

CHAPTER IV

STRUCTURAL ANALYSIS OF THE NOVEL

This chapter deals with the structural elements of the novel. It is divided into two parts, narrative elements and discussion. The elaborations of the narrative elements consist of character and characterization, setting, plot, point of view, style, and theme. The second part is discussion.

A. Structural Analysis

1. Character and Characterization

Character and characterization are very urgent to develop the story. There are one major character and thirteen minor characters in this novel.

a. Major Character

Major character is the most important character in every film or novel. The writer analyze Fatima Mernissi as the major character.

Fatima Mernissi is an inquisitive child. She asks about *hudud* to Malika. It was stated on page 3:

I asked cousin Malika, who was two years older than I, if she could show me where the *hudud* actually was located. (DoT, 1994: 3)

In the other page, she wants to know how to use a word to change some situation. It was stated on page 10:

However, words could save the person who knew how to string them artfully together. That is what happened to Scheherazade, the author of the thousand and one tales. The king was about to chop off her head, but she

was able to stop him at the last minute, just by using a word. I was eager to find out how she had done it. (DoT, 1994: 10)

Fatima always discussed a word that she heard from the older and she did not know it yet. It was stated on page 40:

Later, Samir and I had along consultation about the word “fun” and we decided that, when used by grouunups, it had to do with sex. We wanted to be absolutely clear about that though, and so we took the matter to cousin Malika. She said that we definitely right. (DoT, 1994: 40)

She does not like war or violence but she likes sit quietly in front of the threshold which is cold and white. It was stated on page 4:

I was afraid of war, so I would put my little chusion down on our threshold, and play I-msariab-glass (literally, “she seated promenade”), a game I invented then and still fine quite useful today.(DoT, 1994: 4)

Fatima is the first-born in her family. It was stated on page 8-9:

Samir and I were born the same day, in a long Ramadhan afternoon, with hardly one hour’s difference. He came first, on the second floor, the seven child of his mother. I was born one hour later in our salon downstairs, my parents’ first-born, (DoT, 1994; 8-9)

Fatima mernissi is a beautiful child in her family. It was stated on page 9:

Father was thrilled, I was very plump with a round face “like a moon” and he immediately he predict that I was going to be great beauty. (DoT, 1994: 9)

Fatima is her name, completely Fatima Mernissi, but her grand mother called her Fatima. It was stated on page 23:

Yasmina knew a lot about fear, all kind of fears. “I am an expert on fear, Fatima” she would tell me. (DoT, 1994: 23).

Fatima Mernissi is an crybaby when she was child. It was sated on page 9:

I just cried and ran to hide in my mother's kaftan. But my mother kept saying that I could not rely on Samir to do all the rebelling for me. " you must be learn about how to shout and against, like you learn how to walk and talk. Crying when you are insulted is like asking for again". (DoT, 1994: 9)

Fatima Mernissi is a stolid girl and passive through the role that made by lalla Mani. It was stated on page 161:

I had no trouble with that rule, so passive and tranquil was I, but poor Samir never made it to the end of ceremony. (DoT, 1994: 161)

She likes making over her face to be beautiful girl. It was like stated on page 227:

One of the face masks that I like the best was the one that Chama used to help fade freckles, pimples and other blemishes. (DoT, 1994: 227)

b. Minor Character

1) Samir

He has more knowledge and experiences. It was stated on page 2:

Cousin Samir said that Paris was probabaly two thousand kilometers away, twice as far away from us as Madrid, and twice as ferocious. (DoT, 1994: 2)

The statement above is also supported by another statement, stated on page 2:

Cousin Samir who sometimes accompanied uncle and father on their trips, said that to create a frontiers, all you need is soldiers to force others to beleive in it. (DoT, 1994: 2)

Samir is a child which has bravement against the older. It was stated on page 8:

Poor Samir hated being called a traitor. he rebelled and shouted that he was free to say whatever he wanted. (DoT, 1994: 8)

Samir is a handsome son. It was stated on page 9:

While Samir had a beautiful golden tan and the largest black velvet eyes you ever saw, mother told me later that she kept quiet, but as soon as she could stand on her feet, she rushed to see it Samir really had velvet eyes and he did. (DoT, 1994: 9)

He is Fatima's close cousin in the *harem*. It was stated on page 16:

With this knowledge Samir and I (who had already decided to avoid upsetting the grownups with unwelcomed words thaks to the radio incident) started training ourselves. (DoT, 1994: 16)

He also an inquisitive child like Fatima Mernissi. It was stated on page 14:

Carnal copulation, explained mother when cousin Samir jumped up and down and yelled for an explanation, was when bride and groom lay together in a bed and slept until morning. (DoT, 1994: 14)

He is a baging bones unlike Fatima who has fat body. It was stated on page 9:

I have always wondered whether his inclination to jumped up and down when rebelling against the grownups was merely due to his wiry build. (DoT, 1994: 9)

