

Representation of Indigeneity in Women's Reproductivities in Sophie Mackintosh's *Blue Ticket*

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Article Info	Abstract
<i>Article History:</i> Received 30 June 2025 Approved 05 July 2025 Published 31 July 2025	This research examines the representation of indigeneity in women's reproductivities in Sophie Mackintosh's <i>Blue Ticket</i> , focusing on how the patriarchal system controls women's bodies and identities. The novel depicts a dystopian society where women's reproductive fate is determined through a lottery system, reflecting the way state power shapes and marginalizes women's subjectivity. With a qualitative method and close reading approach, this study uses Simone de Beauvoir's existentialist feminism and Gayatri Spivak's postcolonial feminism to analyze the interrelationship between reproduction, indigeneity, and gender-based oppression. The research findings reveal that the main character, Calla, portrays resistance to a system that erases women's agency and authority over their bodies. Despite demonstrating an attempt at freedom, Calla must face the consequences of exclusion and violence. This representation shows that women's efforts to resist patriarchal structures are frequently undermined by the system that supports their dominance. This research concludes that <i>Blue Ticket</i> presents reproduction as a realm of conflict between identities shaped by the system and women's struggle to achieve an autonomous existence.
Keywords: Indigeneity, reproductivities, subaltern, the other, women's agency	

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INTRODUCTION

Indigeneity does not only refer to ethnic or cultural identity, but also refers to the socio-political position formed as a result of colonialism and patriarchy. Women are often placed in a secondary position and controlled by a system that structurally subjugates them, especially in the context of the body and reproduction (Juhana et al., 2021). Strazzeri (2024) explains that colonial practices can influence the social construction of gender and reinforce domination over women. This statement supports the idea that indigeneity can be utilized as a metaphor for the condition of women who are considered colonized land controlled by dominant powers. Gonzalez (2025) also emphasizes that women from indigenous

communities often experience layered oppression due to their gender and cultural identities.

Women's reproductive rights are an important aspect of bodily agency that is often removed by patriarchal systems and the state. Although the right to one's body is a fundamental human right, women often lack complete control over their reproductive decisions (Dehlendorf et al., 2018; Samajder, 2023). This contradicts the United Nations (2017) statement that reproductive decisions are a fundamental right which cannot be violated by anyone. Reproduction is not only about women's biological capabilities, but also about the right to choose and determine one's path in life. Donald et al. (2017) note that women's agency is strongly connected to the freedom to choose without facing structural pressure.

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Indigeneity and women's reproductive rights are interrelated because their relationship illustrates the double oppression experienced by women. Women are not only oppressed because of their gender, but also because of their marginalized social position within the dominant system, whether due to social class or cultural background. As stated by Gonzalez (2025) and Khaliq et al. (2021), women from oppressed groups often lose their voice and control over their bodies. Women's bodies are situated as a territory of power that the state and the patriarchal system can control. (McKenzie et al., 2022) also argue that colonial practices often strip women of their reproductive rights as a form of colonization.

The issue of control over women's bodies, particularly in terms of reproduction, remains a relevant and evolving issue in society. Women have faced issues surrounding their reproductive systems from generation to generation, defining their roles solely through their biological functions (Romanis et al., 2020). Despite efforts to grant women freedom in making decisions about their bodies, many systems still restrict these rights. In modern life, control over women's bodies remains significant, even in developed countries like the United Kingdom. Laws such as the Offences Against the Person Act 1861 demonstrate how the law is used to limit women's reproductive choices. Williams (2023) and Sheldon (2016) explain that this law has even led to the imprisonment of women for abortions beyond the legal limit of 24 weeks, without distinguishing between abortions performed early or late in pregnancy. Despite the Abortion Act 1967, this colonial-era law remains in effect and is used to impose penalties on women. Sheldon (2016) also adds that the UK has one of the harshest penalties for illegal abortion in Europe.

