

Domestic Violence against Women in the Name of Set of Beliefs, Culture, and Traditions in 'A Woman is No Man' by 'Etaf Rum'

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Abstract

The study explores the depiction of assault against women within the framework of profoundly ingrained beliefs, cultural standards, and traditions as represented in Etaf Rum's novel "A Woman is No Man." The story depicts the obstacles experienced by three generations of Palestinian women who reside in America. The study adopts a multidisciplinary approach, relying on gender studies, anthropology of culture, and postcolonial literary ideas. The research investigates characters' which attempts to navigate the complicated convergence of ethnicity, household responsibility, and personal autonomy via detailed observation of character interactions, conversations, and narrative developments. The study shed light on the resilience and agency displayed by the female characters as they address the oppressive forces that seek to enclose them as well as demonstrate the complex relationship among cultural mores as well as the perpetuation of violence against women through examining the nuanced nuances of Rum's storytelling. The study contributes to the wider discussion on gender, culture, and domestic abuse by highlighting the importance of nuanced and culturally sensitive treatments to meet the particular issues encountered by women in societies where traditional values collide with current reality.

Keywords: Domestic Violence; Patriarchy; Set of Beliefs; Culture; Traditions; Male domination.

Introduction:

Domestic violence is a widespread global problem that spans beyond race, class, and location, impacting millions of women worldwide. While it takes many forms, its prevalence and endurance are frequently justified within cultural, religious, and traditional frameworks (Khan and Hussain, 2008). To what end is a woman's life valued? The first novel by Etaf Rum, "A Woman Is No Man," poses this subject and has readers all around the world thinking about it. A lady has no safe place to go outside of her home, A woman's sole value is in the home and the womb. "A Woman is No Man" talks about the inferiority of women as compared to men or describes the lives of simple people as "unimportant" in the social sense (Wulandari et al., 2019). In the novel, 'A Woman is No Man' by Etaf Rum, the author explores the complex interaction of deeply rooted ideas, cultural norms, and traditions that sustain the vicious cycle of assault against women within certain groups (Badar, 2019). Through the vivid portrayal of the lives of Palestinian women living in Brooklyn, New York, Rum provides a poignant exploration of the complex web of factors that contribute to the subjugation and silencing of women in the name of tradition (Bao, 2019).

It is said that "*Home is the beginning spot of adoration, trust, and dreams; home is where love dwells, recollections are made, and chuckling goes on and on forever. Unexpectedly, a home where everybody has a solid sense of security and is cheerful turns into a stifling dwelling for the women.*" However, the women are abused in that home, in the name of culture, some rules created by the male members of the society against women (Zechenter, 1997). Rum's novel encompasses three generations of immigrant women, commencing in 1990 and closing in 2008 (Yaiche, 2021). The oppression of women is caused by the cultural hegemony of a male-dominated society that legitimizes their subjugation (Salviany and Nurcahyani, 2020). The key female characters in "A Woman Is No Man" are Fareeda, Isra, Sarah, and Deya. They are separated, beaten, and suffocated while fighting for a better life and a better future. Fareeda and Isra endure abuse in their households, and their spouses beat them after they marry. Sarah and Deya are forced to marry and forced to leave their educational institutions (Rum et al., 2019). This original depicts Arab family rituals, culture, and cultural preconceptions while also revealing the agonizing truth about its women (Valassopoulos, 2008).

Etaf Rum was born in Brooklyn in 1989 to Palestinian immigrant parents. Rum initially wanted to be a lawyer but realized that her relatives and neighborhood would not accept her ambition. Instead, she was encouraged to marry early, have children, and spend her life in the traditions of past generations of women. Rum's community wanted to confine her to a home setting with minimal exposure to the vast outside world (Sabbar et al., 2019). Rum eventually married, had kids, and went to college. Rum earned a master's degree in American and British literature after studying philosophy and English

literature (Bader, 2019). Rum's debut novel, *A Woman Is No Man*, was released in 2019. It was one of her most ambitious projects, addressing subjects like loyalty to family members, gender stereotypes, domestic violence, assimilation, respect, disgrace, and cultural continuity (Bader, 2019). *A Woman Is No Man* provides an unheard-of perspective on the American immigrant experience: women are barred from leaving their houses alone or engaging in American society. The most crucial factors in these women's lives in America have been arranged marriage and producing boys to pass on in the name of the husband's family. Arab customs and humiliation control their community, and women have little influence (Bao, 2019).

