A WOMAN’S SUFFERING AS THE RESULT OF PATRIARCHAL SYSTEM IN PAKISTAN SOCIETY REFLECTED THROUGH THE MAJOR CHARACTER IN QAISRA SHAHRAZ’S THE HOLY WOMAN

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By
BERNADETTE DENTY
Student Number: 084214070

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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Dr. F.X. Siswa, M.A.
“It doesn't matter who you are, or where you came from.
The ability to triumph begins with you. Always.” ~Oprah Winfrey
For those who are still in struggle to have their own life,
to feel valued, and to enjoy a sense of independence.
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of the people, except those cited in the quotations and references, as a scientific paper should.

Yogyakarta, June 10, 2013

The Writer

Bernadette Denty
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(Bernadette Denty)
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ABSTRACT

BERNADETTE DENTY. A Woman’s Sufferings as the Result of Patriarchal System in Pakistan Society Reflected Through the Major Character of Qaisra Shahraz’s The Holy Woman. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2013.

The growth of feminism both as a study and a movement results many major changes in social thinking and politics, but unfortunately, still there are many women oppressed by men. In Pakistan, the oppression frequently appears through the cultural and tradition arguments. Rather than as an effort to preserve the culture, the traditions are just give benefit to men and bring unhappiness feelings to women. Using Qaisra Shahraz’s work, this study will focus on a woman’s sufferings as the result of patriarchal system in Pakistan Society reflected through the major character in The Holy Woman.

There are three objectives formulated as the basis of the study. First, to figure out how the major character of The Holy Woman is described in the story. Second, to explain the aspects of society does patriarchal system occurs in the story. Third, this study has the objective to define how the major character experiences sufferings as the result of patriarchal system.

There are some theories applied to answer three objectives as above. First, theories on character and characterization. Second, understanding patriarchy. Third, the ideas of Feminism. The study is written using library-research method. The approach that is used is a Feminism approach.

The findings of the analysis are as follows: Zarri Bano is a mature 28-year-old woman who described as a glamorous and gorgeous woman. She is a well-educated and smart woman, a feminist and a rebel. Although Zarri Bano is a well-educated and smart woman, she still becomes the victim of patriarchy system in her life. Patriarchy occurs in the attitude and behavior of Zarri Bano’s closest family members – her brother, father, and grandfather. Because of the patriarchal systems, Zarri Bano experience sufferings. Zarri Bano’s sufferings can be seen through her attitude, such as shock, denial, disbelief, anger, guilt, shame, self-blame, sad feeling or hopelessness.
ABSTRAK

BERNADETTE DENTY. A Woman’s Sufferings as the Result of Patriarchal System in Pakistan Society Reflected Through the Major Character of Qaisra Shahraz’s The Holy Woman. Yogyakarta: Jurusan Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma, 2013.


CHAPTER I
INTRODUCTION

A. Background of the Study

For many years, discussion about feminism continues to evolve. Feminism radically questions our understanding of ‘men’ and ‘women’ and the social structures which maintain their differences (Humm, 1992: xi).

The differences occur, for example, in men and women’s personal properties. It is very common to say that men are active, strong, and rational, while women are passive, weak, and emotional. Women have their negative personal properties, which are not men’s personal image. With these negative personal properties, women do not have the same opportunity to join in public area activities that are dominated by men. Of course this situation gives men special privileges and disadvantages for women. This condition is related to patriarchal system in which society belongs to.

Patriarchy in general is defined as a social system controlled by men. According to Sylvia Walby in Theorizing Patriarchy, patriarchy is a system of social structures and practices, in which men dominate, oppress and exploit women (Walby, 1990: 201). The oppression is caused by the presumption that women are less valuable than men.

Looking at this presumption, feminists try to change the society. Feminists use set of theory that we called Feminism to transform the society. Maggie Humm in Feminism: A Reader explains Feminism as the word that can stand for a belief
in sexual equality combined with a commitment to eradicate sexist domination and to transform society (Humm, 1992: 1). Feminism is believed not only as a theory, but also as united movements to eliminate men’s domination towards women.

The growth of feminism both as a study and a movement results in many major changes in social thinking and politics. The emergence of women in public space –whereas in past time is almost impossible– is successfully proving this situation. In the numbers of women who are able to go to schools; to become office workers, artists, politicians, even presidents; still there are many women oppressed by men. The oppression comes towards women’s limitation, women’s sexual, physical, psychological abuse and violence, even rape. It means that the feminists’ goal has not been already accomplished.

Kate Millet in *Sexual Politics* questioned, how was it possible for patriarchal to continue in a world in which women had education, access to financial resources and extensive civil and political rights, and were not visibly subject to forms of direct coercion? (Millet, 1970: 25). The answer, she suggested, lay in psychology. Women were conditioned into embracing it by the process of sex-role stereotyping. From early childhood, women were trained to accept a system which divided society into male and female spheres, with appropriate roles for each, and which allocated a public power exclusively to the male-sphere. Gender stereotyping differ female “normal” means passive, while for male, it means “active”.
Feminists then realize that there are still a lot of things has to do to transform the society. Their effort to transform the society faces with various patriarchy forms and system that aims to protect men’s superiority. In Asia, it frequently appears through the cultural and tradition argument. Rather than as an effort to preserve the culture, the traditions are just give benefit to men and bring unhappy feelings to women.

This situation can be seen in Pakistan society. For Pakistan people, land ownerships and inheritances are important. To keep their belongings, men will do anything, including use cultural reason, to oppress women. Their pride in the land ownerships and inheritances become the reason of Karo Kiri (honour killing) cases that frequently appears in Pakistan society. Sadaf Zahra, an activist and a female Pakistani journalist, in Women in Pakistan - Victims of the Social and Economic Desecration explains, “If we go to the root cause of these honour killings we see that they are linked to the question of land, water, money and property (http://www.marxist.com)”.

According to Zahra, women in Pakistan, moreover those who live in rural areas, do not have the right to decide because women are considered as foolish creatures according to the dominant social and cultural norms. Zahra defines, “A woman's right to liberty is restricted in the name of modesty, protection and prevention of immoral activity (http://www.marxist.com)”. This condition is greatly captured by Qaisra Shahraz in her novel titled The Holy Woman. Amazon.com describes the book:

Zarri, the glamorous 28-year-old daughter of a wealthy landowner, falls in love and wishes to marry Sikander, a business tycoon. Her father,
Habib, dislikes Sikander and prohibits their marriage. Soon after, Habib's only son is killed in an accident and he decides to make Zarri his heiress, resurrecting an ancient tradition that requires an heiress to remain celibate for the rest of her life. Unable to marry, Zarri is forced to submit to her father and becomes her clan's holy woman. (http://www.amazon.com/).

Through the characters in *The Holy Woman*, Qaira Shahraz wants to explain about patriarchal system and women’s sufferings in Pakistan society. As Zahra says, in the name of modesty, protection and prevention of immoral activity, women’s liberty is restricted (http://www.marxist.com). It results women’s sufferings. Women’s sufferings can be seen from the major character’s attitude, such as shock, denial, disbelief, anger, guilt, shame, self-blame, feeling sad, or hopeless when her father decides her life. This kind of attitude also can be seen through the other female characters, such as the major character’s mother, sisters, and female neighbors. Since these characters are limited to speak up and to express themselves, they experience sufferings.

Using Qaisra Shahraz’s work, this study will focus on a woman’s suffering as the result of patriarchal system in Pakistan Society as seen through Zarri Bano, the major character. Zarri Bano is chosen to be the subject of the study because she is forced by her father to be the Holy Woman. Through the role of the Holy Woman that is forced to Zarri Bano, this study will explore how women in Pakistan society are in the *pingra* – a birdcage to which their father and elders hold the key. This study want to explain that women are made to believe if they have their freedom, but actually men hold women’s identity and determine women’s life. In how men decide women’s life and it results a woman’s suffering becomes the topic of the study.
B. Problem Formulation

Referring to the background of the study above, there are three main questions formulated that will be discussed in this study. The questions are:

1. How is the major character of The Holy Woman described in the story?
2. In what aspects of society does patriarchal system occur in the story?
3. How does the major character experience sufferings as the result of patriarchal system?

C. Objectives of the Study

From the questions in the problem formulation stated above, it is clear that this study has three objectives. First, this study has the objective to figure out how the major character of The Holy Woman is described in the story. Second, this study has the objective to explain the aspects of society patriarchal system occurs in the story. Third, this study has the objective to define how the major character experiences sufferings as the result of patriarchal system.

D. Definition of Terms

There are some terms that have to be explained in this study in order to avoid misunderstandings, as mention bellow:

1. Holy Woman, or a Shahzadi Ibadat, is a woman who devotes her whole life only for worship to the God. Dr. Sherin Shervani in Qaisra Shahraz: The Novelist of the New Era states, In Islam there is no concept of a nun- one
who renounces normal married life to be a religious woman<http://http://www.academia.edu>. Although there is no such kind of the term in Pakistan society, also in Islam religion –which inspires Pakistan society,— the author of “The Holy Woman” creates this term to portray someone’s effort to limit someone else’s liberation and freedom.

2. Patriarchal System in general is defined as a social system controlled by men. According to Sylvia Walby in Theorizing Patriarchy, it is a system of social structures and practices, in which men dominate, oppress and exploit women (Walby, 1990: 201). The oppression is caused by the presumption that women are less valuable than men.

3. Suffering; according to A. S. Hornby, the word ‘suffering’ means 1. Physical or mental pain 2. Feeling of pain and unhappiness (Hornby, 2000: 1300). So then, woman’s suffering is described as unhappy feeling; physical or mental pain experienced by woman. In this study, a woman’s suffering appears as the result of patriarchal system.
CHAPTER II
THEORETICAL REVIEW

A. Review on Related Studies

_The Holy Woman_ is a story that does not only bring love story as its theme, but furthermore this book also brings the issues of Islam that influenced Pakistan cultures and traditions. Since the first publication, this book has been translated into several languages and successfully took public’s attentions. There are some critical essays and researches based on the story.

RisangHanuraga, a student of English Letters Study Programme, Sanata Dharma University, usesQaisraShahraz’s literary work _The Holy Woman_ as his primary data to conduct his undergraduate thesis titled _The Five Basic Moral Teachings of Islam As Seen in QaisraShahraz’s Holy Woman_. Hanuraga uses moral-philosophical approach to analyzed QaisraShahraz’s literary work. He focused on the moral message, which can be seen in some of the characters in QaisraShahraz’s _Holy Woman_. Hanuragabelieved thatQaisraShahraz, through ZarryBano and Fatima as major characters, states some moral messages (Hanuraga, 2012: 4).

Although this study uses the same primary data with what Risang has done, but not merely same. This study focusesto figure out woman’s suffering as the result of patriarchal system in Pakistan society. This study uses feminism approach to explain woman’s suffering that experienced by the major character.
Using feminism approach to analyze a literary work certainly is not the first time to be done. In fact, there are many writers, students, critics who use feminism approach to explain about women’s position in society. Some of those who use feminism approach in their research are students of English Letters Study Programme, Sanata Dharma University: Amanda RinduDyahPerdana, Elisabeth Marcella, and DhestiFitriSetyaningrum.