Another real-life example is a case that occurred in the UK in May 2025, where a woman, Nicola Packer, faced legal proceedings for using abortion pills during the COVID-19 pandemic, which exposed her personal and medical data publicly. Although she was acquitted, this case demonstrates how the law can function as a tool to control women's reproductive choices, reflecting forms of social surveillance over women's bodies (Williams, 2023). This case reminds us that despite progress in reproductive rights, there remain significant challenges in ensuring women have complete control over their bodies and life choices.

The study of women's bodies and reproductive issues has long been a focus in various literary works, especially in feminist fiction and dystopian narratives. Many novels raise this issue as a critique of systems that oppress and control women's bodies. For example, Margaret Atwood's *The Handmaid's Tale* (1985) depicts how women's bodies become tools for the state to control

reproductivity, and Marge Piercy's *Women on the Edge of Time* (1976) addresses the theme of control over women's bodies in a society dominated by technology and patriarchy (Minico, 2019; Zarrinjooee & Kalantarian, 2017). Then there is the dystopian novel *Blue Ticket* (2020) by Sophie Mackintosh, which explores the theme of women's oppression within a system that dictates their roles and responsibilities.

In the novel *Blue Ticket*, women's fates are determined by an irresistible lottery system, with white or blue tickets dictating their roles. The white ticket allowed them to have children, while the blue ticket allowed them to pursue a career. Calla, the main character, receives a blue ticket that prohibits her from having children, leading her to question the system that restricts her freedom, which in turn drives her to rebel against the imposed role. The novel contains numerous elements related to indigeneity, the female body, and reproduction. Readers still struggle to identify these themes in the novel because their focus tends to be on freedom of choice, rebellion against the patriarchal system, and the construction of roles. Therefore, this research is being conducted to uncover alternative meanings, particularly in the concepts of indigeneity and female reproductive rights, and to provide readers of this novel with a deeper understanding of these topics.

This research utilizes two complementary feminist theories to analyze how indigeneity is represented through women's reproductivities in *Blue Ticket*. Simone de Beauvoir's concept of *the Other* explains that women are positioned as passive and powerless second parties, not because of their inherent nature, but due to the construction of a patriarchal society that limits their identity and life choices (Hornbuckle et al., 2021, p.101). Meanwhile, Gayatri Spivak's concept of the *Subaltern* suggests that marginalized women are not only structurally oppressed but also silenced by dominant narratives that erase their existence and will (Magearu, 2021). In this novel, the lottery system becomes a state tool to regulate women's bodies and reproductive functions, representing a form of colonial and patriarchal control that makes women's bodies a territory of power. Despite coming from different feminist perspectives, both theories focus on how systems of power shape and erase women's identities. Beauvoir emphasizes that women experience oppression through internalization as *the Other*, while Spivak supports this by showing how external structures such as colonialism and patriarchy silence women's voices as *Subalterns*. These theories complement each other in the context of *Blue Ticket*, where, according to Beauvoir, the patriarchal state not only controls women's roles through reproductive control but also, as Spivak argues, eliminates women's voice and agency. The significance of *the*

other and *Subaltern* theories lies in their ability to reveal how women, in the context of indigeneity and reproduction, are often marginalized and lose agency in the social structures that control their bodies.

In feminist literary criticism, the use of the body as a site of conflict between power and identity has long been a topic of discussion. The body in gender construction plays an important role because it also serves as a tool for women to resist oppressive patriarchal domination (Hooks, 2015; Neuhaus, 2023). The representation of the body in literary works not only reflects social reality but can also reveal how power operates in women's daily lives (Permatasari et al., 2024). Therefore, it is important to analyze how women's bodies are constructed and controlled in fictional texts, especially in the context of reproductive control. This study aims to expand this understanding through a reading of the novel *Blue Ticket*, which positions women's reproductivities as the metaphor for a colonial territory colonized by the state's patriarchal system.