Samir is the seventh child in his house. It was stated on page 8-9:

Samir and I were born the same day, in a long ramadhan aftnoon, with hardly one hour's difference. He came first on the second floor the seveth child of his mother. (DoT, 1994: 8-9)

He is a mischievous child. He likes to imitate something to make the others screaming. It was stated on page 18:

And last but not the least was the fact that cousin Samir was so good at imitating the djinnis that I often mistook him for the real thing. Several time I literally had to foreign passing out to get him to stop from posing as a djinnis. (DoT, 1994: 18)

2) Chama

She is smart girl. It was stated on page 103:

They told to Chama that even if she did it she would still face the same problem because those letters represented English words. She then gave up on the scientific approach and develop extraordinary fiddling technique manipulating many dials at the same time ... (DoT, 1994: 103)

She is seventeen years old. It was stated on page 22:

Cousin Chama, who was seventeen, had me confused for years, because she managed to convince me that all women had invisible wings. (DoT, 1994: 22)

Chama is a great actress in that harem because she can retell a story in a good way. It was stated on page 45:

At this point Chama would stop speaking and jump to her feet in order to dramatize the story for Samir and me. (DoT, 1994: 45)

The statement above is also supported by other statement that shows about the Chama's good way in retelling story. It was stated on page 45:

Then Chama would jump back to the sofa, close her eyes, and bury her face in the flowered silk chusion again. Silence. (DoT, 1994: 45)

She is also a good actress. It was stated on page 45:

Samir and I loved Chama's story because she was such a good actress. I would always watch her closely to learn how to put movement into words. (DoT, 1994: 45)

Chama is a moody girl. She will be cheerful but in a moment she immediately comes into deep silence. It was stated on page 125-126:

The problem with Chama was that she was subject to wildly unpredictable mood swings and could go from bubbling excitement one moment to deep silence the next without any outward sign that the change was imminent. (DoT, 1994: 125-126)

She likes dancing and listening to the music, sometimes singing followed the music rythm. It was stated on page 7:

Chama and mother often would be dancing away to its tunes, singing along with the Lebanon princess Asmahan "ahwa" (Iam in love) with no men in sight. (DoT, 1994: 7)

That statement above also support by another statement. It was stated on page 206:

Chama or mother would hum the words of the infamous song, "layali al-unsi fi Vienna" (night of pleasure in Vienna), which had inspired the cap. (DoT, 1994: 206)

Chama likes making over her face to be beautiful girl. It was stated on page 227:

One of the face masks that I like the best was the one that Chama used to help fade freckles, pimples and other blemishes. (DoT, 1994: 227)

The other statement that shows about Chama that likes to make over her face is on page 228:

But Chama's and aunt Habiba's facial masks were good for cleansing only, neither gave much nourishment to the skin. So one week they used cleansing masks and

the next used one known for nourishment. (DoT, 1994:228)

Chama love embroider. She representing the modern broider. It was like stated on page 205:

Chama and mother rpresenting the modern camp, were embroidering an unfamiliar objectwhich look like a big bird's wings, spread in full flight. (DoT, 1994: 205)

That statement about Chama's pleasure also support by other statement. It was stated on page 207:

The wings that Chama and mother were stitching were those of a blue peacock, and they were embroidering them onto a red silk qamis made for them-selves. (DoT, 1994: 207)

The statement strengthened by other statement. It was stated on page 209:

In contrast, the birds that Chama and mother designed did not take much time to embroider at all. (DoT, 1994: 209)

3) Fatima's Mother

She likes against the rules in a harem. It was stated on page 9:

Mother had always rejected male superiority as a nonsense and totally anti-Muslim "Allah made us all equal" she would say. (DoT, 1994: 9)

That statement is also supported by this one. It is stated on page 42:

Mother would begin her attack on Lalla Mani's views. She would then cross her arms and stare straight at Lalla Mani. "The French do not imprison their wives behind walls my dear mother in law" she said. (DoT, 1994: 42)

The other statement that support about the Fatima's mother opposing through the harem rule is stated on page 76:

Mother especially disliked the idea of the fixed lunch hour. She always was the last to wake up and liked to have a late, beneath the disapproving stare of grandmother Lalla Mani. (DoT, 1994: 76)

She likes dancing and listening to the music, sometimes singing followed the music rythm. It was stated on page 7:

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Fatima's mother loves embroider. She representing the modern broider like Chama. It was stated on page 205:

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Fatima's mother also likes to make over her face, even though she does it since she was a child. It was stated on page 232:

"Sidi (my lord) the women you loved is not natural at all! I have been using henna since I was three. And I need to go through this process for psychological reason too, it makes me feel reborn. Besides my skin and hair are silkier afterwards" said mother to father. (DoT, 1994: 232)

She is a woman which is full of dreams in her life.

