
Zarri Bano's Moral Conflict: A Woman Fighting Injustice

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Abstract : *This research aims to find a dilemma in Qaisra Shahraz's novel The Holy Woman, which depicts a feminist activist named Zarri Bano. In the story, Zarri Bano, the landlord's daughter, lives in luxury, gets the highest education access, and adores many people because of her beauty. Unfortunately, after her family loses the only inheritance, she must struggle to protect herself from the patriarchal tyranny in her family. Zarri Bano must surrender to her marriage and devotes her life being Shahzadi Ibadat. The moral dilemma happens to Zarri Bano since Habib forces her to be a Holy Woman, so she does not have a choice to choose her desires. The researcher attempts to analyze Zarri Bano's struggles using care-focused feminism by Carol Gilligan. Care-focused feminism focuses on the moral development that happens to women, especially since this theory has three stages: pre-conventional, conventional, and post-conventional. Each step of Gilligan's approach tries to depict Zarri Bano's dilemma of determining between her love or obedience to the tradition. This research utilizes qualitative methods that focus on description and interpretation. The result depicts that Zarri Bano's dilemma brings her to her new identity as a woman; she also realizes that a woman should fight injustice.*

Keywords: Moral dilemma, care-focused feminism, the holy woman

Abstrak: Penelitian ini bertujuan untuk menemukan dilema dalam novel Qaisra Shahraz The Holy Woman, yang menggambarkan seorang aktivis feminis bernama Zarri Bano. Dalam ceritanya, Zarri Bano, putri tuan tanah, hidup mewah, mendapat akses pendidikan tertinggi, dan dipuja banyak orang karena kecantikannya. Sayangnya, setelah keluarganya kehilangan satu-satunya warisan, dia harus berjuang untuk melindungi dirinya dari tirani patriarki di keluarganya. Zarri Bano harus pasrah dengan pernikahannya dan mengabdikan hidupnya menjadi Shahzadi Ibadat. Dilema moral terjadi pada Zarri Bano sejak Habib memaksanya menjadi Wanita Suci, sehingga dia tidak punya pilihan untuk memilih keinginannya. Peneliti mencoba menganalisis perjuangan Zarri Bano dengan menggunakan care-focused feminism karya Carol Gilligan. Care-focused feminism menitikberatkan pada perkembangan moral yang terjadi pada perempuan, apalagi teori ini memiliki tiga tahapan: pra-konvensional, konvensional, dan pasca-konvensional. Setiap langkah pendekatan Gilligan mencoba menggambarkan dilema Zarri Bano untuk menentukan antara cinta atau ketaatannya pada tradisi. Penelitian ini menggunakan metode kualitatif yang berfokus pada deskripsi dan interpretasi. Hasilnya menggambarkan bahwa dilema Zarri Bano membawanya pada identitas barunya sebagai perempuan; dia juga menyadari bahwa seorang wanita harus melawan ketidakadilan.

Kata kunci: Dilema moral, feminism yang berfokus pada perawatan, wanita suci.

A. INTRODUCTION

Patriarchy is a system in which women are positioned lower than men. The term patriarchy refers to a governance system in which men rule society through their positions as heads of homes. Weber supports Walby's, definition of patriarchy as a system of social institutions in which men rule, oppress, and exploit women (Walby, 1989). The meaning of the term indicates that women experience injustice in society. As a report in Arab news Pakistan (2021), Pakistan has ranked four worst nation for women in the global gender gap; the report states that women do not have equal access to justice.

Women's injustice has become the main problem in Pakistan. Furthermore, injustice causes several problems for women, such as forced marriages, sexual abuse, and domestic violence. Those impacts then initiated Qaisra Shahraz to write *The Holy Woman*.

The Holy Woman is a gripping middle eastern novel depicting patriarchy in Pakistan. Qaisra's work mainly focused on gender, culture, and women. *The Holy Woman* portrays Zarri Bano as the main character. She is born as the landowner's daughter in Pakistan; she is also beautiful, well-educated, and independent. Unfortunately, at twenty-seven age, a tragedy comes after she accepts a marriage proposal from Sikander. Her only brother, Ja'far, dead in a horse-riding accident. Because of the tradition, Habib Khan, as her father, forces Zarri Bano to become a Shahzadi Ibadat and devotes her life to Islam.