Previous studies of the novel *Blue Ticket* has been limited since its publication in 2020. Several studies of *Blue Ticket* have been conducted, such as by Shahzad (2021), who analyzed the dehumanization of women through the lottery system, and by Avcu (2021) who highlighted the role of patriarchy in shaping gender and sexuality in a dystopian world, both focusing on systemic control over women's bodies. Additionally, other studies have employed *The other* and *Subaltern* theories to examine the marginalization and control of women, such as Rizvi et al., (2023), who researched marginalized women in war, as well as Hakim & Khan (2024), Al Barka & Basid (2024), and Jannah & Annisa (2023), who analyzed women's resistance to objectification, domestication, and gender stereotypes. The research of Tufail and Sheikh (2020) and Hussain and ashmi (2023) demonstrates how marginalized women are silenced in patriarchal structures. In contrast, Nashruddin et al. (2023) and Muama & Mustofa (2023) highlight the resistance to power. Overall, these studies show how women are often placed in subordinate positions, with limited or no control over their bodies and rights.

Despite several previous studies that have addressed the themes of social control, gender, and the objectification of women using Simone de Beauvoir's theory of *the other* and Gayatri Spivak's theory of *Subaltern*, research on the representation of indigeneity in the context of female reproductivity in Sophie Mackintosh's novel *Blue Ticket* is still very limited. Most previous studies, such as those conducted by Shahzad (2021) and Avcu (2021) have focused more on the objectification of women's bodies and the construction of gender roles within a patriarchal

framework, without deeply linking the concept of indigeneity to reproductivity. This study filled the gap by examining how the patriarchal system in *Blue Ticket* controls women's reproductivity and how indigeneity is represented through women's bodies controlled by the system.

This study aims to analyze how indigeneity is represented through women's reproductivities, how reproductivity relates to women and indigeneity, and to explain the implications of women's reproductivity and indigeneity in the novel. The novel *Blue Ticket* illustrates how control over women's bodies is implemented through a lottery system. This representation is crucial as it mirrors forms of bodily control in real life. According to Seltzer (2023), in the real world, such control can manifest in various forms, including laws, social norms, and government policies that restrict women's reproductive rights.

METHODS

The method employed in this study is a descriptive-qualitative approach, focusing on narrative analysis in the novel *Blue Ticket*. This descriptive-qualitative approach is suitable for examining meaning and structure in literary texts, allowing for a deeper understanding of socio-cultural phenomena in literary works (Creswell & Creswell, 2018). This study utilizes two primary sources of data: primary and secondary data. The primary data source used is the novel text itself, which includes character dialogue, narrative, plot, and symbols found in the novel *Blue Ticket*. Meanwhile, the secondary data sources in this study include Beauvoir and Spivak's theoretical works, online resources, relevant journals related to the topic, and articles addressing similar issues.

The researcher's role in this study is as the primary instrument for interpreting the data. Data collection techniques include thoroughly reading each part of the novel, marking sections relevant to the research topic, and noting every point relevant to the novel's subject matter. The collected information is then analyzed to address each research question in the study. Close reading is employed as a data analysis technique to examine aspects of the text in detail, uncovering deeper meanings within the data collection. As stated by Greenham (2018), the close reading technique focuses not only on literary meaning but also on metaphorical meaning in the text, allowing researchers to dive deeper and uncover hidden

interpretations in the novel. The analysis is conducted by critically rereading the quotations, relating them to Beauvoir and Spivak's theories, and providing answers to the three research questions. The analysis also looks at how the two theories relate to each other in explaining structural oppression of women's bodies and identities.