A Woman is No Man is a novel featuring Isra Hadid, an offspring of one of the story's three generations who desired to discover love and adventure while not being constrained by her family's customs (Rum et al., 2019). Rum's novel criticizes the false scenario of free living in America, as well as every narrative regarding women who reside in America and have freedom, choice, and civil rights. "There weren't many choices for me as a kid growing up, and so marriage and motherhood, that was the path that was prescribed for me," said Isra. The fact is that these protagonists who are silenced have no right or freedom, and Rum seeks to give their silence a voice (Mikić, 2022). Mikić (2022) also explains how a woman who seeks a divorce and chooses the man she loves not only challenges men's authority by criticizing her husband but is also considered a source of shame to her family. Rum's *A Woman is No Man* is divided into three generations: the first generation adheres to the motherland's traditional roles, while the other two generations attempt to rebel against these roles; however, they are silenced (Mikić, 2022).

A Woman Is No Man is a narrative from the views of numerous women who attempt to demonstrate how the man are at the core of their society and how they confront to live an independent life free of patriarchal oppression. Rum's work examines societal concerns such as domestic abuse, preference for boys, arranged marriage, and traditional patriarchy. As a result, *A Woman is No Man* discusses the challenges of Palestinian society, which suffers from a lack of financial stability, colonial oppression, and violence against women in poor families (Yaiche, 2021).

The study intends to critically evaluate how the main protagonists in '*A Woman Is No Man*' tackle the intersection of familial responsibility, social expectations, and the continuing legacy of patriarchal domination, which eventually results in a cycle of violence that spans generations. The study seeks to discover the numerous levels of oppression that women encounter in the guise of maintaining tradition by evaluating the nuanced representation of the characters' experiences. Furthermore, the study wants to demonstrate how new difficulties arise and confront these profoundly ingrained conventions. It probes into the protagonists' searches for agency, individuality, and self-determination while navigating the oppressive limitations of cultural conservatism. The researcher hopes to explicate the author's deliberate critique of the continuance of domestic abuse through cultural channels through an in-depth investigation of Etaf Rum's storyline choices. As a consequence, the following research questions emerged:

1. How does Etaf Rum's novel "*A Woman is No Man*" depict the interaction of domestic violence, cultural beliefs, and customs in the context of the characters' lives?
2. What specific cultural along with traditional ideas contribute to the novel's depiction of domestic abuse against women?
3. How do the novel's protagonists manage or confront social expectations and conventions that condone domestic abuse in the name of cultural and traditional values?
4. What are the psychological and emotional effects of domestic violence on the novel's female protagonists, given the cultural and traditional context?
5. How far does the novel imply opportunities for transformation or resistance to domestic abuse within the framework of cultural and customary constraints?

Theoretical Background

The paper employs a theoretical framework that incorporates feminist theories, cultural analysis, and postcolonial perspectives to examine the intricate nature of domestic violence against women. The research investigates how power structures are intertwined with cultural beliefs, and how these dynamics contribute to the persistence and perpetuation of gender-based violence. The paper delves into an examination of the cultural beliefs and traditional norms portrayed in the novel. The primary focus of this analysis is to explore how these ideologies impact gender roles and contribute to the oppression of women. This study examines the narrative's specific instances that demonstrate the influence of cultural expectations on the characters' lives. The paper also examines instances of resistance and empowerment depicted in the novel, where female characters defy conventional norms and actively pursue independence.