The story begins when Zarri Bano attends the annual fair, where she meets Sikander for the first time. Then, they get to know each other after Sikander's parents visit her house to propose to Zarri Bano. Unfortunately, Habib refuses the idea because he assumes no one man in Pakistan compares to his precious daughter.

Later, Zarri Bano visits the Sikander family in Karachi and stays for a few days without Habib's permission; the two families, except Habib, wanted Zarri Bano and Sikander to get closer before deciding to marry. On the third day, Zarri Bano got terrible news. Her only brother, Ja'far, dead in a horse riding accident. Ja'far is the only heiress from Habib's family; because of this condition, Habib forces Zarri Bano to replace Jafar's role by becoming Shahzadi Ibadat.

Shahzadi Ibadat, according to Fatmawati, is an heiress lady who is not allowed to marry a male. She can marry her belief, Al-Qur'an, and devote her entire life to God's service (Fatmawati, 2019). Furthermore, Regina claims that this irrational practice exists because family members are afraid that their riches will pass to the woman's husband after she marries (2020). In this scenario, Habib is concerned that Sikander will take over all of his lands and family property.

According to Fatmawati, Zarri Bano is held captive by the tradition in Pakistan and is subject to the dominance of men (Fatmawati, 2019). Zarri Bano becomes the victim of her male clan's family. On the other side, as the oldest daughter, this is her duty to be responsible for family property, but she is just a woman; she also wants to marry a man she loves.

The primary character, Zarri Bano, is a woman who is held captive by the patriarchal culture. Because of the circumstances, she is put in the position of having to make a difficult moral choice between love and tradition. The researcher attempts to evaluate Zarri Bano's moral problem using Carol Gilligan's care-focused feminist theory. The three levels of ethics, according to Gilligan, are the language of selfishness and responsibility, defining ethical dilemmas as a duty of care, and avoiding harm (Gilligan, 1993). The states relate to the main character's condition in that she faces confusion between following her male clan's desires or fighting for her freedom to marry and living everyday life.

Based on the problem identification above, the research question from The Holy Woman is: How does Zarri Bano's Moral Dilemma phase correspond to Carol Gilligan's care-focused feminism stages?

B. METHOD

This research uses qualitative research to develop explanations of social phenomena that focus on description and interpretation (Hancock, Windridge and Ockleford, 2009). This research also uses an intrinsic approach by describing the elements contained in The Holy Woman. The researcher reads the novel to grasp the inherent features of data collection. The researcher next takes detailed notes by collecting all of the lines and paragraphs from the novel that are relevant to answering the research question.

C. LITERATURE REVIEW

This research uses a care-focused feminism theory developed by Carol Gilligan. Carol Gilligan is a professor at New York University; she is also known as a feminist psychologist that contributes her thought on feminism. Care-focused feminism, according to Gilligan, is divided into three stages: pre-conventional, conventional, and post-conventional (Gilligan, 1993).

In the pre-conventional stage, women focus on themselves and their survival needs. According to Gilligan, the concepts of selfishness and responsibility appear in the first stage, with their earliest reference to the self (Gilligan, 1993). In the conventional stage, a woman is

responsible for herself and others; according to Gilligan's book "In a Different Voice," in the second stage, moral judgment is based on shared norms and expectations (Gilligan, 1993). In the last stage, Tong states that post-conventional is the decisions of a woman between their interests and other needs (Tong, 2009). In this stage, a woman makes decisions about her life in agreement with the disequilibrium she experiences in the conventional.