RESULTS AND DISCUSSION

Representation of Women in Terms of Indigeneity in the Novel

In *Blue ticket*, women are represented as a marginalized group controlled by a larger system, which is the state. The lottery system in this novel serves as a metaphor for absolute control over women's reproduction, restricting their freedom to choose their social roles and personal lives. Women in *Blue Ticket* become *Subaltern* because the lottery system, as a tool of state control, strips them of their rights over their bodies and reproduction, replacing them with a single narrative that erases personal autonomy (Spivak, 2010, p. 26). As reflected in the novel, every woman's destiny begins with luck dependent on the machine's decision, "It began with the allocating of luck, our bodies pinballs inside a machine" (Mackintosh, 2020, p. 2). This quote illustrates how the lottery machine, as an instrument of patriarchal power, relies on luck to determine the fate of all women in the novel *Blue Ticket*, similar to the *Subaltern* position that is objectified by the patriarchal system. The *other* concept of Beauvoir reinforces this idea, which is that women's identities in the novel are not just as themselves but are always shaped by their relationship to the patriarchal system. As Beauvoir (2011) states in her book *The Second Sex*, men become the standard for defining women, not based on women's identities as themselves but solely in relation to men (p. 11). Women are often positioned as *the Other*, lacking agency, and are silenced as *Subalterns*, similar to the women in *Blue Ticket*, whose agency and bodies are controlled by the lottery system.

Every woman is required to take a ticket upon reaching puberty, and the color of the ticket she receives will determine her future, whether it is blue or white. This situation reflects the experience of indigenous or marginalized women in a colonial context, where their right to control their lives and bodies is forcibly taken away. The lottery system alienates them from their bodies and turns them into objects of patriarchal policy (Spivak, 2010, p. 26). Calla realizes that she is positioned as an object of patriarchal power, as shown in, "That's how your life becomes a set thing, written and

unchangeable. It was an object that did not belong to me, and to wish for any other was a fallacy at best, treasonous at worst," (Mackintosh, 2020, p. 11). This quotation underscores the idea that women's desires were seen as a betrayal of the system and society. It reflects the condition where the *Subaltern* is not allowed to speak outside the dominant narrative, as well as their position as *the Other*, where they have lost their complete authority over their own identity and bodies (Beauvoir, 2011, p. 26; Spivak, 2010, p. 83). In the novel, women are not merely losing control of their bodies, but are also stripped of the right to define their own identity. The lottery system dictates their social functions and seizes their bodily autonomy through patriarchal power.

This is followed by the state wrapping the entire control system in the concept of "freedom" through the use of lottery tickets. In the novel, Calla imagines how another woman with a *blue ticket* like her seems to accept her fate fully, "I wondered what she might do afterwards with her day, where she worked, what her house was like, whether she was bound to anyone or anything, whether she was thankful for her freedom" (Mackintosh, 2020, p. 28). Here, Calla demonstrates that the system has successfully shaped women's mindset about the definition of freedom itself, as reflected in the white ticket. Spivak (2010) argues that the state and patriarchy offer an illusion of freedom that is a structural trap, disguising oppression as salvation (p. 62). This phenomenon is called an *epistemic violence*, a symbolic violence that degrades women without physical violence (Spivak, 2010, p. 45). The state indoctrinates women with the mindset that they live in freedom, when in reality, they are increasingly imprisoned within the system. A character referred to as Doctor A tells Calla that she was created for the blue ticket life and not supposed to desire something else, "You are made for this life and not the other, Doctor A had said to me once. Think about all the joy you let run through your fingers like it is nothing. The problem with you is that you don't take advantage of your freedom in the way that you should. I mean, you could do anything. He paused. Almost anything," (Mackintosh, 2020, p. 112). This quotation implies that her freedom is full of boundaries and control. Every aspect of their lives, from their bodies and minds to their desires and social roles, is fully controlled by the system, which strengthens Beauvoir's (2011) statement that women are not born as women, but are shaped by the system and their environment (p. 330). The findings show how Spivak and Beauvoir's theories complement each other which Spivak reveals the system's strategy of disguising oppression as freedom through *epistemic violence*, while Beauvoir explains how the narrative that women are ideally not allowed to desire

another's destiny is internalized until they submit willingly.

