-type: none"> • When we heard about Sameer’s broken and never-quite-healed right leg, my mother and uncle became understandably concerned. As I did. Surely if I was agreeing to marry a man of my mother’s choice, then at least she could do was provide one who had two even legs. This was certainly unfair. • “<i>Hanh,</i>” Abu Uncle agreed. “What Apa says is true, Alim-ji. We cannot stop the wedding now. The invitations have been sent out. The chefs hired. The wedding hall rented. The date was set a year ago. Ar’re! We are not playing a game here. His is a serious matter. This is a wedding. Layla’s name has been linked with the boy’s. No one else will marry her now. Tell us something we can do.” 	<p>35</p> <p>31</p>
<p>4. Layla’s Voice toward Sameer</p>	<ul style="list-style-type: none"> • “You told me you are afraid of what he’ll do once he gets to the U.S.,” I said, approaching her now through her fears, her imaginings of America. “You are to be afraid. He’ll have more freedom to be have like this. Devils, demons, people have no control over themselves. Even Amme brings me to an <i>alim</i> each time I return. People do whatever they like there, men and women both, there is no same. If Sameer cannot stop himself here, imagine what he’ll do in America, where there are no taboos, no limit.” • My turn now to tap the table with my fingertips as I figured out how to say the unimaginable. “I think Sameer is coming to America seeking more just employment. What I mean is, I think what he really wants is freedom, the kind he can’t get here.” He was staring at me from above the lenses, his scalp looking so tender. Sameer’s hope to send home money so his father could retire. “Papa, your son has tried to will himself to love me, but he can’t. He is . . . gay”. • And this: letters copied from magazines not because he did not know what write to an American woman, but because he did not know how to make love, even on paper, communicate love, to any woman, least of all his own future wife. 	<p>247</p> <p>249</p> <p>227</p>