D. RESULT And DISCUSSION

1. The Woman Discoveries

The woman's discovery is a modification from the first stage of care-focused feminism theory called pre-conventional. As Gilligan stated, in the first stage, the concept of selfishness and responsibility appear where their reference initially is to the self (Gilligan, 1993). The concept of pre-conventional itself is entirely focused on the needs of the self and the need to survive. A woman derives moral construct from individual needs to maintain her interests. The need, especially for women's struggles in a feminist context, such as finding justice, stands for their own belief and releases themselves from patriarchal tyranny.

Discovering Self-Persistence to Stand Her Own Belief Authoritatively

According to Mubarak (2016), self-persistence is when a character (Zarri Bano) can have authority over her own choice. Then Mafakhir (2016), stated that Zarri Bano demonstrates self-perseverance when, as a university student with an educational background, she fights her father's argument to change his mind (2016). In this case, self-persistence is when Zarri Bano speaks up bravely to defend her own choice. As stated in the following quotation:

"Every human being has a choice! There is nothing in the world that is bound forever. What you mean is that you don't have the choice of whether to give your daughter acres of land or nothing at all. I don't want your fields, Father! And I don't want to be your Holy Woman, your Shahzadi Ibadat" (Shahraz, 2001).

The sentences above indicate that Zarri Bano refuses the idea of being Shahzadi Ibadat. Zarri Bano states that "Every human being has a choice," which means she speaks up about equality as a human being. Everyone has their own choice without intervention from others. The equality that Zarri Bano intends is, in her word, "choice" as a human being. Furthermore, the dialogue above happens after she tells her father about Sikander's marriage proposal. Habib does not give Zarri Bano any other choice because he dislikes Sikander from the first meeting.

As an educated urban woman, Zarri Bani is against the patriarchal culture that Habib

desires. The line "*what you mean is that you don't have the choice of whether to give your daughter acres of land or nothing at all*" shows that Habib forces Zarri Bano with no choice except to accept her father's decisions. Furthermore, the words "acres of land" shows a different meaning. Zarri Bano compares herself to a symbol of patriarchal culture, which refers to their family property. In addition, Zarri Bano's wedding is to protect their lands and wealth. The following line, "*I don't want your fields, Father! And I don't want to be your holy woman, your Shahzadi Ibadat,*" indicates that Zarri Bano refuses Habib's command. She does want to inherit her family property and sacrifice herself for the roles.

Zarri Bano's self-persistence is shown in the paragraph above. As an educated woman, she does not want to accept the form of man's oppression from her father. As Gilligan states, selfishness and responsibility appear when the transition reference initially focuses on the self (Gilligan, 1993). The statement follows Zarri Bano's actions that maintain her belief. She focuses on herself rather than fulfilling Habib's desires.

Discovering Self-Awareness on a Patriarchal Tyranny

According to Santa (2020), self-awareness is when the character (Zarri Bano) understands her situation, which refers to male supremacy and patriarchal tyranny. In this case, self-awareness happens to Zarri Bano when she realizes that her education is not enough to go against her father's opinion. In the story, Zarri Bano knows that she lives in a patriarchal tradition, so she has no choice but to choose her own belief.

The proof that shows Zarri Bano's awareness is illustrated in the paragraph below:

"Did you know that men are true creators in our culture, Mother? They mold our lives and destinies. The irony of all ironies, for which I can never forgive myself, is that it has happened to me – a feminist, a defender of woman's rights. I have been living in a glass house of make-believe" (Shahraz, 2001).

The dialogue above happens after Zarri Bano debates with Habib. Habib had degraded a marriage due to his personal opinions that she wants a man in her life after refusing to be the inheritance. The sentences "*Men are true creators in our culture*" indicates that men are superior in Pakistani culture. Tarar et al. (2014) stated that men in Pakistan used violence and power to control women because women are viewed as inferior and subordinate in all aspects of life. The following sentence, "*for which I can never forgive myself, is that happened to me, a feminist, a defender of woman's rights,*" implies that Zarri Bano feels guilty as she is a feminist and activist for woman's rights, but she could not independent from the patriarchal tyranny.