Dreams to be freedom women. It was stated on page 22:

"I would wake up at dawn", mother would say now and then. "If only could go for a walk in the early morning when the streets are deserted, the light must be blue then or maybe pink like a sunset. (DoT, 1994:22)

4) Yasmina

She is a brave woman, especially in facing the rule in a *harem* made by her co-wives. It was stated on page 9:

Grandmother Yasmina known to be comparable at staging confrontation. (DoT, 1994: 9)

She knows all about fear in this life. It was stated on page 25:

Yasmina knew a lot about fear, all kinds of fear. "I am an expert on fear, Fatima" she would tell me, caressing my forehead as I played with her pearls and pink beads. (DoT, 1994: 25)

She is always grateful for Allah's gift. It was stated on page 25:

Yasmina explained to me that the farm was part of Allah's original earth, which had no frontier, just vast,

open fields without borders or boundaries. (DoT, 1994: 25)

She loves at work because it is part of muslims. It was stated on page 26:

Yasmina would say, "she ought to be working like all the rest of us. Are we muslims or not? If we are, everyone is equal. Allah said so. His prophet preached the same. (DoT, 1994: 26)

The statement above support by other statement which shows that Yasmina loves work. It was stated on page 31:

To camouflage her legs in order to did not look like sticks under her caftan, she sewd herself an enormous pairs of sirwal or harem pants with many pleats. (DoT, 1994: 31)

She is a truly entertainer, because she always make grandfather Tazi laugh. It was stated on page 30-31:

But what always saved Yasmina was the fact that she made grandfather laugh and that was a real achievement, for he was a rather moody person. (DoT, 1994: 30-31)

She is unfashionable woman, she looks like the women as usual in wearing clothes and also her performance in daily life. It was stated on page 31:

Yasmina had the brown, suntanned skin of mountaineers, a ling face with strikingly high cheek bones, and hardly any bust. She stood almost 180 centimeters tall, which was just a little shorter than grandfather. (DoT, 1994: 31)

Yasmina come from a rural background of life, so she has lower status in harem society. It was stated on page 34:

But, Yasmina who was from a modest rural background like the other co-wives, was not impressed. "I cannot consider someone superior just because she owns a tiara". (DoT, 1994: 34)

She is Fatima's grandmother. It was stated on page

24:

All these events puzzled me and I talked about them often with Yasmina, my maternal grandmother, who lived on a beautiful farm with cows and sheep and endless fields of flowers. (DoT, 1994: 24)

5) Habiba

She is a rigid woman althuogh she was divorced by her husband. It was stated on page 17:

Her husband had kept everything from their marriage. "But he can never take the most important things away from me". And aunt Habiba would say sometimes, "my laughter and all the wonderful stories I can tell when the audience is worth it. (DoT, 1994: 17)

She has a good ability in retelling the story, so Fatima and the other cousin always waited her story again and again every night. It was stated on page 17-18:

But we loved her (Habiba), and could hardly sleep on Thursday nights, so excited were we at the prospect of her Friday story telling sessions. (DoT, 1994: 17-18)

It is also supported by other statement, states that she has good way to retelling the story. It was stated on page 19:

She knew how to talk in the night. With words alone, she could put us onto a large ship sailing from Aden to the Maldives, or take us to an island where the birds spoke like human being. (DoT, 1994: 19)

The special story which is show by aunt Habiba in a special occasion is the favorite story for women in a harem. It was stated on page 22:

Aunt Habiba most popular tale, which she narrated on special occasion only, was about “the women with wings who could fly away from the courtyard whenever she wanted to. (DoT, 1994: 22)

Aunt Habiba is a kind aunt for Fatima and other cousins. It was stated on page 18:

We would beg aunt Habiba to let us spent the night with her. She would unfold her beautiful bridal carpet, the one she kept carefully folded behind her cedar chest. (DoT, 1994: 18)

She would share with us her huge, heavy wool blanket, turn off the electric light, and place a big candle on the threshold at our feet. (DoT, 1994: 18)

She is a smart aunt because she has more experience. It was stated on page 41:

Showing total disinterest to your speaker, aunt Habiba had recently told us, was one good way for the weak to take power. (DoT, 1994: 41)

She like making new design of her broidered. It was stated on page 153:

That day, aunt Habiba was stitching a green bird with golden wings all by herself. Big birds stretching out their aggressive wings were not a classical design. (DoT, 1994: 153)

She also loved in making classical design. It was stated on page 153:

Aunt Habiba always embroidered classical designs when down in the courtyard, and kept her big, winged bird to herself. (DoT, 1994: 153)

Like the other women, aunt Habiba also like making up her face and her skin in order to make them beauty. It was stated on page 228:

But Chama's and aunt Habiba's facial masks were good for cleansing only, neither gave much nourishment to the skin. So one week they used cleansing masks and the next used one known for nourishment. (DoT, 1994:228)

6) Lalla Mani

She is an anger woman, especially to children who make a noisy. It was stated on page 6-7:

Our shouts would inevitably disturb lalla Mani, who would angrily raise her drapes and warn us that she was going to complain to uncle and father that very night. (DoT, 1994: 6-7)

She loved stay lonely in her courtyard. It was stated on page 7:

Lalla Mani that is to say being left alone to sit elegantly dressed in her bejeweled headdress, and look silently out into her courtyard. She liked being surrounded by heavy silent. (DoT, 1994: 7)

She is a rich woman. It can be seen from her performance. It was stated o page 7:

Lalla Mani appreciated being respected, that is to say, being left alone to sit elegantly dressed in her bejeweled headdress. (DoT, 1994: 7)

Lalla Mani is Fatima's grand-mother from her father. It was stated on page 6:

Our paternal grandmother, lalla Mani, occupied the salon to my left. We only went there twice a day, once in the morning and in the afternoon. (DoT, 1994: 6)

Lalla Mani is a grim visage woman and brought to heel through the rule. It was stated on page 26:

Lalla Mani in Fez, never laughed. She was always very serious, proper and correct. (DoT, 1994: 26)

She always disparage someone who make something new. For example in embroider. It was stated on page 153:

If lalla Mani had seen it (aunt Habiba new design broidered), she would have said that it was an awful innovation, and one that meant its creator had flight and escape on her mind. (DoT, 1994: 153)

7) Lalla Radia

She is a diligent woman and has more experiences than others. It was stated on page 46:

Lalla Radia was a literate woman who read history books, a skill she had learned from her father, a famous religious authority in Rabat. (DoT, 1994: 46)

Lalla Radia is Chama's mother. It was stated on page 46:

But not everyone was as entranced with Chama's story as were Samir and I, her own mother, lalla Radia, was at first appalled and then outraged. (DoT, 1994: 46)

She knows about the true story of Harun caliph. It was like stated on page 46:

Lalla Radia would then ask Samir and me to sit near her so she could tell us the correct version of history, and make us loved caliph Harun. (DoT, 1994: 46)

She like in censuring others innovation, it is not suitable with the tradition. It was stated on page 205:

Headed by grandmother lalla Mani and lalla Radia, had condemned the work, as they had all the others, saying that it was totally unbecoming to its creators. (DoT, 1994: 205)

8) Lalla Thor

She is a rich woman. Have many pearl and crown. it was stated on page 33-34:

Lalla Thor had brought with her, as a dowry, a tiara of emeralds, sapphires, and gray pearls, which was kept in the big strong box in the right hand corner of the men's salon. (DoT, 1994: 33-34)

She is more beautiful co-wife than the others co-wife. It was stated on page 31:

Lalla Thor was a perfect model. Lalla Thor had very white skin, a round face like the full moon, and a lot of flesh all around, especially on her hips and buttocks, and bust. (DoT, 1994; 31)

She has a privileged than others co-wife in the harem. It was stated on page 30:

Lalla Thor was dressed o the hilt, wearing her tiara and her legendary *kaftan*, to remind everyone of her privileged status. (DoT, 1994: 30)

Like lalla Mani, lalla Thor also likes disparage someone or others co-wife because they have not crown. It was stated on page 36:

Yasmina said, "I could even imagine changing my mind about lalla Thor, if she ever stopped looking down on all of because we do not have tiaras". (DoT, 1994:36)

Lalla Thor facing toward something new which are unsuitable with Islamic rule and culture in the *Harem*. It was stated on page 68:

Lalla Thor was scandalized and said that the idea (washing the dishes in the water) was totally against Muslim civilization. (DoT, 1994: 68)

9) Tazi

His physically performances are good looking. It was stated on page 30:

Physically grandfather was tall and lanky, with an angular face, fair skin, light and rather small eyes, and a very distant, haughty air. (DoT, 1994: 30)

He is an arrogant man. It was stated on page 30:

Grandfather had the typical look of the Northerners of the Rif region, where his family had originated. People from Rif are proud and not very talkative. (DoT, 1994: 30)

He does not like to people who was make or provoke any conflict. It was stated on page 30:

Grandfather hated it when his wives argued or provoked conflict of any kind. Once he stopped speaking to Yasmina in a year because she had instigated two disputes in a single month. (DoT, 1994: 30)

He has more than one wife. It was stated on page 26:

Lalla Thor as the first wife of grandfather, she had a very important position in her family. (DoT, 1994: 26)

The statement above is also strengthened by Yasmina's statement as his co-wife. It was stated on page

37:

But even though Yasmina lamented having to wait eight night for her husband, she added that she should not complain too much. (DoT, 1994: 37)

10) Fatima's Father

He likes at laugh and provokes his wife. It was stated on page 58:

He would add just to provoke mother, "swings are fine for children, but when heavy grownups are involved, the poor trees might suffer. (DoT, 1994: 58)

He has an authority in the harem with his brother. It was stated on page 2:

Uncle Ali and father who were so powerful in the city and ordered around everyone in the house. (DoT, 1994: 2)

He always kept the harem life. It was stated on page 16:

Father always worried about whenever someone attacked the institution of harem life. "Where will the trouble women go?", he would say. (DoT, 1994: 16)

11) Cousin Zin

He is a handsome cousin in the harem. It was stated on page 125:

Zin, of course, was very much in demand, because of his grace and eloquence, and he took great pleasure in stealing uncle's and father's turbans and capes. (DoT, 1994: 125)

He also has a skill in fashioning wooden swords in his play. It was stated on page 125:

He took great pleasure in fashioning a variety of wooden swords so he could play the Abbasid princes convincingly. (DoT, 1994: 125)

Ha is a good player in every played and he also good in plays poets. It was stated on page 125:

He also played numerous other roles from pre Islamic poets to modern nationalist heroes held captive in French and British jails. (DoT, 1994: 125)

He has more experiences about place or everything. It was stated on page 184:

When finally cousin Zin gathered enough information to answer her question, it turn out that indeed, Americans

did not intermarry, instead, they kept the races separated. (DoT, 1994: 184)

The statement above supports with other statement to clarify about cousin Zin experiences. It was stated on page 206:

Zin told to Samir that it was the city where people danced to something called the waltz, all through the night. A man and woman would hold each other very tight and dance away. (DoT, 1994:206)

2. Setting

Setting denotes the location, historical period, and social surrounding in which the action of the text develops (Klarer, 1999: 25). Specifically, it can answer the questions where and when the events occurred. Setting supports the description how the characters live and look like.

a. Setting of Place

Setting of place in *Dreams of Trespass* novel is in Fez, Morocco. The setting of place that is used in this novel included Fez, Medina, animal husbandry, lalla Thor palace, harem in plantation, Yasmina's annex, *hammam* (bathing place which is used together), harem in Fez, movie in harem, terrace and sidi Belal's house.

1) Fez

Fez is the city where is Fatima Mernissi birth. That place is the city in ninth century in Morocco. Fez location is

some five thousand kilometers west of Mecca and one thousand kilometers of Madrid. It was stated on page 1:

I was born in a harem in 1940 in Fez, a ninth century Moroccan city. (DoT, 1994: 1)

2) Medina

Medina is a city where the life there is so different from other city. Medina has small streets, dark and many bends in the road, so if foreigners come there, they would not find their way out. Many people there walked on foot. It was stated on page 23:

Medina streets were narrow, dark and serpentine, filled with many twist and turn. Most people there walked on foot. (DoT, 1994: 23)

3) Animal Husbandry

It is a place where grandmother Yasmina life. There are cows and sheep. That place filled with flowers was so beautiful and large. The location of that place is one hundred kilometer from our house, between Fez and Atlantic sea. It was stated on page 24:

Yasmina lived in a beautiful farm with cows and sheep and large fields of flowers. Located between Fez and Atlantic Ocean. (DoT, 1994: 24)

4) Lalla Thor Palace

It is a place where lalla Thor lived. It is a room like a palace with a garden inside, a big water fountain, and a luxury wall around ten meters that covered by a Venetian glass. It was stated on page 29:

Lalla Thor's salon which was actually self-contained palace, with a glorious wall covered by Venetian glass. (DoT, 1994: 29)

5) Harem in Plantation

This Harem is a big building in the plantation.

Women and men are separated there. This place is more interesting than Harem in Fez. Inside of this Harem, there are a beautiful garden. It was stated on page 49-50:

The Harem on the farm was housed in a gigantic T-shaped one story building surrounded by gardens and ponds. The right side belonged to women and the left to the men. (DoT, 1994: 49-50)

It is a beautiful house and full of garden inside.

There are also many kinds of animal that we can find it there. It was stated on page 50:

The floors were paved with black and white tiles, and the columns were inlaid with a rare combination of pale yellow and dark gold mosaic. (DoT, 1994: 50)

6) Yasmina's annex

It is a place where Yasmina stays. This place consists of two floor. The first is for her and the one is for Tamou near the main building in Harem in plantation. She wants to stay at this annex because she did not want to stay near lalla Thor. It was stated on page 50:

Yasmina had her pavilions on the right. She had to be as far away from lalla Thor. Yasmina's pavilions also had a two floor. (DoT, 1994: 50)

The condition of Yasmina's pavilions is a simple room. She did not care about everything there. She only needs enough space to do some experiments with trees and flower in her garden. It was stated on page 50:

Yasmina's pavilion consists of large, very simple room, with no luxuries. She did not care about that, as long as she has enough space to do experiment with trees and flowers. (DoT, 1994: 50)

7) Harem in Fez

The condition of this place is unlike Harem in plantation. This place is surrounded by high wall. There is no garden or fields or scenery. The nature was changed by a wooden craft, wall and flowers on the brocades that covered sofas. It was stated on page 57:

Harem in Fez was surrounded by high walls. Nature did not exist there. It had been replaced by woodwork and beautiful flowers we had in the colorful brocades that covered sofas. (DoT, 1994: 57)