According to Perdana in her undergraduate thesis titled *Patriarchy, Women Suffering, and The Idea of Feminism Reflected Through the Character in Maria Irene Fornes’ The Conduct of Life*,

Our society has created stereotype on men and women. It is agreed that man is known as rational and intelligent creature, while woman is the creature of her emotions. [...] This stereotype is quite unfair for women. Thus, feminism function as a “weapon” to destroy that shallow common perception (Perdana, 2008: x).

Perdana’s idea about feminism is used to analyze (1) how male characters in the story represents patriarchal culture; (2) how female characters experience sufferings; (3) how female characters reflect feminism (2008: x). Perdana’s analysis shows that male character in *The Conduct of Life* present patriarchy through male characters’ performance in their job and their relationship with women.

Feminism approach is also used by Marcella in her undergraduate thesis titled *Ideas of Feminism Reflected in Juliet’s Struggles Seen Shakespeare’s Romeo and Juliet*. Marcella uses feminism approach to show Juliet’s, in Shakespeare’s *Romeo and Juliet*, feminist struggle. According to Marcella, Juliet bears the spirit of feminism because she is different from other female characters
in the play that are very passive and obedient to men (Marcella, 2010: 2). Juliet’s struggle is based on her fight against patriarchal society, which is depicted in the story.

The ideas of feminism is also apparent in Setyaningrum’s undergraduate thesis analysis in *Feminism Ideas Reflected Through The Major’s Character Reaction Towards Patriarchal Society in Escape By Caroline Jessop*. Setyaningrum gives brief explanation about some reactions Carolyn Jessop towards the existence of male domination, women’s oppression, and polygamy in patriarchal society. According to Setyaningrum, escape is Carolyn’s final reaction as her effort to get freedom and equality (Setyaningrum, 2010: 104).

Although this study has similarity with undergraduate thesis done by Perdana, Marcela, and Setyaningrum, his study has some striking differences. One of the principal differences is Rindu used Maria Irene Fornes’ *The Conduct of Life*, Marcella used Shakespeare’s *Romeo and Juliet*, and Setyaningrum used Caroline Jessop’s *Escape* as their main source of the research. This study uses QaisraShahraz’s *The Holy Woman* as the main source of the study. This study clarifies a woman’s suffering as the result of patriarchal system in Pakistan society using feminism approach. Focus of this study is A Woman’s Suffering As The Result of Patriarchal System in Pakistan Society Reflected Through The Major Character in QaisraShahraz’s *The Holy Woman*. 
B. Review on Related Theories

This study has three things as the turning points: the main character, the patriarchal system, and a woman’s suffering. Therefore, this study needs theories on the three fields in order to answer the problem formulations.

1. Theories of Character and Characterization

Character and characterization are two different things. According to C. Hugh Holman and William Harmon in *A Handbook to Literature* character is “a brief descriptive sketch of a personage who typifies some defines quality” whereas characterization is how “the author presents the characters of actual persons; and in fiction (the drama, the novel, the short story, and the narrative poem), the author reveals the characters of imaginary persons (1986: 81).

Authors present their characters either directly or indirectly. According to Thomas R. Arp and Greg Johnson in *Perrine’s Literature: Structure, Sound & Sense 10th Edition*, in “direct presentation” they tell us straight out, by exposition or analysis, what the characters are like, or they have another character in the story describe them. In “indirect presentation” the author shows us the characters through their actions; we determine what they are like by what they say or do (2009: 162).

There are some ways, according to M. J Murphy in *Understanding Unseen*, to show how the characters are presented in the novel:

a. Personal Description

The author can describe a person’s appearance and clothes.
b. Character as seen by another

Instead of describing a character directly the author can describe him through the eyes and opinions of another. The reader gets, as it were, a reflected image.

c. Speech

The author can give us an insight into the character of one of the persons in the book through what that person says. Whenever a person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving us some clue to his character.

d. Past Life

By letting the reader learn something about a person’s past life, the author can give us a clue to events that have helped to shape a person’s character. This can be done by direct comment by the author, though the person’s thoughts, through his conversation or through the medium of another person.

e. Conversation of Others

The author can also give us clues to a person’s character through the conversations of other people and the things they say about him. People do talk about other people and the things they say often gives as a clue to the character of the person spoken about.

f. Reactions

The author can also give us a clue to a person’s character by letting us know how that person reacts to various situations and events.
g. Direct Comment

The author can describe or comment on a person’s character directly.

h. Thoughts

The author can give us direct knowledge of what a person is thinking about. In this respect he is able to do what we cannot do in real life. He can tell us what different people are thinking. In the novel we accept this. The reader then is in a privileged position; he has, as it were, a secret listening device plugged in to the inmost thoughts of a person in novel.

(Murphy, 1972: 161-173)

2. Understanding Patriarchy

Patriarchy in general is defined as a social system controlled by men. This social structure is associated with the concept of gender and gender role that are divided into two, which are femininity and masculinity. In gender, which was ‘initially used to refer to the social and cultural aspects of sexual difference’ (Glover and Kaplan, 2005: xix), women, who represent femininity, are always described as passive, weak, and emotional; while men, who represent masculinity, are active, strong, and rational. This gender role stereotyping allows men to control women.

Kate Millet in Sexual Politics questioned, how was it possible for patriarchal to continue in a world in which women had education, access to financial resources and extensive civil and political rights, and were not visibly subject to forms of direct coercion? (Millet, 1970: 25). The answer, she suggested,
lays in psychology. Women were conditioned to embracing it by the process of sex-role stereotyping. From early childhood, women were trained to accept a system which divided society into male and female spheres, with appropriate roles for each, and which allocated a public power exclusively to the male-sphere.

Since childhood a girl is limited to get involve only in domestic area, while a boy has learned to have power in making decisions, both in domestic and public area. The distribution of gender roles contributes to marginalize women. This concept as the time goes by is developed in many aspects of the human life and resulted inequality social role between men and women.

In many countries in the world, patriarchy in history established women’s life. Patriarchy that existed in conservative state policy and gender-bias society continued to give men special privilege and disadvantages for women. There are many cases, conflicts of women and men, which reveal how patriarchy forced to place women as the victims. Social inequality and sexual oppression continues to happen, even worst from time to time.

In the society, which takes possession of patriarchy, women are categorized as inferior class to legitimize power and political domination of men over women. This categorizing is based on their sex. Women are considered as less valuable than men. Madsen explains, intimidation, terrorism, fear – these strategies keep women in a subordinate position where they are dominated by men (Madsen, 2000: 153).

If we see patriarchy and the distinction of gender roles from religion’s point of view, it is also still in controversy. The conservatives group holds the
interpretation of religious teachings that are driven by patriarchy. It can’t be
denied that at first the interpretation of religious teachings is dominated by the
male religious societies. Patriarchy, at the end, can be concluded as “a system of
social structures and practices, in which men dominate, oppress and exploit
women” (Walby, 1990: 201).

In Pakistan society, which holds patriarchal system, women differentiates
their sons and daughters and believe that men and women cannot have the same
level of independence. 2003 Pakistan Participatory Poverty Assessment (PPPA)
explains that in Pakistan society, ‘women do not have an identity of their own’
(PPPA, 2003: 83). PPPA finds that women’s identity is linked with their closest
male family member – their father, brother or husband. Men will easily threaten
women to decide and to get their purpose. One of the examples is by threatening
to divorce their wife. According to HinaShaikh in Women Empowerment and
Poverty: Linking Poverty as a Dimension of Governance,

Most women live under the constant threat of divorce from their
husbands and therefore have no choice but to oblige to their
demands and others. Due to the taboo and stigma associated with a
divorcee, women are still not comfortable settling for a divorce
even in the direst of circumstances (Shaikh, 2010: 31).

Women in Pakistan society are given no significant role in decision-
making (PPPA, 2003: 83). They have very little say in issues that affect
themselves, their households or the community.HinaJilani, Lawyer and Human
Rights Activist, states the right to life of women in Pakistan is conditional on their
obeying social norms and traditions (Jilani in UNHCR, 1999). In the name of
norms and traditions, the rigid tribal culture restricts women’s mobility (PPPA, 2003: 81).

Recently, TrustLaw, the Thomson Reuters Foundation Poll, declares that Pakistan is the third most dangerous country for women in the world (www.trust.org, 2011). TrustLaw records 90% of women in Pakistan experience domestic violence in their lifetimes, and more than 1,000 women and girls are the victims of honour killings every year (www.trust.org, 2011).

Sadaf Zahra, an activist and a female Pakistani journalist, in Women in Pakistan - Victims of the Social and Economic Desecration explains, “If we go to the root cause of these honour killings we see that they are linked to the question of land, water, money and property (http://www.marxist.com)”. Zahra’s utterance prove the fact that men will do any ways, including use cultural reason to oppress women to keep their material belongings. Women become the victims of men’s power to legitimize men’s power.

TrustLaw’s poll is in line with the social status of women in Pakistan by ShahidJavedBurki in Pakistan, The Continuing Search for Nationhood. Burki states that the social status of women in Pakistan is even lower than in the countries at comparable levels of development (Burki, 1991: 182). The indicators of social and economic status achieved by women fall into five main groups: health, education and training for women, women’s reproductive behavior, women’s economic behavior, and the overall control women have over their own lives and on those of their children.
It explains that the status of women in Pakistan cannot be avoided from the patriarchy mind-sets that entrenched in social, cultural, and religious system that are by and large the same across Pakistan. The ingrained mind-set by which men are considered superior to women is fundamental to understanding the prevalence of dominant-subordinate relation between genders across the country (Shaikh in UNICEF, 2012: 33).

3. The Ideas of Feminism

According to the first article of the Universal Declaration of Human Rights, all human beings are born free and equal in dignity and rights[Article 1, www.un.org]. But as they grow up, they have learned how to be a “man” or “woman” with some of differences that restricted their action as the human being. One of the examples is the closest community teaches them the characteristics of being masculine and feminine that differ their role in the society.Robyn R. Warhol and Diane Price Herndl in Feminisms: An Anthology of Literary Theory and Criticism explain, masculinity and femininity are not predetermined by the body itself, but are constructed within culture (Warhol and Herndl. 1997: xi).With this distinction, a man and a woman are not treated equally.

The idea of feminism is started by Mary Wollstonecraft’s Vindication of the Rights of Woman in 1792. Wollstonecraft’s main argument is that women should have the same civil liberties as, and educational parity with, men (Humm, 1992: 181). Wollstonecraft’s argument, which aims to achieve equal legal, political and social rights for women (Humm, 1992: 181), is the initial of feminist
thought development. Feminism then continues to evolve, from the first wave feminism, which is well known as the old feminism of equal rights, to the second wave feminism, which is well known as the new feminism of women’s liberation.

According to Magie Humm in *Feminisms: A Reader*, the core of second wave feminism is reproductive rights (Humm, 1992: 54). Humm explains that the fight for reproductive rights entails a fight against sexual and domestic violence, and has profound repercussions for gender identity (Humm, 1992: 54).