Review of Literature:

Sabbar, Ghandeharion, and Taebi Noghondari, in their study “*How to Teach Feminism as an Arab American Woman: Rum’s A Woman is No Man (2019)*” (2023) focused on the fictitious work *A Woman is No Man (2019)* by Arab American author Etaf Rum to demonstrate how society confines women with restrictions such as honor and custom. Rum presented a society in which religion served as a cloak for men's rights to property. The novelist's history is discussed, as well as her political and social background, particularly the Arab diaspora, which influenced her writing. Because Rum was oppressed and suffered from patriarchal society's limits that harmed revolutionary women, she highlighted oppression against diaspora women in America. It is established that the patriarchy is not geographically connected. Arab American women endure discrimination whether they live in Arab nations or the diaspora. Even in the country of liberty, they were ruled by their homeland's customs and were subject to patriarchy, which required them to follow laws designed by men for the benefit of men and imposed on women.

Sabbar, Ghandeharion, and Taebi Noghondari, in their article “*The Lonely Heroines Pressed into Margins: El Saadawi’s Love in the Kingdom of Oil and Rum’s A Woman is No Man*” (2023), attempted to explain the mechanisms through which society confines women. The protagonists of El Saadawi's and Rum's stories were physically and mentally conquered by their patriarchal surroundings. In many respects, the writers' lives were identical to those of their heroes since both of them faced similar Arab patriarchal tyranny. These patriarchal customs shroud women's minds, see them as inferiors, and deny their fundamental liberties based on the false assumption that God has only granted these rights to males. Following an examination of El Saadawi's narrative, it is decided that, despite the patriarchal society's neglect of Arab women's rights, these women may survive and become more powerful than any male. These women are in charge of their homes and children and have the potential to lead the world if allowed to pursue higher education and appropriate employment.

Al-Khateeb and Al-Shetawi, in their study “*A Critique of Etaf Rum’s A Woman Is No Man*” (2023), evaluated if Etaf Rum's work *A Woman is No Man*, published in 2019, addressed and perpetuated Western stereotypes of Arab women. Diaspora literature has recently gained recognition, as the diasporic age promotes Homi Bhabha's notion that countries are narratives. Their displacement experience has rendered them aware of the significance of creating a counter-narrative. The majority of the relocated turn to writing regarding their migratory experience or the difficulties they confront in their new location, particularly to challenge the conventional picture that has been purposefully established in the West. Arab-American diasporic women, in particular, have raised their voices to correct the injustice imposed by the Western focus on their situations. Etaf Rum, an Arab-American writer, published a novel in 2019 about the three generations of a diasporic family. She homed in on the daily lives of the female protagonists while portraying her own experience.

Diana, in her study “*The Portrayal of Hegemony in Etaf Rum’s A Woman Is No Man*” (2023), identified the different types of hegemony symbolized in Etaf Rum's work “*A Woman Is No Man*” The theoretical foundation for the study was Hegemony by Antonio Gramsci, and the method of literary criticism was utilized. The study additionally used research data in the manner of content extracts from the novel ‘*A Woman is No Man*’ delivered through discussion and quotes to show the hegemonic kinds featured therein. The study's findings revealed two forms of hegemony in the novel ‘*A Woman is No Man*,’ namely minimum hegemony along decadent hegemony. The depiction of the parents as a sign of dominance and power, and the children as the ones who get hegemony in the family, may be used to identify both forms of hegemony.

Khan, Goyal, and Mangain, in their article “*Resistance to female education in A Woman is No Man- by Etaf Rum*” (2023), interwoven the narratives of Isra, Deya, and Fareeda, three generations of Palestinian women, were examined to assess the influence of gender stereotypes on female schooling and the repercussions of challenging traditional standards. The authors examined the plight of three generations of Arab-American women who have been subject to oppression as a result of the cultural hegemony of a male-dominated society, which leads to the subjugation of women. Women were barred from public spaces, including schools because marriage, childbearing, and family formation should predominate. Women were only encouraged to follow the dominant gender norms, which limited their voices. Women were denied further education to perpetuate their inferiority. Sons have traditionally been preferred in all aspects of life, reflecting gender imbalance. Liberal feminism was examined through Betty Friedan's “*Feminine Mystique*” and Mary Wollstonecraft's “*A Vindication of the Rights of the Women*” as feminists discussed women's education and gender imbalance.