8) Hammam (bathing place which is used together)

It is a place around the harem. In that place all of women taking bath. It has white marble floor and has glass roof. It was stated on page 179:

Visiting our neighborhood hammam, with its white marble floors and glass ceiling, was such a delight. (DoT, 1994: 179)

It is a place for taking bath together for women after they do beauty treatment using clay, henna and red nail polish. It was stated on page 100:

The next time we went to hammam (public baths), and I ran around with one of my mother scarves seurely tied around my head. (DoT, 1994: 100)

9) Movie in Harem

Unlike the movie outside of the house, this movie is held in a room that far away from business and noisy. It is showed in the second floor or terrace in the second floor. It is an important thing for people in the harem. This movie was showed by aunt Habiba or Chama who have capability in doing entertaining. It was stated on page 113:

The women came to aunt Habiba to hear her stories or where Chama was presenting her plays. Entertainment thrived in out-of-the-way spaces, top floors and terraces. (DoT, 1994: 113)

10) Terrace

It is a place which is used to do entertaining or playing for children. That place is white colored and near the sky. And it is suitable as the theatre. It was stated on page 114:

Theatres ought to be always situated high up, on whitewashed terraces, near the skies. In Fez, on summer night, faraway galaxies joined in our theatre, and there were no limits to hope. (DoT, 1994: 114)

But not all of the terraces allowed came. It is called forbidden terrace because there is no wall that covered the terrace, so if someone come there, they can fall from there.

It was state on page 145:

Still, not all the terraces in Fez were meant to be accessible, the highest ones normally were declared off-

limits, because you could die if you fell off of them.
(DoT, 1994: 145)

11) Sidi Belal's house

It is a place near the harem. In that place *hadra* was showed. *Hadra* is like an orchestra but done by a dark skin people. All women come there to enjoy *hadra* performance. Sidi Belal's house is not big as our house. It does not have luxuries floor and beautiful woodwork. It was stated on page 160:

Sidi Belal's house was as big as ours, although it did not have our luxurious marble floors and lavish woodwork. Hadra performance held there with hundreds of women.
(DoT, 1994: 160)

b. Setting of Time

The setting of time in this story is taken in Ramadhan 1940, a few months after January 1944, summer season in Fez, winter in Fez, in 1956, in the evening in spring and summer season.

1) In Ramadhan 1940

It was a time where Fatima was born in Fez. She was born in 1940, in Ramadhan (fasting month for Muslims) exactly at one afternoon of fasting month. It was stated on page 1 and 8:

I was born in a Harem in Fez in 1940, a ninth century Moroccan city some five thousands kilometers west of Mecca and one thousands kilometers south of Madrid.
(DoT, 1994: 1)

I and Samir were born in the same day, in a long ramadhan afternoon with hardly one hour's differences. (DoT, 1994: 8)

2) A few month after January 1944

January 1944 is the period when king Mohammed V with the moroccan nationalist come to the Resident General of France strive for independent. But the resident ganeral of France was so angry and beat up Moroccan people who pray in the mosque. A few months after that day Samir and me was haunted by a nightmare. It was stated on page 24:

Mother said that Samir and I were barely four at the time and no one notice us watching from out gate as the blood-soaked corpses, “for month afterward, you and Samir had nightmares”, she said. (DoT, 1994: 24)

3) Summer season in Fez

It is the good season to show theatre in the night on the terrace. From that terrace it seems nearly with the sky and galaxy. And the stars and the galaxy gave the effect of be one with our theatre. It's done in the night summer season. It was stated on page 114:

Theatres ought to be always situated high up on whitewashed terraces, near the skies. In Fez on summer nights faraway galaxies joined in our theatre, and there were no limits to hope. (DoT, 1994: 114)

4) In 1956

It is period when Marocco get the independency from France and all of the France's armies out of Marocco. In that day a parade was held by nationalist wives and

Fatima's mother joined there. They sing together in the midnight. It was stated on page 119:

Later, in 1956, as soon as mother heard that Morocco had gotten independence and the French armies were leaving, she joined the march organized by the nationalist's wives and sang with them until late in the night. (DoT, 1994:119)

5) In the evening spring and summer season

It is a period when the young people come to the terrace and enjoyed the atmosphere. Young people always wait for this moment because it is a time in the spring and summer season to see the sunset from terrace. Besides they also benefitted this moment to see boys and girls opposite their house. It was a nice evening because only in these seasons we can see the bright and clear weather. It was stated on page 189:

Eye contact between my male cousin and our neighbors' daughters most certainly did occur, especially during the spring and summer. When the weather was nice, to watch as the unparalleled Fez sunset. (DoT, 1994: 189)

3. Plot

There are two types of plot. Those are traditional or conventional and flash back. The type of plot in *Dreams of Trespass Novel* is traditional style because the movement of story from beginning to end action. Traditional plot is divided in three sections, includes beginning, Middle, and the end.

a. The Beginning

The beginning of *Dreams of Trespass* novel takes place in Fez, Morocco in 1940, when Fatima Mernissi was born. Fatima Mernissi tells events from her childhood as part of Moroccan family in a harem. She lived in a harem with her big family. Her father and her uncle have authority in the harem to put in order all of the activity in that harem.