The self-awareness that happens to Zarri Bano makes her accept to be a Shahzadi Ibadat whether she likes it or not. She is aware that tradition is more important than her

choice to marry, and she also realizes that she cannot resist the male domination from her family clan.

Discovering Self-Acceptance under Family Tradition

According to Mahathir (2016), the concept of self-acceptance is when Zarri Bano realizes she cannot resist oppression. In the researcher's opinion, self-acceptance happens after the main character realizes that Ja'far's roles, except her, will replace no one; to be a Shahzadi Ibadat is not a choice in this condition.

The proof is shown below:

"Whether I like it or not, Sister Nighat, I became the heiress. I had to. 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 ..." (Shahraz, 2001).

Zarri Bano states that whether she likes to accept the roles, she is the inheritance responsible for possessing the family property. In Zarri Bano's situation, she cannot refuse her father's desires due to her responsibility to replace Jafar's role as the heiress. The sentence "*The land is now like a millstone, a hated talisman around my neck*" imply that her acceptance is a symbol of sacrifice as a woman. In other words, she has no choices.

Furthermore, she uses the word "bartered" to compare her freedom, identity, womanhood, and acres of soil. The comparison indicates that the family property is more important than her freedom as a human being and her identity as a woman. According to the findings of Gilligan's research, during the first transition, the woman's worth of the self in relation to others, her claiming of the power to choose, and her acceptance of responsibility for the choices she makes will all be insulted by the conflict (Gilligan, 1993).

2. The Woman's Moral Dilemma.

The second stage of Carol Gilligan's theory of feminism is understood as the conventional stage, and it focuses on the woman's moral predicament. According to the second of Gilligan's perspectives, moral judgment is dependent on the norms and expectations that are generally accepted by society (Gilligan, 1993). In other words, women need to fulfill the expectations of society. In addition, the second stages initiate the disparity when a woman adopts social values to legitimize her claim to social membership (Gilligan, 1993). Disequilibrium happens when a woman's interest does not fit society's expectations. The result affects woman psychologists and causes a dilemma.

Moral Conflict as a Shahzadi Ibadat

Zarri Bano acceptances as a Shahzadi Ibadat, turning her into a new person.

According to Mafakhir (2016), Zarri Bano undergoes emotional and physical transformations when she becomes Shahzadi Ibadat. The emotional transformation happens when she convinces herself that her new role is suitable. The sentences that show Zarri Bano's emotional transformation is shown below:

"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 mourning of one woman while preparing in fear for the birth and rise of another. I don't want Zarri Bano to die! But I cannot keep her alive ..." (Shahraz, 2001).

"I don't want Zarri Bano to die! But I cannot keep her alive" implies that Zarri Bano does not want to bury her old self, but she also can keep her alive because she feels helpless under Habib's oppression.

Zarri Bano also goes through a physical transformation at this stage. She changes from a glamorous urban woman into the role that traps her wearing black garments to cover her from head to toe. Indeed, she cut off her hair and took off jewelry before the veiling ceremony because she did not want; they took out her pride. Zarri Bano's transformation illustrates in the narrative paragraph below:

"... taking a large pair of scissors from the dressing table drawer and holding her hair in a heavy bunch at the top of her head ..." (Shahraz, 2001).

In the story, Zarri Bano experiences a dilemma when she sacrifices herself to fulfill the family tradition. Zarri Bano cutting off her hair is a form of against that she changes into the roles that her father wants, but she also buries her old Zarri Bano. From the emotional and physical transformation above, Zarri Bano, through the inner conflict, creates a dilemma for her. According to Gilligan, the dilemma happens when a woman chooses an option that restricts her from freedom (Gilligan, 1993).

Moral Conflict Under Male Domination

Moral conflict under male domination is when Zarri Bano faces oppression from Habib and Siraj Din, who represents a man figure from her family. Besides, the male clan of the Habib family also supports him in his decision to protect the land. The proof that shows Habib's oppression is here:

"You know very well about our tradition, about the male heir dying and the eldest daughter becoming a Shahzadi Ibadat. I have no choice. You must try to understand." (Shahraz, 2001).