Saddiqa, Aurangzeb, and Hassan, in their study “*Gender Ideology: a patriarchal view of Etaf Rum’s A Woman is No Man*” (2022), studied Etaf Rum's *A Woman is No Man* using Silya Walby's idea of patriarchy from *Theorizing Patriarchy* and showed how third-world women suffer under patriarchy. The study indicated that Rum's female characters were dehumanized, degraded, and abused by society. The personalities in “*A Woman Is No Man*” were restricted from acting. Patriarchy had a strong impact on the female characters in particular. They were regarded as child producers and cooks for males, and they were not permitted to leave the house. Furthermore, they are not permitted to attend school. They do not have the same chances as men in the public realm. The work fundamentally investigated the sufferings, hardships, and battles for

freedom, independence, and liberation of women in modern times, and it highlighted the situation of women living in modern worlds.

Sari, in her paper "*Patriarchal Oppression to the Main Characters in Etaf Rum's A Woman Is No Man*" (2020), examined the various forms of patriarchal oppression and how the main characters in Etaf Rum's *A Woman is No Man* fight back against it. Disagreement persists about the patriarchal system, which privileges men over women. Themes in the novel were evaluated using Sylvia Walby's radical feminist and patriarchy theory, using data collected from the novel in the form of phrases, sentences, words, discussions, and paragraphs related to patriarchal oppression and women's battle in patriarchy. The study examines and assesses the text through the lens of feminist literary criticism. Patriarchal production, male violence, patriarchal states, and patriarchal cultures were identified as four forms of patriarchal oppression by the data. Under a patriarchal economic system, women like Fareeda, Isra, and Deya are relegated to domestic labor like cooking and cleaning. They depend on the breadwinner to provide for the rest of the family as well.

Salvianny, and Nurcahyani, in their paper "*Women's Resistance Towards Oppression in Etaf Rum's A Woman Is No Man*" (2020), investigated Etaf Rum's "*A Woman Is No Man*" book regarding the oppression of women and their fight against it. Applying the ideas from *Matrix of Dominance and Self-Definition* by Patricia Hill Collins. Three generations of Arab-American women were presented in this descriptive-analytical study of female resistance to oppression. Four types of authority were identified as sites of oppression against women: foundational, disciplinary, hegemonic, and interpersonal. Women are submissive. They are expected to care for the family's reputation and the house, whereas men are bold because they have the freedom to pursue their interests. Moreover, women's self-definition helped them reclaim dignity in the face of oppression. Through boldly expressing their opinions, going to college, living independently, and encouraging one another to increase self-awareness, women resist by demonstrating their ability to maintain self-esteem and respect, self-sufficiency along with liberty, and personal autonomy.

Wulandari, Supiastutik, and Pujiati, in their article "*The Representation of Liberal Feminism in A Woman Is No Man by Etaf Rum*" (2019), discussed liberal feminism in the 21st century in America. How effective feminism was in the 1960s and 1970s may be understood by looking at how *A Woman is No Man* depicts liberal feminism. This program targeted Arab American women to advance Arab American culture. In *A Woman Is No Man*, a female protagonist fought for gender equality and was a symbol of liberal feminism. The novel's themes and dialogue established a liberal feminist discourse in which Arab women were considered inferior and Arab men as superior. However, the novel's primary female characters' drive for gender equality exemplifies the novel's liberal feminism. Thus, Stuart Hall's theory of representation and Michel Foucault's discursive approach were the major instruments for investigating the challenges. The liberal feminism in the novel was analyzed using Betty Friedan's *Feminine Mystique* as a theoretical framework.