Kate Millet’s *Sexual Politics* is one of the first and most influential texts of second wave feminism. Kate Millet’s choice of the two terms ‘sexual/politics’ for the title of the book identified sexuality, not as some simple as ‘natural’ experience of women and men. But, according to Hum, as being ‘socially constructed with political consequences and as being politically constructed with social consequences (Humm, 1992: 260)’. This idea opened the way for second wave feminism to think about sexuality.

According to Deborah L. Madsen in *Feminist Theory and Literary Practice*, ‘sexuality’ is not a neutral term; it refers to male sexuality of which feminine sexuality is seen as a variant (or deviant) (Madsen, 2000: 154). Madsen then explains that sex not only expresses but also determines how power is experienced in personal relationship and social behaviour. Hence, first wave feminism and second wave feminism can not be separated to one another since both are interrelated.

In our social order, the power relates with males rule females. As Madsen argues, this is so because our society, like all other historical civilizations, is a
patriarchy. Kate Millet in *Sexual Politics* argues that patriarchal power is ubiquitous (Humm, 1992: 61). Humm explains,

> There is a deeply entrenched politics of sexuality, beginning with the reproduction of patriarchy through psycho-social conditioning in the family which operates in all economic and social structure (Humm, 1992: 61).

According to Deborah L. Madsen in *Feminist Theory and Literary Practice*, sexual oppression is the fundamental and foundational form of oppression in patriarchal society (Madsen, 2000: 158). Under patriarchy, women are kept passive and subordinate by the ever-present threat of male violence.

Feminism also evolves in Pakistan society. Feminism in Pakistan is often labeled with ‘Muslim Feminism’ since they try to reinterpret Islamic law by viewing the Qur’an and Hadith in a historical context. It can be understandable since as the old territory of British India, Pakistan adopted Islamic belief and value into their culture and traditions of society. Madiah Akhter in *Feminists... in Pakistan?* explains, “Muslim feminists are still trying to achieve the same goals as their feminist sisters in the West: political, cultural and economic equality for woman and a place in the constant struggle to define their nation (http://thefeministwire.com/).” But the reality, the situation is much more complex. Furthermore, according to Akhter, a method for achieving rights for Pakistani women does not address religious diversity in Pakistan, a country where non-Sunni minorities, including Shi’as, Ahmadis, Hindus, Christians, and Sikhs, are discriminated against not only by their fellow citizens, but also by the Pakistani government (http://thefeministwire.com/).
Basically, Feminism all over the world shares the same goal. Feminism, according to Humm, is the definition incorporates both a doctrine of equal rights for women and an ideology of social transformation aiming to create a world for women beyond simple social equality (Humm, 1992: 406). With the presence of Feminism, activist try to fight the oppression and inequality, especially in society that often arise patriarchy.

According to Madsen, feminist theory had three main aims: to expose the working of the ubiquitous patriarchal power structure; to promote the rediscovery of women’s historical achievements (including literary theory); and to establish a feminine perspective on critical, literary, political, scientific, philosophical (and other) theories of the cultural forces that shape our lives. The intended aim, according to Madsen, was to change the sexist bias of traditional education and social practice (Madsen, 2000: 15).

The attempt to change the sexist bias is also supported by the International Covenant on Civil and Political Rights (ICCPR). It is adopted by the United Nations General Assembly on December 16, 1966, and in force from March 23, 1976 to respect the civil and political rights of individuals, including the right to determine life. Articles 1.1 of the ICCPR states, all peoples have the right of self-determination. (ICCPR, 1966: article 1.1 www.ohchr.org).

Although many organizations start to promote the rights for every individual, there is still a long road to go. Many activists and feminist are continuing the struggle to change the sexist bias in the society.
4. Theoretical Framework

Theories that are used in this study are understanding character and characterization, understanding patriarchy, and the ideas of feminism. Theories on understanding character and characterization are used to reveal the characterization of the main character. Theories on understanding patriarchy are used to answer the second question of the patriarchal system that occurs in the story. The last theory is used in this study is the ideas of feminism.

Theory of Feminism is used to explain women’s oppression and social inequality as the basic core of the women’s struggle. Focus of this study is to explain a woman’s suffering as the result of patriarchal system, related with feminists’ theory aim: to expose the working of the ubiquitous patriarchal power structure (Madsen, 2000: 15). Theory of Feminism is applied to view the major character’s suffering as the result of patriarchal system.
CHAPTER III

METHODOLOGY

A. Object of the Study

The book examined in this research is a novel titled *The Holy Woman* by Qaisra Shahraz. The story of *The Holy Woman* first published on 2001 published by Black Amber. This book won the Golden Jubilee Award on 2002 and got the nominations for The Best Book of The Month in Bradford; featured in literary festivals throughout Great Britain including Coventry One Book. It has been translated into several languages.

The story of *The Holy Woman* takes place in contemporary Pakistan country. Zarri Bano, the glamorous 28-year-old daughter of a wealthy landowner, falls in love and wishes to marry Sikander, a business tycoon. Zarri Bano’s father, Habib Sahib, dislikes Sikander and prohibits their marriage. Since Habib Sahib’s only son is killed in an accident, he decides to make Zarri Bano his heiress. The ancient tradition requires an heiress to remain celibate for the rest of her life. Unable to marry, Zarri Bano is forced by his father and grandfather to be her clan’s holy woman. This study uses the characterization of Zarri Bano as the major character in “The Holy Woman” to explain a woman suffering as the result of patriarchal system in Pakistan society as seen in the major character of Qaisra Shahraz’s *The Holy Woman*. 
B. Approach of the Study

This study uses feminism approach to analyze the novel. According to Wilfred L. Guerin in *A Handbook to Critical Approaches to Literature*, Feminism is an overtly political approach that criticizes false assumptions about women (Guerin, 1992:253). Their concerns are especially relevant to women’s struggles throughout much of the developing world (Guerin, 1992: 254).

This approach is appropriate for analyzing the topic because when we talk about a woman’s suffering and a patriarchal system in Pakistan society, it is related with women’s movement that is called by Feminism. Feminism provides public awareness of women’s liberation and women’s equal right within the society. Using Feminism approach this study wants to confirm that women become the victims of patriarchy during their life. Patriarchy, which arises through intimidation, terrorism, fear (Madsen, 2000: 153), is the things that always resisted by feminists. Using Feminism approach, this study wants to expose a woman’s suffering as the result of patriarchal system in Pakistan society.

C. Method of the Study

The study is written using library-research method. According to Mary W. George in *The Elements of Library Research: What Every Student Needs to Know*, “Library research is not a mystery or a lucky dodge, but an investigation you control from start to finish, even though you cannot usually tell what sources you will discover (George, 2008: 1)”. Like field research, or the other kinds of
research library research is a form of structured inquiry with specific tools, rules, and techniques. Furthermore George explains,

Library research involves identifying and locating sources that provide factual information or personal/ expert opinion on a research question; necessary component of every other research method at some point (George, 2008: 4).

As a research which support the writer’s study, a library–research method generally include primary as well as secondary sources. Primary sources are the documents or artifacts closest to the topic of investigation. In contrast, secondary sources are interpretations of events written after an examination of primary sources, such as books and journal articles.

The primary source that is used in this study is a novel written by Qaisra Shahraz “The Holy Woman”. The secondary sources are taken from other books related to theories, approach, studies, and criticism.

There are some steps taken to conduct this study. First, the writer read the main source to get deeper understanding of the story. Due to the deep reading of the main sources, the writer decided topic of the study. Second, the writer determined questions of the problem formulation as the guide for analysis. Third, the writer found the suitable theories and studies to apply for the study. Fourth, the writer used suitable theories and studies to analyze the study.

Since there is three questions in Problem Formulations occurred in this study, first, the writer analyzed the major character’s personalities description. Second, the writer examined in what aspects of society do patriarchal system
happened in the story. Third, using the major character’s personalities description and listed of society aspects that patriarchal system happened in the story, the writer explained a major character’s sequence of sufferings as she experiences patriarchal system in her life. Finally, after doing all of these steps, the writer drew the conclusions.
CHAPTER IV

ANALYSIS

In this part of the study, the analysis of the problem formulation is explained. This chapter is divided into three subchapters. The first subchapter explains the personalities description of the major character. This subchapter mostly consists of the characteristics of the major character, whether it is her physical description, characteristics description, and her desire and ambition of life. The second subchapter deals with the events showing patriarchal system happens in Pakistan society. The last subchapter elaborates the scenes showing the major character personalities descriptions that clashed with the patriarchy system results a woman suffering.

A. The Description on the Major Character

The description on the major character is elaborated using the theory presented by C. Hugh Holman and William Harmon, and Thomas R. Arp and Greg Johnson. According to C. Hugh Holman and William Harmon in A Handbook to Literature, character is “a brief descriptive sketch of a personage who typifies some defines quality” whereas characterization is how “the author presents the characters of actual persons; and in fiction (the drama, the novel, the short story, and the narrative poem), the author reveals the characters of imaginary persons (1986: 81)”.

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Thomas R. Arp and Greg Johnson in *Perrine’s Literature: Structure, Sound & Sense 10th Edition*, authors present their characters either directly or indirectly (2009:162). There are some ways to be noticed, according to M. J Murphy in *Understanding Unseen*, to show the characters. The reader have to observe the character’s thoughts, direct comment, reactions, conversation of others, past life, speech, character as seen by another, and personal description (1972: 161 – 173).

To describe the character, the list of Zarri Bano’s physical appearance and personalities description is elaborated. The list explained clear information about Zarri Bano’s physical appearance, characteristics, personal sexuality desire, and personal ambition.

1. Zarri Bano’s Physical Appearance

The story of *The Holy Woman* begins with Zarri Bano’s presence at a *mela*. Zarri Bano is a mature 28-year-old woman who is described as a glamorous and gorgeous woman. She was born from a wealthy family. Her family descended from the highest of castes. Since Zarri Bano is born from the upper class of society, she has a glamorous lifestyle. She loves to wear expensive and beautiful outfits with gold and silver jewellery. Zarri Bano has so many sequined *shalwar kameze* suits that take village women’s attention. Naimat Bibi, a village woman, says Zarri Bano dresses like a movie actress all the time (Shahraz, 2001: 125).

With confidence Zarri Bano, who dresses in an elegant black *shalwar kameze*, comes to the *mela*. There is a matching black chiffon *dupatta* which is
casually draped around her shoulders and over her hair, forming a very becoming frame for her strikingly beautiful face (Shahraz, 2001: 4).

Since there are only few women who come to mela, Zarri Bano’s presence takes Srikander’s attention. Srikander is Zarri Bano brother’s friend. To his father, Srikander comments on Zarri Bano’s appearance as follows: ‘Father, she is very attractive.’ Srikander vows silently after having met Zarri Bano, ‘One way or other, I am going to have this woman (Shahraz, 2001: 6–7).’ Srikander’s utterance shows that he falls in love with Zarri Bano at their first accidently meeting.