The quotation above explains that the role of Shahzadi Ibadat is a part of the tradition and only happens when the family does not have a son or he dies. Habib and Siraj Din sacrifice Zarri Bano to follow the tradition without considering Zarri Bano's choices. Then, "You must try to understand" indicates that Habib wants his daughter to fulfill his command

without any rejection. Ultimately, Zarri Bano replaces Jafar's roles by sacrificing her desire to marry.

Moral Conflict Towards Her Purity as a Woman

Moral conflict towards her purity as a woman is when Zarri Bano must face another problem after her sacrifice for being Shahzadi Ibadat. One year after her study in Cairo, Zarri Bano returns to her village to spend her holiday. At that time, Zarri Bano receives the news that Ruby will marry Sikander. As Sikander's ex-fiancé, Zarri Bano feels pain when a man she loves marry with her younger sister. Zarri Bano has hidden her pain from her sister, but she cannot conceal it from Shahzada. It is shown in the dialogue below:

"You are not only a Holy Woman. You are a woman first, with feelings." Shahzada reached out and shook her arm.

"Then, as a woman, tell me how I can fight this, Mother!" Zarri Bano cried in anguish. "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).

The dialogue above explains that Shahzada understands Zarri Bano feeling as a woman. She might be looking to accept fate; however, Zarri Bano has a tragic history with Sikander. Zarri Bano cannot marry him due to tradition, not because she does not love him. Shahzada wants her daughter to be honest about her pains.

Furthermore, the words "*as a woman, how I can fight this*" indicate that she has no choices, just like what happened in the past. As a sister of Ruby, Zarri Bano will never degrade her younger sister's happiness, so the only choice is that she pretends to be okay. Then, the words "*the greatest emotional hurdle in my life – to triumph over my feelings*" imply that Zarri Bano desperately tries to cover her pains but fails. Zarri Bano also describes the events as hurting her inner feeling as the knife, the representation of the knife itself, is dangerous. It means the incident is harrowing.

Zarri Bano does not want to ignore her role as a Shahzadi Ibadat to validate her pains, so she keeps asking God in her prayer to purify her mind and heart.

3. The Woman's Decisions

The third stage of care focused-feminism theory is called post-conventional. In this stage, a woman makes decisions about her life in agreement with the disequilibrium she experienced in the conventional stages. According to Tong, post-conventional is the decisions of women between their interests and other needs (Abrams, 2009).

Self-Decision to Redefine the Shahzadi Ibadat Roles

Self-decision to redefine the Shahzadi Ibadat roles is when Zarri Bano accepts to be the inheritance, but on the other side, she refuses to undergo the rituals in her wedding ceremony. According to Fatmawati, Shahzadi Ibadat is an heiress woman who is forbidden from marrying any man in order to protect all of the family wealth. She was permitted to marry her religion, a holy Qur'an, and to give her entire life to God (Fatmawati, 2019).

A Shahzadi Ibadat from another clan in town attends the Zarri Bano veiling ceremony to accompany Zarri Bano. She is Sakina, a woman from Murad Chaudhary with a long black dress and burqa that hides her face. Sakina has delegates by Habib to support and give advice about the code etiquette of the Shahzadi Ibadat ceremonial. As stated in the following statements:

"I went through this phase that you are going through. It is a moment in time only, my friend. Like all phases of time, it brings with it emotions, pains and heartaches ..." (Shahraz, 2001).

On the other side, Zarri Bano went through an emotional phase when she dressed like a typical bride in Pakistan, her hands even painted with henna patterns, and she wears rings made from rubies, emeralds and diamonds. The evidence is shown in the paragraph below:

"You don't wear anything on your hands. Did you go through this macabre drama of being dressed up as abide before you became a Holy Qur'an?" (Shahraz, 2001).