Discussion:

Etaf Rum's novel "*A Woman is No Man*" dives into the lives of Arab-American women living in Brooklyn, New York. The narrative focuses on the prevalent issue of domestic abuse within a society that frequently justifies it in the name of firmly held beliefs, culture, and traditions. The discussion will focus on the novel's depiction of domestic abuse and how it is reinforced by society's conventions and expectations.

The protagonists' efforts to establish gender parity in *A Woman Is No Man* exemplify the liberal feminist discourse. Arranged marriage is a custom that three generations of Arab women must accept, exemplifying the liberal feminist discourse (Wulandari et al., 2019). Motherhood and marriage are considered the pinnacle of a woman's value in Arab culture. They are considered second-rate to men. It would appear that men have more sway than women do in many spheres of society. Women are supposed to follow their husbands' orders and defer to the men in the family. Women absolutely must get what their guys want and do what they say. The women in '*A Woman is No Man*' are presented as rigidly adhering to Arab cultural norms until one of the main characters, Deya, is granted the opportunity to attend college (Hall, 1997).

As the novel is narrated from different women's perspectives, each female character tries to project how their culture is men-centric and portray the abuse a woman endures just because she is no man. The novel tells the mass of readers about its women's daily struggles and hopes to live an independent life free of patriarchal subjugations and unjust cultural beliefs. In it, the women are attempting to survive both the cultural patriarchy and the domestic oppression they end up experiencing (Yaiche, 2021). Isra is a youthful mother in Rum's "*A Woman is No Man*" who has an oppressive organized marriage far from her nation of origin, Palestine. She is hitched to an outsider and has been taken to the USA, where she is supposed to do every homegrown task, bear, and bring up her daughters, and endure her husband's beatings. She is expected to fulfill the role of a dutiful wife and mother while adhering to strict cultural norms that dictate her behavior. Suppose a woman has tolerance, not defiance, assuming she becomes deaf before the spouse's vicious demonstration. In that case, that woman is an optimal wife, and it becomes apparent early in the novel that Isra's life revolves around domestic captivity. She was confined to the

four walls of her basement or the kitchen. She spends her days working with her mother-in-law. Her life was reduced to bearing children, cleaning, and cooking an array of Palestinian cuisine.

Society expects a spouse to show persistence and dedication to her husband. Anything the conditions might be, she should not show a lack of regard or negligence to him. She ought to adhere to her husband's directions, and eventually, she will succeed in this world and the world from now on (Zakar Rubeena et al., 2013). For instance, in South Asia, a husband might beat his wife if she harms the family's honor by disregarding social standards. The spouse can legitimize his brutal demonstration because, socially, it is the husband's liability to control the wife's behavior. (Zakar Rubeena et.al. 2013). Females are not men, which demonstrates how women work as agents against other women in our society. Either emotionally or physically, they coerce each other to accept male supremacy as their fate rather than uniting in the struggle against patriarchy (Humaira Saddiqa et al., 2022).

In the novel, Fareeda shares with Isra.

"What happens between a husband and wife must stay between them. Always no matter what. A husband hitting his wife was normal. Do you think anyone wants to see this?" (Rum et al., 2019).

Isra, subjected to physical and emotional abuse by her husband and mother-in-law, embodies the helplessness many women face in patriarchal societies. The expectation of absolute obedience to cultural norms and traditions leaves her without agency to make choices about her life. Fareeda plays a pivotal role in perpetuating these oppressive traditions. She believes in upholding the family's honor at any cost, even if it means sacrificing the well-being of the women in her family. Numerous conventional mentalities generalizations towards women persevere in society. Indeed, even expanded education and data have neglected to clear out profoundly ingrained ideas about women. One of the examples is that it is said that a girl is just a guest in the house where she was conceived, and she needs to go to her genuine home or wedded home. To that end, she has no freedom and is viewed as the most irrelevant piece of the family, making education and other opportunities in life unnecessary for her. (U. Niaz, 2003).