Zarri Bano also shows her beautiful appearance when she is introduced to Srikander and his parent formally. Srikander and his parent come from Karachi to Chigapur to meet and to know about Habib Sahib’s daughter. They are just finding a suitable bride for Srikander.

In front of Srikander and their two sets of parents, Zarri Bano shows her beautiful appearance: tall, majestic in bearing and stunning in her smart pink outfit (Shahraz, 2001: 13). Zarri Bano’s beautiful appearance makes Srikander’s father, Raja Din, happy. Raja Din beamed at her. Qaisra Shahraz, the author of The Holy Woman, portrays Zarri Bano’s beauty in Raja Din’s eyes by writing, her incredible beauty swimming before his eyes. Raja Din imagines beautiful grandchildren with the face of Zarri Bano (Shahraz, 2001: 15).

Not only Srikander and his father who appreciates Zarri Bano’s beauty, all over the village is also cherished with the beauty of Zarri Bano. Firdaus, a housekeeper’s eldest daughter, explains the beauty of Zarri Bano such as: so tall,
so slender, her skin is like ripe peaches, her hair is all glossy curls and her eyes like emeralds (Shahzada, 2001: 96).

The beauty of Zarri Bano makes many men tries to approach and propose her. After refused several marriage proposals, Zarri Bano jokes to Ruby, her sister, as follows: ‘You’ll probably marry before me, and I will be an old maid (Shahraz, 2001: 9)’. Ruby answers, ‘You’ll never be an old maid, Zarri Bano. You are too beautiful and glamorous to be left on the shelf (Shahraz, 2001: 10).’

2. Zarri Bano’s Characteristics

Zarri Bano is a well-educated woman, a feminist, and a rebel. She has strong principle on each individual freedom. The following describes Zarri Bano’s characteristics as a human being.

a. A Well-Educated Woman

Zari Bano is a well-educated smart woman. Professor Nighat Sultan, Zarri Bano’s lecturer, recognizes Zarri Bano as one of her most brilliant students (Shahraz, 2001: 187).

Because of her intelligence, Zarri Bano has written a number of articles in the magazines she founded (Shahraz, 2001: 187). Zarri Bano also holds several positions in society organization. She is a former editor of a magazine and a member of women’s APWA movement (Shahraz, 2001: 137). Zarri Bano’s position in society organization proves her ingenuity as a human being.
Besides having a good quality of intelligence, Zarri Bano is also an independent woman. She lives in Karachi for three years, away from her family. To Srikander she says, ‘I lived here in Karachi for three years, while I was studying psychology at university for my Master’s degree (Shahraz, 2001: 49)’. Because she has a life experience in Karachi, Zarri Bano cherishes a hope to set up a large publishing company in Karachi. Zarri Bano’s dream to establish a large publishing company also shows her intelligence as a human being.

b. A Feminist

Besides a well-educated woman, Zarri Bano is a feminist. According to Professor Nighat Sultana, Zarri Bano has everything going for her – intelligence, personality, beauty, and a wealthy family behind her. ‘Most importantly, she has campaigned strongly for women’s right (Shahraz, 2001: 187).’

Professor Nighat’s utterance is based on what Zarri Bano has done to support women’s issue. Zarri Bano is a member of women’s APWA movement and she debates on women’s issue. According to Zarri Bano, ‘every human being has a choice! There is nothing in the world that is bound for ever (Shahraz, 2001: 90).’ Zarri Bano’s utterance shows her principle as a feminist.

Zarri Bano’s principle as a feminist is also applied in her behavior. Zarri Bano decides her life. One example of how she determines her life is in term of deciding her groom. Although Zarri Bano’s parent has tried to find a groom for her, but according to Zarri Bano, ‘I am not a fish to be angled at, caught and
trapped, Ruby. [...] I am a free woman. I will decide if I want this or any other man (Shahraz, 2001: 9).

For this principle, Zarri Bano has declined so many suitors that she and her family has lost count and they are embarrassed on behalf of the people who has come to ask for her hand (Shahraz, 2001: 11). One of the men who is refused by Zarri Bano is Khawar, a son of a landlord from a small vilage in Chigapur. To Ruby, she explains her refusal as follows:

‘Neither of us will be marrying Khawar. He is more like a brother to us. Anyway can you imagine you or me as the next snobbish Chaudharani Kaniz in the village? No thanks. I’d be bored out my wits. (Shahraz, 2001: 10).’

After refusing so many men, at the end, Zarri Bano falls in love with Srikander, her brother’s friend. When Srikander proposes her, she decides to accept Srikander’s proposal. To Srikander, Zarri Bano continues to show her strong principle as a feminist and a free woman. She says, ‘I do cherish my freedom. Above all, I will not be moulded in any way. You must understand and remember that always, Srikander Sahib. (Shahraz, 2001: 41).’ Srikander admits Zarri Bano’s intelligence and her unconventional behavior are what he likes most about her (Shahraz, 2001: 41).

c. A Rebel

Zarri Bano is a woman with an unconventional behavior. Many of her action can be considered as a rebellion against Pakistan’s normal etiquette. The most noticeable is her presence at the mela.
Qaisra Shahraz explains that it is not common or socially acceptable (in Pakistan society) for young women to join openly in an all-male set of activities (Shahraz, 2001: 4). Except Zarri Bano and three elderly ladies, there are no other women present at the *mela*. Thus Zarri Bano’s presence at the *mela*, according Srikander, is a ‘woman’s open show defiance’ (Shahraz, 2001: 4).

The most surprising thing of Zarri Bano’s presence at the *mela* is she tends to break the rule and the convention by not managing a proper *dupatta* to cover her head. Most of women in Pakistan wear a *dupatta*. But Zarri Bano purposely lets her *dupatta* falls down. She lets her long curly hair disheveled. Shahraz illustrates this point by writing:

The warm summer breeze moulded the flimsy material of her *kameze* against her slim frame and blew the *dupatta* of her head, letting it fall in gracefullfolds around her shoulders. The woman made no move to put it back, ignoring the convention covering her head in a public place amidst a group of men (Shahraz, 2001: 4).

Jafar, Zarri Bano’s brother, says that Zarri Bano looks so wanton with that kind of appearance (Shahraz, 2001: 5). Regarding to Zarri Bano’s appearance, Jafar says, ‘It is not good for a woman to be seen like this. […] It creates a very bad impression. Not only of you, but of us and our father.’ Bravely Zarri Bano answers Jafar’s rebuke as follows:

‘Have you quite finished, dearest Jafar? I am not going to be lectured at by my baby brother. So what if my *dupatta* fell down for a few seconds? Have you never seen hair before? (Shahraz, 2001: 5).’

Zarri Bano’s rebellion against Pakistan’s normal etiquette also can be seen when she addresses Srikander directly and personally at their first formal meeting.
Usually, a woman does not address a man directly. Zarri Bano even addresses Srikander in the very presence of their parents, and without any formal introduction as such.

To Srikander Zari Bano says, ‘Did you have a pleasant journey? Was our mela to your liking? (Shahraz, 2001: 14). Srikander is surprised in Zarri Bano audacity speaking directly to him. Moreover, Zarri Bano reminds him of that scene at mela when Srikander sees her with her falls down dupatta. Zarri Bano’s behavior is showing her attitude to rebel against Pakistan’s normal etiquette.

3. Zarri Bano’s Sexual Desire and Personal Ambition

As a normal woman, Zarri Bano has sexual desire. Zarri Bano desires Srikander. Zarri Bano realizes her desire when Srikander reaches forward and takes her hand in his own. Although at the first time Zarri Bano is offended when Srikander touches her hand accidentally, but at the end, she admits that she enjoys Srikander’s fingers movement over her palm.

For Pakistan society, it is not social acceptable for a young single woman to be alone in a place having a cosy conversation with a young single man. Thus it is not right for Zarri Bano and Srikander to have body contact. Since Srikander can’t lie to his feeling, he reaches forward and takes Zarri Bano’s hand in his own intentionally. Srikander turns Zarri Bano’s hand over and his fingers begin to move over her palm. At that moment, Zarri Bano realizes that she enjoys Srikander’s fingers movement.
Srikander says to Zarri Bano when he begins to move over her palm, ‘Such a beautiful hand (Shahraz, 2001: 38).’ By his action, both recognized that they were being drawn into a new bond (Shahraz, 2001: 38). Zarri Bano satisfied towards Srikander’s action, as what is shown in the quotation below:

Zarri Bano watched in stunned surprise, her heart beating fast, before snatching her hand back, horrified both at his action and her own reaction to it. She had liked the feel of his fingers against her palm. (Shahraz, 2001: 38).

Both Zarri Bano and Srikander realize that they’re falling in love to each other. To Srikander, Zarri Bano says, ‘It is the first time that I have let a strange man touch my hand (Shahraz, 2001: 39).’ Zarri Bano knows instinctively that Srikander is her ultimate fulfillment in life, as follows:

She wanted to share her life with him. Be with him, touch him and to feel his touch. Without him life loomed like a void – empty, colourless and without meaning. She allowed herself to be swept into his magnetic field, knowing instinctively that he was her ultimate fulfillment in life (Shahraz, 2001: 40).

The utterance above shows Zarri Bano’s sexual desire towards Srikander. They immediately plan a wedding and honey moon in Singapore. Fatima, a housekeeper, comments on Zarri Bano and Srikander happiness, ‘Any blind person could see that they both desired each other (Shahraz, 2001: 148).’

Shahzada, Zarri Bano’s mother, also know that her daughter loves Srikander and she wants Srikander to fulfill her life. To Fatima, Shahzada says, ‘She wanted to marry Srikander, set up a publishing company, and settle in Karachi (Shahraz, 2001: 198 – 199).’ To marry Srikander, set up a publishing
company, and settle in Karachi Zarri Bano is Zarri Bano’s personal ambition. Zarri Bano cherishes a hope to achieve her ideals.

**B. The Patriarchal System Seen in Zarri Bano’s Society**

In this subchapter, patriarchal system happens in Pakistan society is explained. According to Walby, patriarchy is a system of social structures and practices, in which men dominate, oppress and exploit women (Walby, 1990: 201). The domination, according to Deboran L. Madsen, comes through ‘intimidation, terrorism, and fear’ – these strategies keep women in a subordinate position in where they are dominated by men (Madsen, 2000: 153).

Although Zarri Bano is a well-educated modern smart woman, she experiences patriarchy in her life. Patriarchy occurs in the attitude and behavior of Zarri Bano’s closet family member – her brother, father, and grandfather. Patriarchy can be seen in men’s domination and women’s limitation in the society, as follows:

1. **Men’s Domination**

In the society, which takes possession of patriarchy, men are categorized as superior, while women are inferior class. It is happens to legitimacy power and political domination of men over women. The domination occurs because women are considered as less valuable than men. Below are the explanation of men’s domination.
a. Men’s Domination in Public Area Activities

For Pakistan society, men dominate most of the public area activities. It is not common or socially acceptable for a young woman to join openly in an all-male set of activities. Thus Zarri Bano’s presence at the *mela* is considered as an unconventional behavior. She is the only young woman, apart from three elderly ladies, who went to the *mela*, a folk festival, in an open dusty field. Srikander calls Zarri Bano’s presence at the *mela* as a ‘woman’s open show of defiance’ (Shahraz, 2001: 4).