Zarri Bano questions Sakina about the function of the ritual series if, in the end, she wears the ordinary long heavy dress her entire life. As a form of resistance, Zarri Bano decides to reject the rules. Zarri Bano undertakes this decision to maintain her pride. The evidence is shown in the paragraph below:

"But I have my pride too, Sister Sakina!" she went on passionately. *"Nobody can take that away from me. I will not do all their bidding. There is a bit of Zarri Bano that I will retain for all the time, even though I will kill and bury the rest. And that is my personal and integrity! ..."* (Shahraz, 2001).

The statements above depict that Zarri Bano has been redefining Shahzadi Ibadat since her wedding with The Holy Qur'an. In the past, Shahzadi Ibadat describes as a woman who was obedient to male wishes; she was also prohibited from living far away from her family. However, Zarri Bano refuses to follow the Shahzadi Ibadat rules when she undergoes the ceremonials. In this case, Zarri Bano decides to remove all the materials the ordinary bride that she wears.

Self-Decision to Overcome Male Dominations

Self-Decision to overcome male domination is when Zarri Bano is against the idea of Siraj Din to liberate herself from the man's oppression. According to research from Santa, self-decision happens when the main character has the power to decide her life (Walby, 1989).

Five years after the veiling ceremony, Siraj Din feels guilty because he pushes his grandchild to fulfill his selfish desires. He cannot forgive himself for his mistakes, so he asks Zarri Bano to raise a family and marry a man she loves. On the other side, Zarri Bano does not like the idea because she has suited the roles for a long time and through the challenging process. Whereas Habib had released her daughter from the oath two years ago, it does not make Zarri Bano changes her mind.

The following paragraph depicts Zarri Bano's conflict under male dominance:

"You and father used moral and psychological pressure to make me into the Holy Woman," she told him now "I obliged and submitted then. I will not do it this second time, Grandfather, not even if you went on your knees. I am not a wax doll that you can mold to your whim. Moreover, I have no wish to marry any man, ever! Please do not raise this subject again. It is very painful to for me. Forgive me for my rudeness, Grandfather, but I cannot oblige you. You see, I cannot it as my own individual autonomy as its stake." (Shahraz, 2001).

The dialogue clearly shows how Zarri Bano speaks up about her inner pain that happens in the past. No one knows her dilemma after the transformation from a glamorous urban woman into a woman with a religious figure. The quotation "*moral and psychological pressure*" indicates that Zarri Bano experiences psychological abuse from her father and grandfather that affects her psychic. They want Zarri Bano to be the inheritance without considering her feeling as a woman. Since her transformation, Zarri Bano also determines to bury her old self and becomes the woman that Habib and Siraj Din desire.

Then, the words "*not even if you went on your knees*" indicates that Zarri Bano would never oblige again, no matter how hard Siraj Din tries to convince her. Zarri Bano represents Habib, and Siraj Din treats her as a "wax doll," which indicates she has no individual autonomy without their agreement. Zarri Bano is already tired of male decision that involves her life, therefore she says, "*I have no wish to marry any man, ever! Please do not raise this subject again,*" which imply Zarri would never obey again to Siraj Din as a request to marry with a man.

The way Zarri Bano responds to Siraj Din's advice is a part of her decision as a woman to overcome the male domination that happens to her. She does not want her grandfather or anyone to take her liberty as a human being.

Self-Decision to Living as a Normal Woman

Self-Decision to live as an ordinary woman is when Zarri Bano chooses to accept the marriage proposal from Sikander after some dilemmatic process in her life. First, she decides to raise a family for Haris's sake until she realizes she also wants to marry Sikander.

In the story, one year after the deadly accident that occurred to Habib and Ruby, Zarri Bano and Sikander only communicate for the sake of Hari's life. Haris is the only son of Ruby and Sikander; he also closes with Zarri Bano as her aunty. Sometimes Haris lives in Karachi with his father's family, but on the other side, he loves his aunty so much and stays in the village with her. One day, Haris hit Zarri Bano with his words because Zarri Bano always sent Haris back to Karachi. It happens after Sikander offers her a marriage proposal to be a mother surgeon for Haris, and the other reason is that she is the woman he intended to marry first before Ruby. Sikander still loves her. Below is the dialogue between Haris and Zarri Bano:

"Will Mummy never come back?"