They limit women activity only in the harem. Women do not allow to do activity out of the harem. If they want to do some activity out of harem, they must be followed by a man and a woman or their sister. And they are only allowed to go to their other family or to the sacred place out of the harem. But it does not prevail to all of men in the harem. Male can do all their activity freely both in the harem or go to out of the harem.

b. The Middle

The middle of this novel starts when the women faced the multiplicity of life experiences and harem. Mernissi talks about the confusion of women experiences in a harem against the backdrop of Moroccan nationalism, westernization and nascent women's right movements.

The women in the harem, especially Fatima's mother is the first woman who was against living in a harem. She wants to get freedom in her life and free from all of the oppression in

the harem. She wants all women get equal right with the men and she also wants to go outside of harem.

The other women also against live in the harem. Although Fatima is still a child, she also against live in the harem. She tries to know everything about harem, the physical building, the living manner and the habit in the harem. She also tries to know how to get freedom in all of life aspects, to get happiness in her life and free from oppression.

c. The end

The ending of this novel is when Fatima Mernissi be aware of the change in her body and her mind. She is aware that childhood was end and forbidden to gather with men. And she felt that she was passed a frontier in her life. Fatima tries to know it and come to Mina to get explanation about it. Mina explains about the frontiers, if in this universe has two things, one has authority and one is weak. “And if you cannot get freedom, so you are in weak position”, Mina’s said to Fatima.

4. Point of View

The writer of this novel, Fatima Mernissi, uses first person point of view. Fatima Mernissi uses first point of view because she tells about her own life story directly. She includes as one of the characters in this novel as the major character.

5. Style

After reading the novel the writer can say that Fatima Mernissi as the writer of the novel uses standard grammatical structured in her story. Fatima Mernissi uses the combination of sentence construction. Sometimes, she used long sentences, while in other part she uses short sentences. She uses many short sentences in the dialog, while when she writes the narration, she often uses long sentences to explain her idea.

The diction uses by the writer is in effective and efficient way, although the writer also uses the words that are not usually used. Here, we can found special words that is used only in that time. For example *hudud*.

Hudud is a border or frontier. It was state in page 1. It shows by the sentence, “the problem with the Christians start, said father, as with women, when the *hudud* or sacred frontier, is not respected.” In the other sentence *hudud* can also mean as something prohibited to do. It was stated on page 3. It is shown by the sentence, “to be a Muslim was to respect the *hudud*. The *hudud* was whatever the teacher forbade.”

In the other hand, the specifics words are also used in special field. For example was *farajiya*, *qamis*, *jellaba*, *kaftan*, and *sarwal* that usually used in clothing.

Farajiya, qamis, kaftan, and jellaba are kinds of cloth which is long and covered all part of body. All of these may be used by men or women. It was stated on page 29, “he was wearing his usual loose white cotton pants, his white cotton chiffon *qamis* and *farajiya* and his yellow leather slippers. In the house, he never wore a *djellaba*, except when hosting the visitors.” And in page 42, “aunt Habiba never wore bright colors for example, even though she sometimes expressed the wish to try on her red silk *farajiya* again.” And in page 45, “then Chama would raise up her white lace *qamis*, so as to liberate her legs and leap onto an empty sofa.” These sentences shows that *Farajiya, qamis, kaftan, and jellaba* are kind of cloth that are usually used by men and women.

Sarwal is kind of trousers that are used by women. It was stated on page 72 means trousers. It was stated in this sentence, “ladies it is advisable and even recommended to pee in your sarwal (pantaloons).”

The other specific words are also used in other field. For examples *siaf, jaryas lalla, and sidi* that are usually used to call someone. Siaf is appellation for people who have duty to execute someone. It was stated on page 10, “sometimes the *siaf* or executioner would even be called in.”

Jaryas is appellation through the women who become youngsters or slave girls. It was stated on page 37, “because the

wives of Harun Al Rasyid, the Abbasid caliph of Baghdad, each had had to wait nine hundreds and ninety-nine nights for he had one thousand *jaryas* or slave girls.”

Sidi and *Lalla* it is a appellation for men and women who was old and honorable. *Sidi* is for men, while *Lalla* is for women. It was stated on page 25, “*Lalla* is our title of respect for all important women, just as *Sidi* is our title of respect for all important men.”

In the way of the writer telling the story, she also uses the borrowing words from her country, Morocco. For example *tete-a-tete*, *msakum*, *hammam*, and *ghassoul*.