Due to men’s domination in public area activities, it is very few of women in Zarri Bano’s circumstance who go to school or work. Most of them stay at home and have domestic duty. To Srikander, Zarri Bano says, ‘For instance, it was unheard of ten years ago for a woman from my clan to live away from home (Shahraz, 2001: 49)’. This utterance shows how for a long time, it is very little women – even almost no woman – who join in public area activities.

Later Siraj Din, Zarri Bano’s grandfather, questions why Habib Sahib and Shahzada, Zarri Bano’s parent, let his grandchildren to go study in Mesir. Traditional patriarchy system does not allow a young unmarried woman to go to foreign country alone without men accompaniment. Below Siraj Din’s utterance showing his disapproval:

‘But I don’t know what the world is coming to, my son, for young, unmarried women to be sent off, all alone, to foreign countries to live on their own. I find it totally unacceptable. I sincerely hope that you know what you are doing. I would have thought twice about sending my young daughter alone to another city in Pakistan, let alone to another country (Shahraz, 2001: 211).’
The examples above show how women are restricted to participate in public area activities. While men have their special privilege to dominate public area activities.

b. Men’s Domination to Decide Women’s Life

Besides domination in public area activities, men’s domination also can be seen in which men have their special privilege in decision-making at home. Patriarchy sees men as superior and therefore their opinions and choices regarded as command. Otherwise, women are considered as less valuable than men. So then, patriarchy gives men the ultimate position to decide women’s life.

Men as superior beings are the masters of households. They have the authority to control family. They determine women’s life and determine gender-role stereotyping to achieve their personal purpose. This fact can be seen from Habib Sahib’s utterance, ‘I am the master, the head of the household, the ultimate authority, which I was born to enjoy (Shahraz, 2001: 142).’

Since childhood, a girl and boy learnt about the division of gender-role. Habib Sahib learnt how to be the master of household from his father, Siraj Din. Siraj Din teaches him about masculinity. One day Habib Sahib tells his father about his emptiness since he lost his wife and daughter’s respect because he has some attitudes that make his wife and daughters do not feel comfortable.

Siraj Din answers, ‘Now listen to me carefully, my Habib, I don’t like what I am hearing. Are you loosing your masculine touch? Who is the master in your house? (Shahraz, 2001: 214).’
According to Siraj Din, as the master of household, Habib Sahib should not be afraid of loosing his wife and daughters’ respect. He says, ‘Why do you care so much about your wife? You don’t need a wife to live your life (Shahraz, 2001: 215).’ Siraj Din later says, ‘Remember this: you are the master and head of your home – its abiding foundation. If that goes, then the whole building will fall at your feet (Shahraz, 2001: 218).

Habib Sahib, just like any other men, becomes the master of the household. As the master of the household, he controls his family. Using his power, Habib Sahib decides his daughter’s life and forces his wife to carry out his words.

According to Habib Sahib, ‘I am the head of the family and I decide what is good for my Zarri Bano (Shahraz, 2001: 17).’ To his wife, he says, ‘I want you to support me in this. That is your duty as a wife. If you don’t do it, our ancient traditions will outweigh your opposition, so you had better get used to the idea (Shahraz, 2001: 69 – 70).’ From those utterances it can be seen that Habib Sahib uses his authority to decide women’s life.

Shahzada tries to tell his husband that their daughter has accepted Srikander’s married proposal. When he hears this news, Habib Sahib says, ‘[…] you forget, Shahzada, in our clan, destinies are made and dictated by us. I will decide if this man is to be my daughter’s destiny or not (Shahraz, 2001: 18).’

Shahzada does not agree with Habib Sahib’s idea. In front of her husband and her father-in-law, Shahzada says that Zarri Bano and Srikander love each other and they plan to get married. Siraj Din immediately shows his anger. He has
accused Shahzada take a bold decision without involving the role of men. Siraj Din wants to strengthen the position of men to control family.

To Shahzada and his son, Sijar Din questions, ‘In fact, I am beginning to wonder who actually rules this home. Who is master in this house? You or my son, Habib…? (Shahraz, 2001: 44).’ Shahzada admits that as a woman she is not able to decide, as seen in the quotation below,

‘Habib Sahib is the master of this household, how could you ever doubt that? And how could I, a mere woman, take such a step as arranging my daughter’s marriage without involving you two? (Shahraz, 2001: 44).’

To achieve their purpose men will do any ways, including threaten a woman. In the story of *The Holy Woman*, Habib Sahib threatens to divorce Shahzada if she does not follow his command. Habib Sahib says,

‘If you encourage my daughter to marry this man against my wishes, I will divorce you on the spot, Shahzada – not once, not twice but *thrice*! You will receive three divorces, three *thalaks*! And all at one go! (Shahraz, 2001: 46).’

Habib Sahib use the stigma associated with a divorce to threaten Shahzada. Habib uses his power to ensure his purpose can be achieved. Although Shahzada has tried to express her disapproval, but Habib Sahib ignores her. She even accused of being a recusant. To Shahzada once again he threatens, ‘I will divorce you on the spot if you rebel against us (Shahraz, 2001: 69 – 70).’

Habib Sahib and the other male family members are the higher authority in the family. They have special privileges to decide women. Zarri Bano, Shahzada,
and the other women cannot escape from their’s command. Shahzada recognizes this situation, by saying,

‘I am just a puppet, a mere worthless woman to do your bidding. You and your father are the puppeteers, Habib. You hold my daughter’s fate in your hands. What choice do I have? I can only swing and dangle along in whichever direction you pull and manoeuvre my strings. What can I do to save my daughter from the fate you have destined for her? People say it is their kismet, but it is bullies like you who carve other people’s kismet for them and dictate their destiny – as you told me so gloatingly the other day. I am shackled to the chains of your male domination, your ressmeh, your traditions (Shahraz, 2001: 74).’

According to Zarri Bano men are the creators. She states, ‘Do you know that men are the true creators in our culture, Mother? They mould our lives and destinies according to their whims and desires. (Shahraz, 2001: 93).

c. Men’s Domination to Control Inheritance

For Pakistan society, land ownership and inheritance are important. To keep their belongings, men will do anything, including use cultural reasons to oppress women. All these time the presence of men in Pakistan society not only to decide, but also to control land and inheritance.

Since childhood boys have learnt that they have the essential positions in society. A birth of a son becomes a priceless wealth for the society. As well as a death of an only son becomes a sorrow for everyone. It happens in Zarri Bano’s family. Unexpectedly Jafar, Zarri Bano’s only brother, has passed away because an accident when riding a horse. Jafar’s death brings Zarri Bano, her family, relatives, friends, neighbors, and servants such a tremendous sorrow.
People know Habib Sahib as a feudal landlord with great wealth. His family descended from the highest castes. He is also blessed with three beautiful children and acres of land to pass onto his heir (Shahraz, 2001: 57). To maintain the glory of his family, he does not hesitate to reject men’s marriage proposal that comes to his daughter if he thinks that the men does not fit with his expectations.

Thus everybody mourned for Habib’s son, an only male candidate who would be the successor of Habib Sahib’s inheritance. Jafar is the handsomest, young, yet unwed and no children to pass on the male line. People say, ‘What a terrible way to go! (Shahraz, 2001: 58)’. Their sadness is shown as following quotation:

In a culture and land where sons were traditionally cherished, an only son was the most precious commodity of all worldly goods for any father. Hence to lose your only son was like losing life itself – the worst calamity one’s worst enemy could face (Shahraz, 2001: 58).

Jafar’s death brings a question to them, ‘Would Habib follow his centuries-old tradition of making one of his daughters his heir? (Shahraz, 2001: 58).’ According to the traditional rule, the oldest daughter who becomes heiress has to be a Shahzadi Ibadat, or the Holy Woman. It is only by taking on the role of Holy Woman that she can become the legitimate heiress (Shahraz, 2001: 88).’

Habib Sahib explains the duty of the Holy Woman as follows,

‘My Zarri Bano is to be my heiress, our Holy Woman. She will become a scholar of Islam, a moral and religious tutor for hundreds of younger women in our town and province: a female symbol of purity and Ibadat in its purest form. […] She will also, from henceforth, become my sole heiress, to whom all this wealth and land of mine I bequeath, when I die. It will then be up to her how she disposes of her inheritance. Normally it is passed on to the first
male heir of a sibling. So, for instance, if my Ruby were to have a son, he would become the heir. (Shahraz, 2001: 169 – 170).’

For Habib Sahib and the other male family members, inheritance is the evidence of their wealth and glory. Inheritance makes them become the upper class of the society, in which they are respected. Habib Sahib’s forefathers have collected inheritance down the centuries by different generation. Therefore the inheritance keeps the history of their family glory, as what is seen in the quotation below,

‘Well, now that I have no son, who is going to be my heir, Shahzada? To whom am I going to bequeath all this land? I am not going to hand it over to some stranger who just happens to marry my daughter. This is our land, accumulated and paid for by the sweat and toil of my forefathers, down the centuries by different generations. Tell me what would you do in my position? (Shahraz, 2001: 68).’

Habib Sahib and all of the male family members have the authority to control their inheritance. They will do anything, including, sacrificing women to keep their land and material belongings. To keep their pride, Habib Sahib and all of male family members decide to pass the inheritance to Zarri Bano. In other words, Zarri Bano is sacrificed to be the Holy Woman. By making Zarri Bano as the Holy Woman so then her family can keep maintaining the land and inheritance. For Shahzada, land and inheritance is kinds of misfortune for her daughter, she says as follow:

‘Land represents fertility. For my family and daughter, it spells doom and sterility. To keep the land in the family, my daughter is destined to remain forever barren and childless, denied the joys of motherhood; her arms never to know the aching joys of holding a newborn child to her breast (Shahraz, 2001: 73).’
Habib Sahib’s dominant behavior is known all over the village. Kulsoom Jee, a village woman, says, ‘These zemindars are fierce men, like tigers and bulls. And very possessive about their womenfolk (Shahras, 2001: 125).’ Shahzada is very dissapointed with Habib Sahib and the other male family members’ behavior as seen in the quotation below,

She would, however, never forgive him or the barbaric traditions that made men like him enslave their women and force them into alien roles. Men like him who forgot their humanity and bargained with the lives of their loved ones, for the sake of their precious parcels land (Shahraz, 2001: 72 – 73).

2. Women’s Limitation

Sadaf Zahra says that in Pakistan society a woman's right to liberty is restricted in the name of modesty, protection and prevention of immoral activity <http://www.marxist.com>. Since they are considered as an inferior, they are given no significant role in decision-making (PPPA, 2003: 83). They have very little say in issues that affect themselves, their households or the community. In the name of culture and traditions, women experience some limitations. The explanation on women’s limitation is elaborated as follow.

a. Women’s Limitation to Express Themselves

In the name of izzat, women are limited to express themselves. According to Siraj Din, their izzat is the most presticious thing in their lives, as follows:

‘Alongside our land, our wives and daughters, our izzat – our honour – is the most presticious thing in our lives. We never ever compromise on the issue of our women and our izzat! No matter
what age we live in; no matter what the world outside dictates; no matter what evil lies outside our door (Shahraz, 2001: 34).’