"No, darling Haris. I'm sorry, she won't."

"But I want my Mummy."

"I am your Mummy too. Remember you have always called me your second mummy."

"But my Mummy stayed with me. You just keep sending me away back to Karachi."

"I won't send you away, my darling – ever, I promise. I will never let you cry again." (Shahraz, 2001).

After the conversations, Zarri Bano telephones Sikander to tell him about her decision. So far, Zarri Bano decides for Haris's sake because his happiness means everything to her. The evidence is shown below:

"I hope you appreciate that I am only doing this for your son's sake. I am not the same person I was five years ago, Sikander. This will not be an ordinary marriage to a normal woman." (Shahraz, 2001).

Zarri Bano states, "*I am not the same person I was five years ago,*" which means she went through many painful experiences that changed her old personality. Since she becomes a Shahzadi Ibadat, Zarri Bano never desires to raise a family, so her decision to accept Sikander is a big deal.

A few weeks after their simple wedding ceremony, Zarri Bano visits Malaysia to meet her relatives. However, even after she becomes a wife, Zarri Bano never gives her a chance

for her marriage. Zarri Bano always ignores Sikander's presence. It is hard for her to live an everyday life since she never intends to marry anyone. As someone who understands Zarri Bano, Sakina gives her advice to make her realize. The evidence is shown below:

"Don't struggle with yourself, Sister. You will always be a Holy Woman like me, but give yourself a chance to be a normal woman too. Let yourself go" (Shahraz, 2001).

After the conversations between Sakina and her, Zarri Bano tries to accept Sikander's presence in her life. The way Zarri Bano convinces herself is illustrated in the paragraph below:

"She touched his arm, then hesitantly slipped her hand into his. Holding her gaze steady, she let him read her face. There was no smile but a gentle, poignant openness about her. The bereft look was still in his eyes. She couldn't bear it.

"You have won Sikander" she offered simply. She let her eyes say it all. They whispered to him 'I need you! I want you! I love you" (Shahraz, 2001).

In the first place, Zarri Bano accepts her marriage due to Hari's need for her. Until she realizes that she wants to live everyday life, she wants to raise a family, and the other reason because she is still in love with Sikander.

E. CONCLUSIONS

Carol Gilligan's theory of care-focused feminism is used by the researcher. The approach is classified into three types: pre-conventional, conventional, and post-conventional. As a result, the moral dilemma experiences by Zarri Bano are found in the conventional stage that is divided into moral conflict as a Shahzadi Ibadat, moral conflict under male domination, and moral conflict towards her purity as a woman.

Zarri Bano discovers her struggle as a woman since Habib forced her to be a Shahzadi Ibadat. Hence, she realizes all her privileges as a landlord's daughter, beauty, and education cannot end the patriarchy. Besides Habib, her male clan family, like Siraj Din as a grandfather, also forced her to be the inheritance. The impact of oppression from Habib and Siraj Din affects Zarri Bano psychologists. She changes her charming attitude and becomes a cold-hearted person.

Sikander's ex-fiance, Zarri Bano, feels pain when a man she loves marry with her younger sister. In the story, one year after Zarri Bano becomes Shahzadi Ibadat and continues her study of Islam in Misr, she must face the fact that her sister marries Sikander Din. The experiences bring her into moral conflict towards her purity as a woman. She might be looking to accept her fate. However, Zarri Bano has a tragic history with Sikander. Zarri Bano

cannot marry him due to tradition, not because she does not love him.

In *The Holy Woman*, Zarri Bano finally ends up married to Sikander after some dilemmatic experiences. After the wedding, Zarri Bano tries to continue her life as a Shahzadi Ibadat. One day, her father releases Zarri Bano from the oath that she can marry anyone because Habib feels guilty for seeing her daughter living alone. Zarri Bano also finds her new identity as a woman. She will always be a Shahzadi Ibadat. Besides, she is also an ordinary woman, a wife, and a mother to her future children.

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