Tete-a-tete means a couple, man and woman, doing someting together. It was stated on page 79, “these occasional *tete-a-tete* dinners on the terrace during moonlight summer night were another peace offering that father made to help satisfy mother’s yearning for privacy.” The other word was *msakum*, it is kind of greeting means good evening. It was stated on page 25-26, “as a child, I had to call all important grownups *Lalla* and *Sidi*, and kiss their hands at sunset, when the lights were turned on and we said *msakum* (good evening).” Then the word *hammam*, it is kind of public place but not for gather between men and women. It is a place for bathing together. It was stated on page 72, “one of

Krishna's official duties was to take the women to the *hammam* or public baths once every two weeks."

The other word is *ghassoul*. It is kind of shampoo which is made from clay and mixed with many kinds of flower and dried under the sun. It was stated on page 235, "To wash out the henna and oils, the women used *ghassoul*, a miraculous shampoo and lotion. To make *ghassoul*, which are actually fragrant brown chip of dried clay."

6. Theme

The theme of this novel was Fatima Mernissi's efforts when she lived in a harem to get equal right with the men in all aspects of life. The theme is formulated into the following: "Fighting against gender equality is worth struggle. Every women should rejoice and cherish this achievement". That theme was suitable with the approach that is used to analyze this novel, socialist feminist approach.

B. Discussion

The moral message of *Dreams of Trespass* novel is every people in this world have dream. Especially for women, they have more dream than men. When women are housebound or get oppression from men and they cannot do something to against, they will have some dream to realized. That dreams will give a power and spirit for them. The power and spirit will make them survive and they try against

for that oppression to get equality. The theme is ‘‘Fighting against gender equality is worth struggle. Every women should rejoice and cherish this achievement’’. So, do not be afraid to have dream and try to realize it in this live.

After analyzing the structural element of this novel, the researcher continuous the study for the next chapter that is discussion. The researcher wants to relate all of elements into a unity.

Through *Dreams of Trespass* novel, Fatima Mernissi wants to convey her idea about women’s inequality. Women have equality as men. These equality are position, role, right, and participation. Basically, women and men have equality in all fields. She tries to explore the women life in a communal life in harem. That is women have equal position, right, role and participation as men in public life without any discrimination based on gender. Women should do some effects to reach their equality.

In relation to her view, Fatima Mernissi creates the characters in such a way that she can relate those characters with the idea she wants to imply through her work. In this novel she wants to show that women can do what men do. Women are not weak person.

This novel has closed relation with social background in Moroccan society in the late of nineteenth century, especially in 1940s. At that time, Moroccan society lived in patriarchal condition, where women have lower level than men and they become passive. Fatima

Mernissi caught this reality and she retells about her life experiences in her novel.

As we know 1960s is the rising of feminist movement. Fatima Mernissi is inspired by this movement and she gives her feminism values in her novel. She tries to open the societies mind that they have to change their way of thinking that women are inferior. She persuades the societies to give attention to women's right.

The patriarchal condition was shown by Fatima's mother. Although her husband do not limits her activity but if she across the frontier, she deem to be a person who was break the tradition in a harem. This reflects the women condition in that time, where women are limited to do some activity especially the activity that has relation with the out world.

This case reflected the women condition that occurred in that time. Women were placed as a second position. Fatima Mernissi retells her childhood story in beautiful way. The society are able to catch the value or the idea more clear, without learning the feminist theory in a whole, in difficult way.

Organizing the strong story in this novel, Fatima Mernissi uses traditional plot. It consists of exposition, complication, climax and resolution. Why the conflicts or the plot of the story arranged like that because this novel is based on true story of Fatima's childhood. Fatima Mernissi composed the plot into the beautiful and nice way. She makes

the plot become increasingly systematically, and moment-by-moment, which is easy to be understood by the public. The disempowerment of women was so clear and injustice system is also easy to be understood.

Fatima Mernissi creates setting of place and time with the idea that she wants to present to the reader. The setting of place are in Fez, morocco, especially in a harem where Fatima's family life. Besides, also take place around harem. The setting of time is around 1940s, where Fatima born until she becomes younger.

It is supported by the point of view that is used in this novel using first person point of view. Most of the story uses first person point of view because this novel is written by Fatima Mernissi as the major character in this novel. It is based on her true life experiences, so she knows anything in this novel. As we know, at that condition gender inequality is reflected in the harem, and not all of women received that condition. But Fatima Mernissi, as one of the victims of gender inequality, makes most of the women in the harem have positive perception. Fatima hopes that after reading this novel, the society will treat women as humans that are equal with men.

Fatima Mernissi also supports her main idea in the novel using her style of story. She told the story in a simple figurative language in order her novel is understood by the reader easily and we still can find beautiful words there, beautiful words that stress in the main idea. In a simple word, all of parts of this novel are arranged well. Each parts of

the novel support the main idea, gender inequality problem. It happens because the writer ideas are constructed well and all of part of the novel supports each other.

Based on the structural analysis, all of the elements can relate to one another comprising solid unity.