Zarri Bano is the examples of women who are limited to express themselves. Zarri Bano is accused has ruined their izzat by showing in the mela without a proper dupatta covering her head. According to Jafar, a woman who doesn’t wear a scarf in public area will be considered as a bad person. Jafar rebukes Zarri Bano when he finds her in the mela without a proper dupatta covering her head. Jafar says Zarri Bano looks as a wanton, a very rude and despicable title for her style of dress. He says:

‘Dearest sister, I wish you would make sure that your scarf manages to stay in place on your head when you are outside in public place. [...] You look so wanton! It creates a very bad impression. Not only of you, but of us and our father. Only naughty women do that sort of thing (Shahraz, 2001: 5).’

Not only Zarri Bano, Shahzada also experiences how women are limited to express themselves. When Zarri Bano visits Srikander and his family in Karachi, Siraj Din accuses Shahzada has done something immoral by letting her do it. Siraj Din has considered Shahzada ruined their izzat. He says, expressed his disappointment to Shahzada, as follows:

‘Are you telling me, Shahzada, that my young unmarried granddaughter has gone to stay, all alone, a strange family’s home and is in the company of a single man? [...] Since when did we become so immoral? (Shahraz, 2001: 32 – 33)’

The example as above shows how women are limited to express themselves. They have to follow some rules to keep their izzat. Whereas men do not have specific rules that limit their behavior.
b. Women’s Limitation to Deliver Opinions

Zarri Bano was born from a wealthy family. Her family comes from the upper class of society, which is known as a family that holds very strong traditions. Men in Zarri Bano’s family are very powerful and have great influence over the loyal community. In contrast, their women have no independence, as what is seen in the quotation below.

‘It has happened for generation amongst a certain class of people in remote part of Sind – and is very much a hushed affair. Their traditions are very strong. Nobody can stand up to these people. They are very powerful and have great influence over the loyal community. Their women folk, in particular, have little or no independence or autonomy (Shahraz, 2001: 130).’

By the traditions, women are limited to deliver opinions. Shahzada and her daughters are the examples of women who are limited in terms of expressing opinions. It can be seen in the quotation bellow.

As a woman, she was of no consequence – her opinion counted for nothing. A law unto themselves, men’s words were commands, and they were born to be obeyed. They possessed a successful knack of reasoning, and making everything sound so plausible. In the face of their thinly disguised tyranny one could never hope to win or to challenge them. They were always steps ahead of you and very adept at that (Shahraz, 2001: 77 – 78).

As a woman, Shahzada’s voices are counted for nothing. When she tries to deliver her voice, Siraj Din gets angry. According to Siraj Din women are not supposed to talk. Siraj Din’s anger can be seen in the following.

Tapping a rhythm with his stick on the silk carpet, Siraj Din waited for his daughter-in-law to say something, to apologise for her temerity in both speaking and answering him herself instead of
letting her husband do it. […] Siraj Din was now very, very angry with his most favourite daughter–in–law (Shahraz, 2001: 33).

Habib Sahib, Siraj Din, and the other male family members decide Zarri Bano becomes a Holy Woman. Shahzada and her daughters have tried several times to deliver their refusal making Zarri Bano becomes the Holy Woman. But Habib Sahib and Siraj Din ignore their opinion.

Gulshan, Zarri Bano’s cousin, also performs this kind of rejections. But once again, women do not have a change to speak up. It can be seen in the quotation below.

Her lips, however, remained sealed, bound by centuries old patriarchal customs and conventions of female silence and obedience. What could she do, any way, if Zarri Bano’s own mother and sister had been powerless to help? (Shahraz, 2001: 166).

Instead of listening and understanding Shahzada and his daughters’ opinion, Habib Sahib even says, ‘It can and will happen! Do you think that you, a female, can prevent it? The scales are weighted against you, woman (Shahraz, 2001: 69).

C. Zarri Bano’s Suffering as the Result of Patriarchal System

According to the first article of the Universal Declaration of Human Rights (UDHR), all human beings are born free and equal in dignity and rights (UDHR, 1948: Article 1). Being born free and equal, both men and women have the same right to life, liberty and security of person. But since there is a social system that sees men as superior, and otherwise, women are inferior; it leads women to
experience suffering trough ‘intimidation, terrorism, and fear’ – these strategies keep women in a subordinate position in which they are dominated by men (Madsen, 2000: 153).

Suffering, according to A. S. Hornby, means 1. Physical or mental pain 2. Feeling of pain and unhappiness (Hornby, 2000: 1300). So then, a woman’s suffering is described as unhappy feeling; physical or mental pain experienced by a woman. In Asia, men superiority that results women’s suffering frequently appears through the cultural and tradition argumen. Rather that as an effort to preserve the culture, the traditions just give benefit to men and bring unhappy feeling to women.

This situation can be seen in Pakistan society. For Pakistan people, land ownership, inheritance, and the ownership of women are important. Women have the same value with material belongings. To keep their belongings, men will do any ways, including use cultural reason to oppress women.

After studying these annotations, in this subchapter Zarri Bano’s suffering as the result of patriarchal system in Pakistan Society is explained. Although women’s sufferings also can be seen through the other female characters in the novel, but this analysis only focuses on Zarri Bano’s suffering. Zarri Bano is chosen to be the subject of the study because she is forced by her father to be the Holy Woman. Through the role of the Holy Woman that is forced to Zarri Bano, this study will explore how women in Pakistan society are in the pingra – a birdcage to which their father and elders hold the key.
Zarri Bano’s suffering can be seen through her attitude, such as shock, denial, disbelief, anger, guilt, shame, self-blame, feeling sad or hopeless. Zarri Bano is tortured through psychological pressure and sexual humiliation. This subchapter describes the various scenes that results Zarri Bano’s suffering.

a. Zarri Bano’s Suffering from the Exclusion to Decide

Articles 1.1 of the International Covenant on Civil and Political Rights (ICCPR) states, all peoples have the right of self-determination. (ICCPR, 1966: article 1.1 www.ohchr.org). But in the name of culture and traditions, Zarri Bano’s freedom to determine life is restricted. Instead her father’s order isthe command to be executed. Under the command of her father and the other male family members, Zarri Bano’s life is decided.

The decision begins when Jafar has passed away. The centuries–old traditions and customs require Zarri Bano’s father to find a new heir to maintain his heritance. For Zarri Bano’s family, land and inheritance is so important. It represents fertility and pride. If an only son died, land and inheritance immediately passed on the oldest daughter. So to keep their land, Habib Sahib and the other male family members decide to make Zarri Banoto be her father heiress. It is only by taking on the role of a Shahzadi Ibadat, the Holy Woman, that Zarri Bano can become the legitimate heiress (Shahraz, 2001: 88).

Become a Shahzadi Ibadatt means Zarri Bano has to resurrect an ancient tradition that requires her to remain celibate for the rest of the life. By preventing their fully-fledged daughter from marrying, so then Zarri Bano’s father can ensure
that the land stays in the family. To Professor Nighat, Zarri Bano explains this situation by saying,

‘Well, when the only male heir dies, in our clan, the inheritance, and especially the land, goes to the next female heir. The condition is that she stays and never leaves her paternal home. In effect, she can never marry. To make this more legitimate, our forefathers concocted the notion of a Holy Woman, a Shahzadi Ibadat. It is a measure for men like my father of ensuring that the land stays in the family (Shahraz, 2001: 191).’

The decision to make Zarri Bano as the Holy Woman makes her being prohibited to get married. While as a mature woman, she has a desire to get married and to live life. Zarri Bano explains her sadness for having sacrificed to maintain her father inheritance, as follow:

‘The land is now like a millstone, a hated talisman around my neck. I have gazed at the acres of our land so many times over this past week, unable to take in the fact that my freedom, identity and womanhood has been bartered for acres of soil. The land that God has generously bestowed on to us, which my family has protected like gold dust over the centuries, means more to them than humanity itself (Shahraz, 2001: 191).’

Habib Sahib’s decision to make Zarri Bano becomes his heiress shocked his wife and daughters. According to Shahzada, the duty of the Holy Woman is kind of misfortune for her daughter. The task has constrained Zarri Bano freedom. She says,

‘Land represents fertility. For my family and daughter, it spells doom and sterility. To keep the land in the family, my daughter is destined to remain forever barren and childless, denied the joys of motherhood; her arms never to know the aching joys of holding a newborn child to her breast (Shahraz, 2001: 73).’
Shahzada, as a mother, understands that Zarri Bano has her personal desire and ambition. Zarri Bano falls in love with Srikander and they plan to get married. Habib Sahib’s action to make Zarri Bano become the Holy Woman means destroying Zarri Bano’s life and happiness. With full of tears, Shahzada says, ‘So you are going to sacrifice your beloved daughter? (Shahraz, 2001: 68).’ Habib Sahib says, ‘Sacrifice? My daughter will become a Holy Woman – the most pure, devout, scholarly, and revered by all. (Shahraz, 2001: 69).

When this fact is stated to Zarri Bano, she becomes full covered by the sadness. Shahzada says to Zarri Bano, ‘Your father… wants you to become his heiress, and our Shahzadi Ibadat, our “Holy Woman”, in the traditional way (Shahraz, 2001: 63).’ Zarri Bano responds a denial as below:

In fear Shahzada looked up and Zarri Bano saw her own horror mirrored in her mother’s warm brown eyes. The eyes of a hunted, wounded animal. The world turned on its axis for Zarri Bano.
‘No, Mother! No!’
The cry arose from the very depths of her soul.
(Shahraz, 2001: 64).

Of course Habib Sahib’s decision is not as what Zarri Bano expected in life. Zarri Bano tries to tell her father about her personal desire to marry. Habib Sahib answers stubbornly,
‘There will be no marriage for you, my daughter. Instead, there will be a ceremony of a different kind. We have decide that you should become a Holy Woman, a Shahzadi Ibadat (Shahraz, 2001: 83).’

Once again, Zarri Bano express her denial by saying, ‘I don’t want to be a Holy Woman, Father. But you don’t mean it, do you? It is a joke – and terrible joke at that (Shahraz, 2001: 84).’
For several times, Shahzada and daughters try to mess up Habib Sahib’s decision. As men, Habib Sahib and the other male family members have decided to make Zarri Bano as the Holy Woman. He says, ‘It can and will happen! Do you think that you, a female, can prevent it? The scales are weighted against you, woman (Shahraz, 2001: 69). The exclusion to decide has destroyed Zarri Bano’s life. Shahzada says,

Shackled to the centuries-old traditions and customs of her husband’s clan, she could do nothing. Zarri bano’s fate was indeed sealed. There was to be no escape for her daughter.