Girls in families like Isra are viewed as "temporary guests, quietly awaiting another man to scoop away along with all their financial burden" (Rum et al., 2019).

This male-driven society has set a few standards and convictions against women that a woman should follow if she is in charge of actual discipline. The main issue is that girls are constantly viewed as a weight to the family. Assuming a girl is naturally introduced to family, neighbors, family, and members come to comfort the family. *Koi bat nahi ghr m Laxmi aayi hai*, yet if there is a son, all the relatives and family members invite the son with extraordinary ceremony and show and say that *Chirag Hua h ye to ghr ko Roshan krega*. Religious scriptures became the most potent weapon used by male power usurpers (Adhikari, 2020). It successfully and irrevocably created the separation of civilization and the human race like occupation and gender. This gave rise to the notion that it is necessary to have a boy and to avoid having female babies.

As in Manu Smriti, it is written that

"no one would marry the woman who has no brothers, nobody would buy the land of those without sons." (Adhikari, 2020)

There is also one more restriction that this is normal for the girls they ought to be in Purdah, and it is said that assuming a girl will be covered from head to toe, nobody can see her, so it implies that they need to deal with the family's honor and notoriety. Purdah is turning out to be a significant factor for discrimination against women, strengthening of male-domination, and violence related to women in our society. (The thought is that a woman's face might draw in the man and entice him to assault or attack her. Thus, on the off chance that the face is covered, everything looks excellent (Mishra, 2019)

"Respect is in the eye of the beholder, not in a piece of cloth." (Mishra, 2019)

The ghoonghat, similar to the burqa, is viewed as reducing a woman's rights, consigning her to the homegrown circle, and quelling her financial and social opportunities. Behind a ghunghat, a woman becomes an anonymous, unremarkable abider of challenging thoughts of regard, obligation, and honor. (Jain, 2017). In provincial India, numerous women are banned from showing their countenances openly and compelled to cover themselves in "ghoonghat" (head-covering). It illustrates how we are choking out women for the sake of culture and customs (Chaudhary, 2021).

Isra's mother tells Isra,

"You look fine; be sure to pin your hijab properly so your hair does not show. We want our guests to get the right impression." (Rum et al., 2019)

Men have unreasonable assumptions from their spouses. They limit their association with the contrary orientation. They limit their spouses; however, as far as they might be concerned, there is no limitation as to why the principles of society are different for boys and girls. Why the viewpoints of individuals are different for both orientations? Why does a girl turn into the image of accommodation, shortcomings, and obedience? Why this assumption could not be kept from the boys? This can be seen; for instance, when a girl converses with a boy or talks about her relationship or companionship with a male, family members confine her. They limit her from going outside the house. In the book *"A Woman is No Man,"* Isra reprimands Deya to converse with boys in the class since, in such a case that a girl is conversing with a boy, she is viewed as off-base. Isra says:

"Why are those boys speaking to you? Why are you talking to boys in your class? You cannot be friends with boys! Did I raise a sharmouta? You know you are not allowed to speak to boys!" (Rum et al., 2019).

In Arab society, dating a boy before marriage is considered a sin. Isra, a Palestinian girl, is not allowed to date a boy and fall in love with anyone; Her mother also does not allow her daughter to talk with a boy. If a girl is in a relationship with a boy, they are called 'Sharmouta' (Whore). However, if a boy talks about his relationship with a girl, the family has no issue. Family members say, *Ladke to aise hi hote hai, lekin tum ladki ho* (Khan et al., 2023).

"A Woman is No Man" by Etaf Rum provides a poignant exploration of domestic violence against women within the context of cultural beliefs, traditions, and societal expectations. The novel highlights the complexity of this issue and underscores the need for education, independence, and female solidarity as tools for breaking free from the cycle of abuse. It prompts readers to reflect on the importance of challenging oppressive norms to create a more equitable and just society for women.