The representation of women in *Blue Ticket* as indigeneity highlights their status as the other, where their identities are shaped by the system. Additionally, they are depicted as Subalterns, with their voices muted by the patriarchal structure. Blue and white lottery tickets are tools that control women's bodies while promoting the idea of freedom. Calla and other women lost authority over their bodies and choices because the system not only defined them from the outside, but also controlled the way they interpreted their own freedom and desires.

Relation of Reproductivity to Women and Indigeneity in the Novel

Reproductivity in *Blue ticket* is the key to describing the relationship between women and indigeneity. Women are positioned as the link between state social control and their identity. In this context, indigeneity does not only refer to the existence of women as marginalized parties, but also to their identities that are shaped and limited by the patriarchal system through reproductive mechanisms. As explained by Spivak (2010), the ideological structure in this novel is designed to close off the possibility of women accessing positions where they can speak as political subjects (p. 70). Reproduction is used as a tool to emphasize this identity, where the state limits women's choices over their bodies through a lottery system, so that their social roles are determined from the beginning. This aligns with Beauvoir's (2011) argument that although the function of reproduction belongs to women, their autonomy over their bodies and reproductive rights are taken away by the patriarchal system (p. 92). Thus, based on Beauvoir and Spivak's idea, the lottery system in *Blue Ticket* employs reproductivity as an instrument to restrict women's agency and constructs their identities as colonized subjects.

The reproductive system in this novel functions as a mechanism of social control, in which the state decides who can and cannot become a mother. This illustrates how women's bodies and identities are shaped by patriarchal power structures (Beauvoir, 2011, p. 25). This is further supported by Spivak's (2010) assertion that the subjectivity of colonized groups is stripped away by the state, which claims to know what is best for their bodies and erases the traces of

women's original desires, just as the colonial logic that objectifies indigenous women (p. 45). Within Spivak's *Subaltern* theory framework, women in *Blue Ticket* lose their voice and have no agency over their bodies. Calla's desire to become a mother is framed as a threat to the established social order, as she refuses to submit to rules that she did not choose to follow. "Blue ticket: Don't underestimate the relief of a decision being taken away from you" (Mackintosh, 2020, p. 11). This quotation illustrates how women in the novel, including Calla, are indoctrinated to feel relieved that major decisions in their lives have been taken over by the system, making it clear that women are faced with coercion, not choice. This is another example of how women have no control over their reproductive choices, mirroring how indigenous women in colonial systems were often forced to accept control over their bodies. *Blue Ticket* shows how the patriarchal state strips women's agency over their bodies and reproductivities. The forced submission is framed as a source of relief, which is a form of *epistemic violence*.

Similar to indigenous women in the colonial system, Calla was denied the freedom to voice her opinions and make choices about her body and reproduction. Once she was classified as a blue ticket recipient, the medical system intervened in her life by inserting a contraceptive device without her consent, "I lay on a reclining bed with a crisp paper cover, and another doctor, this one a woman and comforting, almost, in the familiar white coat, told me to fold up my knees. She pushed something inside me that hurt, a sharp and spidering pain," (Mackintosh, 2020, p. 8). This excerpt illustrates how Calla was forced to follow the rules set by a medical system that did not give her the space to determine her path in life and voice her opinions, even when it came to physical and personal aspects. The medical system in this novel represents the structural forces that deprive women of control over their bodies. This situation represents the condition of women in colonial structures, as described by Spivak (2010), where women as *Subalterns* are not only silenced but also constructed by a system that defines their value and function (p. 84). This aligns with Beauvoir's (2011) argument that women's reproduction is made into a political arena where the patriarchal system claims authority over their bodies (p. 93). Thus,

control over women's reproduction is a form of internal colonization. *Blue Ticket* illustrates how the medical system and the state cooperate in stripping women of their reproductive rights.

Blue Ticket depicts reproduction as a tool of state control over women. Reproduction is not a choice, but a political terrain of patriarchal colonization. Through lotteries and medical interventions, the state deprives women of their rights while claiming it as freedom. In Spivak and Beauvoir's perspective, women become the *Subaltern* who is silenced and the *Other* who is controlled by power, relating reproductivity, women, and indigeneity.