As a human being, Zarri Bano’s right to determine the life has been taken. Zarri Bano’s father and grandfather who hold a greater power, has decided Zarri Bano’s life. To her mother, Zarri Bano says,

‘Do you know that men are the true creators in our culture, Mother? They mould our lives and destinies according to their whims and desires. The irony of all ironies, for which I can never forgive my self, is that it has happened to me – a feminist, a defender of women’s right. I have been living in a glass house of make-believe, Mother. Your Sleeping Beauty has been rudely awakened to taste the true world of patriarchal tyranny (Shahraz, 2001: 93 – 34).’

Habib Sahib’s action to decide Zarri Bano’s life has violated Zarri Bano’s right to live a life. As a free woman, she should have the right to determine her own life. But in the name of culture and traditions, men has created women’s life according to their whims and desires. As a result, Zarri Bano has no control to decide her life. It brings such tremendous sorrow for her life.
b. Zarri Bano’s Suffering From Sexual Humiliation

Article 17.1 of the International Covenant on Civil and Political Rights (ICCPR) protects people against unlawful attacks to their honor and reputation. ICCPR states, no one shall be subjected to arbitrary or unlawful interference with his privacy, family, home or correspondence, nor to unlawful attacks on his honour and reputation (ICCPR, 1966: article 1.1 www.ohchr.org). However, Zarri Bano experiences the exclusion of the protections on her honour and reputation.

As a normal woman, there are many scenes showing Zarri Bano’s sexual desire. Every human being has the right to have sexual desire, but Zarri Bano’s father insults Zarri Bano using sexuality as ammunition. By insulting Zarri Bano’s sexual desire, her father has violated the protection on her honor and reputation.

It begins when Zarri Bano admits that she desires Srikander. Unfortunately her father and the others male family members made her to accept kismet that has already decided for her. To Habib Sahib Zarri Bano tries to deliver her personal desire. She says, ‘I have accepted Srikander Sahib’s marriage proposal. You yourself blessed and encouraged the match. I have dedicated to marry him. I want to marry him! (Shahraz, 2001: 84).’ Zarri Bano’s desire to marry and to have a normal life also can be seen in the quotation below,

I want to be a normal woman, Father, and live a normal life! I want to get married. I am a twentieth-century, modern, educated woman. I am not living in the Mughal period—a pawn in a game of male chess. Don’t you see, Father, I have hardly ever prayed in my life, nor opened the Holy Quran on a regular basis. How can I thus become a Holy Woman? I am not suited to that role. I want—(Shahraz, 2001: 90)”
Before Zarri Bano finishes her sentence, Habib Sahib says, ‘What you are trying to say us that you want a man in your life (Shahraz, 2001: 90.)’ By saying this utterance Habib Sahib insults both Zarri Bano and the essence of her womanhood. Instead of understanding Zarri Bano’s desire, Habib Sahib even has set a trap and has captured Zarri Bano neatly, using sexuality as ammunition. At this point, Habib Sahib has violated Zarri Bano’s right of protection on her honour and reputation.

For Pakistan society, it is not society acceptable for a woman, including Zarri Bano—a well-educated woman—to desire a man. From his utterance, Habib Sahib has made Zarri Bano believes that as a ‘normal’ woman she should not desires someone. Yes, Zarri Bano desire Srikander but her father has cheapened and degraded marriage and what it stood for, insulting both her and the essence of her womanhood, by this underlying insinuation that what she really craved was a man’s presence in her life (Shahraz, 2001: 92).

Kate Millet in *Sexual Politics* questioned, how was it possible for patriarchal to continue in a world in which women had education, access to financial resources and extensive civil and political rights, and were not visibly subject to forms of direct coercion? (Millet, 1970: 25). The answer, she suggested, lay in psychology. Women were conditioned into embracing it by the process of sex-role stereotyping. From early childhood, women were trained to accept a system which divided society into male and female spheres, with appropriate roles for each, and which allocated a public power exclusively to the male-sphere. Gender stereotyping differ female “normal” meant passive, while for male, it
meant “active”. Thus, as a ‘normal’ woman, Zarri Bano should not desire Srikander.

Zarri Bano is hurt by his father’s words. The author explains, for the first time in her life, Zarri Bano hates her father as she never thinks possible. The sexual connotations to his words have shaken her to the core (Shahraz, 2001: 90).

In society that holds patriarchal system, a woman who actively admires a man is considered as a *besharm*, a wanton. If a father refuses to grant permission for his daughter to marry, she can not actively pursue marriage. Habib Sahib, just like any other men, transforms women’s active sexual desire as a concept of sin by which he opresses Zarri Bano. By this condition, Zarri Bano, at the end, for the same reason as thousands of other young women in her patriarchal society end up saying “yes” to follow her father’s command and sacrifice her self to do the task assigned by their father.

Because her father’s utterance, at the end Zarri Bano is forced to carry out his father’s command to become the Holy Woman. Knowing this situation, Srikander comes to Zarri Bano’s house to protest the decision making Zarri Bano becomes the Holy Woman. Srikander questions, ‘It is your parents who have to put you up to this?’

Zarri Bano answers, ‘No, Srikander. I am doing this of my own free will. The traditions is ours, but in the end the decision is mine. The idea was put to me, requested of me by my father and I accepted (Shahraz, 2001: 134).’ Zarri Bano doesn’t not mention about sexual humiliation that she has experienced.
Because Srikander wants to communicate with her on a physical level, he takes Zarri Bano’s hand. Zarri Bano watches the movement of his fingers in fascination, mesmerized by their touch. Again as before in Karachi, Zarri Bano found herself enjoying the feel of his masculine fingers on her palm (Shahraz, 2001: 134). But then, like lightning her father’s words, ‘You desire a man in your life,’ Zarri Bano is shaken and ashamed. Srikander then states,

You wanted to marry me and I want to marry you. It’s what we both want – and wanted from the movement we laid eyes on each other at the mela. We have something special between us – we both know we have! Don’t you feel it? On that afternoon, at the mela, it was as if out two souls met and melted together to become one. We were designed to become lovers (Shahraz, 2001: 135).

Of course Zarri Bano desires Srikander. But her ancient tradition as the Holy Woman requires her to remain celibate for the rest of the life. Zarri Bano cannot realize her personal desire to marry. She says, ‘How can I forget you? I want you, Srikander! (Shahraz, 2001: 180).’

Sister Nighat, Zarri Bano’s teacher, very shocked when she hears that one of her best students is going to be made as the Holy Woman. Sister Nighat does not believe this is happening in a woman who has been known as a university–educated, a feminist, and a modern woman. Sister Nighat reminds Zarri Bano about her principle of life by saying,

‘You said that women held destinies in their hands. What a travesty! You have betrayed and let down a whole generation of us Pakistani women. If it has happened to a mature university – educated woman – a feminist at that, an extrovert, a modern woman – then Allah help a young, uneducated woman in the backwoods of rural Pakistan who is at the beck and call, and at the mercy and whims of her menfolk (Shahraz, 2001: 189).’
Zarri Bano explains that in the name of female modesty, she can not decide her life. Her father has insulted her with the sexuality issue as the amunition. He says something that spoiled her which makes her unable to think about her own desire anymore, as what is elaborated in the quotation below:

‘All I can say is that women in our society also become prisoners of female modesty. If a father refuses to grant permission for his daughter to marry, how can she actively pursue marriage? She’ll be labeled besharm, a wanton. [...] But in the end, female modesty and my pride imprisoned me into a role of obedience and going along with my father’s wishes. He said something that spoiled it all for me. After that I should never think of marriage again. He achieved his goal and I can never forgive him for that.’ (Shahraz, 2001: 192–193).

Zarri Bano, just like the other women, becomes a coward and a victim rolled into one, by suppressing and scarifying her own desire for the sake of her family.

c. Zarri Bano’s Suffering from being Deprived of Her Identity

Zarri Bano is a well–educated modern woman who is described as a glamorous and gorgeous woman. She is also a feminist and a rebel. Becoming the Holy Woman requires her to leave her old life and she should be a new person.

If for years Zarri Bano has the reputation of being the elegant and fashionable person, now she should wear a burqa. Even before she does not wear a proper scarf to cover her head, but right now she should wear a burqa. Nobody has ever glimpsed Zarri Bano in a burqa before.

At the first time she wears burqa, she feels totally strange. The burqa slithered over her head, her shoulders and down to her feet. Zarri Bano frozen in
the *burqa*, dehumanized (Shahraz, 2001: 158). Looking at Zarri Bano’s new appearance, Sakina, Zarri Bano’s new friend, tries to cheer her up by saying, ‘You look lovely (Shahraz, 2001: 158).’ Zarri Bano’s eyes widened in surprise at Sakina’s words. Unable to contain herself any longer, she burst forth:

‘Look *lovely* – in this? Can any owman look lovely in this garment? I loathe this cloth, Sister Sakina. It burns my body! I have never even worn a shawl, a *chador*, let alone a *burqa* in my entire life. This thing – I cannot bear it! It is smothering the life out of me. Do you know that black was my favorite color, two months ago? But this! (Shahraz, 2001: 158)’

*Burqa* is a symbol of Zarri Bano’s restriction to express her self. With her new appearance, Zarri Bano has to live life, which is not hers. To Sakina, Zarri Bano expresses her sorrow because her autonomy has been taken away. She says,

‘All I know is that, [...] the woman who lived in this room for the past twenty-seven years, is gone. I have been stripped of my identity and a stranger is taking my place. I am, at this moment in time, wrestling with the death and morning of one woman, while preparing in fear for the birth and rise for another. I don’t want Zarri Bano to die! Bu I can’t keep her alive. I have to part with the woman in love, Sister Sakina, in order to fall in with my father’s aspirations and wishes and our clan’s custom (Shahraz, 2001: 159 – 160).’

Zarri Bano’s veiling ceremony is a festive occasion. Most of the surrounding neighborhood and some villagers from Chigapur have been invited to Habib Sahib’s daughter ceremony. Relatives from all corners of Pakistan have descended on the family residence two days earlier (Shahraz, 2001: 150). Zarri Bano questions this festive event by saying, ‘What is there to congratulate? A young woman caged into a barren life! What was the *mubarak* for? Were they celebrating the imprisonment of a woman? (Shahraz, 2001: 173).’
Zarri Bano’s disappointment of her new life portrayed through her anger, guilt, feeling sad, and hopeless. For times to times, she cried bitterly, as illustrated in the quotation below,

Her hand held against her stomach muscles she doubled over in pain, a cry of anguish mingling with the sound of the water spray. How would she ever be able to quell the ache of an empty, forgotten womb, the longing to cradle a child against her breast. ‘I want children too, like other women, Allah pak!’ she beseeched.

To Suster Nighet, Zarri Bano explains her powerlessness, as follow,

‘I woke up one morning, Sister Nighet, to find my identity stripped off me and learned that somebody else, my father, held in it his hands and that he was going to shape it for me. I woke up to find that books, feminism, campaigns and education are all utterly useless against the patriarchal tyranny of our feudal landlords. Stupidly I had convinced my self that as an educated, urban, upperclass woman, I was different from those “poor” women, lower down the strata of our society, who had to do as they were told.’