Numerous feminist critics have emerged in recent years, offering insightful perspectives and critiques on various aspects of society. These critics, often drawn from feminist theory and analysis, have contributed to the literature:

"Sometimes heroism is loud and dramatic. Other times, it is daring to listen to that quiet voice within and have the courage to follow it. In this story, we see inside the lives of three generations of Palestinian women living in America, struggling and suffering to hear that voice. Etaf Rum has done a great service by sharing these voices with us." — Shilpi Somaya Gowda, author of *Secret Daughter* and *The Golden Son*

"Three generations of women from a conservative Arab family living in America are at the core of Etaf Rum's riveting debut novel. From the very first line, Rum brings you into the hearts and minds of these characters, and you'll stay connected to them well beyond finishing the last page." — Ciera Velarde, *Buzzfeed News*

"Etaf Rum's *A Woman Is No Man* is a shattering, revelatory tale of immigration, womanhood, and the cyclical impact of violence and oppression. In her unflinching story of both loss and hope, strewn with enthralling, vibrant characters, Rum has accomplished the extraordinary: a tale that bridges the domestic and the global, memory and future, the old world and the new. A spectacular debut." — Hala Alyan, author of *Salt Houses*

"*A Woman Is No Man*, bold as a drumbeat, banishes the repressive silence that haunts Isra and her spirited daughter, Deya. This tender tale of women soldiering through a barbed world is a clarion call and a work of literary bravery." — Nadia Hashimi, author of *The Pearl that Broke Its Shell* and *A House Without Windows*

Conclusion:

"A Woman is No Man" is an intimate glimpse into a controlling and closed cultural world. Society and cultural expectations try to force each of these women to fit into a specific box and expectations (Sabbar et al., 2023). The representation of domestic abuse against women in the guise of religion, culture, and traditions in Etaf Rum's 'A Woman is No Man' is a striking reminder of the pervasive issues experienced by many women in patriarchal society. The story vividly depicts the intricate interplay between deeply rooted cultural standards and the misery of women subjected to repressive situations. The author illuminates the continuing battle for agency and autonomy through the lives of the protagonists, highlighting the dire need for change. "A Woman Is No Man" does, however, provide a ray of hope and transformation via the character of Deya. Today, horrible violence against women and girls is considered condoned in the context of culture, religion, and tradition all around the world. People are told that these acts, which include incarceration, deformity, torture, and even death, are culturally acceptable, commanded by religion, or sanctioned by long-standing customs.

Rum's work encourages a reexamination of such deeply held ideas and customs, encouraging society to address the fundamental inequalities and inequality that still exist. It calls readers to examine the legitimacy of behaviors that perpetuate suffering and advocates for a more democratic and compassionate society in which women are given the honor, respect, and independence they deserve. 'A Woman is No Man' is an alarming signal that progress toward gender equality necessitates a

concerted effort to demolish repressive structures and liberate women to break free from the bonds of tradition. It is a remarkable monument to women's perseverance and fortitude, as well as a call to action toward a future in which every woman may live free of abuse and injustice.

"A Woman is No Man" poignantly addresses domestic abuse in the context of society's culture and traditional ideas, yet it has limitations. The story concentrates on a particular cultural as well as ethnic group and may not include all women's experiences. It is important to understand that not all members of a culture or society have the same values, and the story may not adequately depict resistance and change. While it relies on real-world events, the novel is fiction and should not be construed as a complete depiction of domestic abuse in any culture. The novel should be supplemented by a deeper awareness of this problem and the different opinions and perspectives of women globally.

To summarize, while "A Woman is No Man" provides a fascinating investigation of domestic abuse within the framework of cultural beliefs and customs, it is critical to approach the subject with an understanding of its unique focus and limits. It is an excellent beginning point for talks about gender-based violence, but it should be supplemented by a more comprehensive awareness of the intricacies and variety of experiences in many cultural situations.

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