‘I found out, however, that in the end we are all in the same pingra – a birdeage to which our fathers and elders hold the key. My heart continues to ache for the quivering seventeen-year-old whose fate is decided and she is told to marry such and such a man. Our faith explicitly says that a woman must decide for herself. Moral and physiological pressure, however, is placed on her to accept male family members’ decisions. Well, I wasn’t even offered that choice, my friend. Marriage was forcefull denied me by my father. He said that I could never marry anybody! (Shahraz, 2001: 195).’

If for years Zarri Bano is made believe that she holds her identity, but later she realizes that her father holds the key to determine her life. What Zarri Bano’s father has done to his daughter is only for his own desire. Zarri Bano says,

“I used to feel sorry for other women, whose menfolk were tyrants. Little did I guess that I was being brought up in the lap of male tyrants my self. My father made me believe that he would “sell the world for me” when in the fact he eventually decided to “sell” me to
his male whim and ancient traditions. What can I do alone, Mother? You have all jailed and numbed me into a commitment which I will have to go along with – but not willingly, Mother. Never willingly. At this moment in time, I feel nothing but burning hatred for Father.(Shahraz, 2001: 93).

Zarri Bano’s utterance as above shows that at the end she realizes that she is being deprived of her identity. If previously she was a feminist and a rebel, at the end she has to admit that it was all her unconsciousness as a woman who life in a gold birdcage. She realizes that her father made her believe that she holds her identity but what actually happens in her father determines Zarri Bano’s life to his male whim and ancient traditions. Zarri Bano conveys her awareness and her regrets by saying,

‘Do you know that men are the true creators in our culture, Mother? They mould our lives and destinies according to their whims and desires. The irony of all ironies, for which I can never forgive my self, is that it has happened to me – a feminist, a defender of women’s right. I have been living in a glass house of make-believe, Mother. Your Sleeping Beauty has been rudely awakened to taste the true world of patriarchal tyranny.” (Shahraz, 2001: 93 – 94).’

As the Holy Woman, Zarri Bano has duty to spread religious teaching all over the world. Her words are considereda prayerthat which freesa personfrom a suffering. But Zarri Bano is not happy with this duty. Instead she feels as a fraud who is playing with someone’s belief. To her father, Zarri Bano says,

At times I felt as if I was a fraud. For I had no cures or miracles for them, only prayers and my faith. My reputation was built up to such as extent that they felt I merited special attention and worship. There were some women who kissed, not only my hands but also reached for my feet, Mother. Horrified by their action, I drew my feet away and wanted to shout out to them: “Look, I am a mere woman like you,” but my lips remained sealed; I found I was reluctant to disillusion them and turn them away from their inner belief that my prayers could help them. I also had Hindu and Sikh
women coming to see me for the same purpose, as well as the Muslim women (Shahraz, 2001: 261).’

The sad thing is that Zarri Bano is restricted to express her desire to Srikander. For the duty of the Holy Woman, she has tried to forget about her desire to Srikander. Zarri Bano keeps crying for her fate to become the Holy Woman. Especially when she knows Srikander is going to get married with another person. The worst is he is going to get married with Ruby, Zarri Bano’s sister. To her mother Zarri Bano revealed her sadness, anger, and disappointed feeling. She says,

‘Show me how I can come to terms with this, the greatest emotional hurdle in my life – to triumph over my female feelings. It is a God –sent task, Mother, but I will triumph. I tell you – I will! But first tell me how. Show me how I can stop this knife spearing through me and ripping me apart inside (Shahraz, 2001: 266).’

Zarri Bano think that she has killed and buried the old Zarri Bano behind the folds of the burqa, the black shroud – but actually Zarri Bano still lives. She still falls in love with Srikander. She cried, ‘Oh, Allah Pak have mercy! Tell me, Mother, how I can kill this woman inside me, still passionately in love with this man (Shahraz, 2001: 267).’

Covering with sorrow, Zarri Bano blames herself for letting her self be created as the Holy Woman. Zarri Bano says,

‘Oh Allah Pak, please help me. This is the worst test You could have devised. You are testing my willpower and purity of mind and heart. In this test I can never hope to win! How can I be pure of mind when the thought of Srikander with my sister slices through me like a knife? I bleed from the shattering pain. Also I hate and
despite myself for what I have been reduced to. For my female weakness (Shahraz, 2001: 269 – 270).’

Zarri Bano even says, ‘Kismet, you are so cruel (Shahraz, 2001: 280)’ because she is not able to bear with her suffering and sorrow.
CHAPTER V
CONCLUSION

After analyzing the novel, this part of the undergraduate thesis concludes the study. Firstly the writer reviews the characteristics of Zarri Bano.

Zarri Bano is a mature 28-year-old woman who described as a glamorous and gorgeous woman. She was born from a wealthy family. Her family descended from the highest of castes. Since Zarri Bano is born from the upper class of society, she has a glamorous lifestyle. She loves to wear expensive and beautiful outfits with gold and silver jewellery.

Born from the upper class of the society allows Zarri Bano to takes the Master Degree from a good university in Karachi. Because of her intelligence, Zarri Bano has written a number of articles in the magazines she founded. Zarri Bano also holds several positions in society organization. Besides a well-educated smart woman, Zarri Bano is a feminist and a rebel. She is a member of women’s APWA movement, debate on women’s issue, and many of her action can be considered as a rebellion against Pakistan’s normal etiquette. For example she join openly in an all-male set of activities and does not managing a proper dupatta to cover her head.

As a normal woman, Zarri Bano has sexual desire. Zarri Bano desires Srikander, her fiancé. Zarri Bano’s desire towards Srikander makes her accept
Srikanth’s married proposal. They immediately plan a wedding and honey moon in Singapore.

Although Zarri Bano is a well-educated modern smart woman, she still becomes the victim of patriarchal system in her society. Patriarchy occurs in the attitude and behavior of Zarri Bano’s closet family member – her brother, father, and grandfather. Patriarchy can be seen in men’s domination and women’s limitation in the society. Men’s domination can be seen in the domination in public area activities, domination to decide women’s life, and domination to control inheritance. Women’s limitation can be seen in women’s limitation to express themselves, and women’s limitation to deliver opinions.

The patriarchal systems that are mentioned as above, clashes with Zarri Bano’s characteristic, results a woman’s suffering. Zarri Bano’s suffering can be seen through her attitude, such as shock, denial, disbelief, anger, guilt, shame, self-blame, feeling sad or hopeless. Zarri Bano is tortured through psychological pressure and sexual humiliation.

The suffering begins when Zarri Bano is decided to be her father’s heiress. It is only by taking on the role of a Shahzadi Ibadat, the Holy Woman, that Zarri Bano can become the legitimate heiress (Shahraz, 2001: 88). Become a Shahzadi Ibadat means Zarri Bano has to resurrect an ancient tradition that requires her to remain celibate for the rest of the life. By preventing their fully-fledged daughter from marrying, so then Zarri Bano’s father can ensure that the land stays in the family.
Habib Sahib’s decision to make her daughter as the Holy Woman has violated her right to determine life. Whereas articles 1.1 of the International Covenant on Civil and Political Rights (ICCPR) clearly states, all peoples have the right of self-determination. [Articles 1.1, treaties.un.org]. But in the name of culture and traditions, Zarri Bano’s freedom to determine life is restricted. Zarri Bano’s disappointment of her new life portrayed through her anger, guilt, feeling sad, and hopeless. For times to times, she criedbitterly.

Habib Sahib has also violated Zarri Bano’s right of the protections on her honour and reputation. By saying, ‘You desire a man in your life,’ Habib Sahib has insulted both Zarri Bano and the essence of her womanhood. The sexual connotations to his words have shaken Zarri Bano to the core (Shahraz, 2001: 90). By this condition, Zarri Bano, at the end, for the same reason as thousands of other young women in her patriarchal society end up saying “yes”, has to follow her father’s command and sacrifice her self to do the task that assigned by their father.

Zarri Bano also suffers from being deprived of her identity. If for years Zarri Bano has the reputation of being the elegant and fashionable person, now she should change her appearance becoming someone who does not her. She has to wear a burqa and also has to spread religious teaching all over the world. This experience brings her to the suffering because she is lost her identity. She is not happy with this duty. Instead she feels as a fraud who is playing with someone’s belief.
The worst is Zarri Bano is restricted to express her desire to Srikander. For the duty of the Holy Woman, she has tried to forget about her desire to Srikander. Zarri Bano keeps crying for her fate becoming the Holy Woman. Especially when she knows Srikander is going to get married with another person, who is Ruby, her sister.

From the above review in can be concluded that Zarri Bano experiences suffering as the result of patriarchal system happening in Pakistan society. In the end of the story, she even says, ‘Kismet, you are so cruel (Shahraz, 2001: 280)’ because she is not able to bear with her suffering and sorrow.
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APPENDIX

Summary of Qaisra Shahraz’s The Holy Woman

The Holy Woman is a story set in contemporary Pakistan, London, and Egypt. It is a romantic story of love and betrayal in wealthy Muslim family experiencing conflicts between old traditions and modern life. The story tells about a well-educated woman named Zarri Bano who lives in a place where is dominated by patriarchal system.

In the beginning of the story, all seems fine. Zarri Bano is born from a wealthy family that love her so much. Her father, Habib Sahib, makes her believe that he would “sell the world for her”. Her father gives her the opportunity to study in Karachi to take her Master’s Degree. As a normal woman, Zarri Bano desires Srikander, a business tycoon from Karachi. They plan to get married and set up publishing company in Karachi.

Everything has changed when Zarri Bano’s little brother died. Zarri Bano, who is described as a glamorous and gorgeous woman, has to take her brother place to be her father’s heir. It is only by taking on the role of a Shahzadi Ibadat, the Holy Woman, that Zarri Bano can become the legitimate heiress (Shahraz, 2001: 88).

Zarri Bano father’s decision shocks her family. Zarri Bano is a woman with her personal desire and ambition. Of course the decision to make Zarri Bano becomes the Holy Woman is denied by Zarri Bano’s mother and daughters. They tried to tell Habib Sahib about Zarri Bano’s personal desire. But as women, their
voices count for nothing. According to Habib Sahib, “I am the head of the family and I decide what is good for my Zarri Bano (Shahraz, 2001: 17).”

Because of his father decision, Zarri Bano is forced to be the Holy Woman. Become the Holy Woman, a Shahzadi Ibadat, means Zarri Bano has to resurrect an ancient tradition that requires her to remain celibate for the rest of the life. By preventing their fully-fledged daughter from marrying, so then Habib Sahib and the other male family members can ensure that the inheritance stays in the family.

As the Holy Woman, Zarri Bano has a duty to share Islamic teachings to the people. Of course the duty of the Holy Woman is not what Zarri Bano wants in life. The duty of the Holy Woman prohibits her to marry with Srikander, her fiancé. Unable to marry, Zarri Bano experiences the sufferings in her life. Zarri Bano’s suffering portrays through her anger, guilt, feeling sad, and hopeless. For times to times, she cried bitterly. She even says, ‘Kismet, you are so cruel (Shahraz, 2001: 280)’ to show her sorrow.