Implications Between Reproductivity of Women and Indigeneity in the Novel

In *Blue Ticket*, the implications between the reproductivity of women and indigeneity are explored through three main aspects, which are the formation of women's identity, the social status constructed by the system, and the injustice that arises from the rejection of imposed roles. The novel illustrates how the reproductive system is used as a tool to categorize women, labeling them as the *Other*. Autonomy over their identity is established through a lottery system that divides women based on the color of the ticket, not based on personal will or choice. This reflects the concept of the *other*, where the patriarchal system defines women's identities and emphasizes the gap between women's desires and the system's interests (Beauvoir, 2011, p. 25). This statement is further supported by Spivak (2010), which stated that the *Subaltern* woman is a figure where ideology is openly split, where women's identities are divided by the system into two conflicting categories (p. 70). In this novel, their identities are divided into white and blue tickets, just as the identity division of indigenous women in colonial structures. Calla experiences inner conflict because she believes that the role forced upon her by the system does not suit her. She feels that her destiny is a mistake and she has stepped into the wrong path, "I was thinking that a mistake might have been made somewhere and actually the life I had stepped into was the wrong one. Road not taken, or rather a road closed off to me," and when she wondered whether or not she deserved to be a mother as in, "What if I deserve it? I said to him, like I knew he wanted. What if it's because I'm not suitable?" (Mackintosh, 2020, p. 14, p. 57). This shows the conflict between

personal desire and system-imposed identity and makes women unconsciously accept the stigma that has been formed by a system that judges them only based on reproductive ability. Women's identity through their reproductivities imposed by the state results in inner conflict between women's true desire and the constructed identity created by the patriarchal system.

The second implication is the influence of the absolute system on women's social status. The lottery system in *Blue Ticket* clearly states that a woman's status is determined by luck alone through the color of the ticket they get. They have no chance to choose, try, or even change the destiny and decisions of the lottery and are forced to live a life they do not even necessarily want. This condition reflects Spivak's concept of *epistemic violence*. *Epistemic violence* here erases traces of the *other*, which is a trace of women's original identity. This situation is reflected in the state system that limits knowledge and separates the locations where women with different ticket colors live. Calla states that white-ticket women with families and children are placed in other cities, "From my table I could not see the children's swimming sessions, babies bussed in from elsewhere in the city, the more docile suburbs where white-ticket women and their families flocked, but I could hear their heartbreaking noises," (Mackintosh, 2020, p. 28). *Blue Ticket* women are not only separated geographically, but also knowledgeably. Calla even considers pregnancy to be a legend. "I knew that my bleed would stop if I was pregnant. That was the only thing I had been able to pick up across all the years of my adulthood, and even that could have been an urban legend," (Mackintosh, 2020, p. 35). Spivak (2010) emphasizes that *epistemic violence* is a colonial project that is shaped to make the colonized object an *other*, a figure that need to be controlled (p. 118). On the other hand, Beauvoir (2011) states that women are more attached to certain men than to other women (p. 28). Men in this context reflect a patriarchal system that is closer to women than between women themselves. This emphasizes that women's social status is entirely dependent on the reproductive function assigned by the patriarchal system.

The third aspect is social injustice that arises when women reject or resist the system that governs their lives. In the novel, women who reject

their assigned roles experience social rejection, violence, and harassment. "The man with the blue scarf got on to his knees too, pulling up the hem of my dress, plucking at the small holes where my tights were worn, and T copied him. Help! I called out, but at once there was a hand over my mouth. I pulled down the fabric of my jumper where they were trying to ruck it up," (Mackintosh, 2020, p. 86). The violence Calla experienced proves that the patriarchal system punishes women who reject the roles imposed by the system. This illustrates that resistance to the patriarchal system often leads to social punishment, demonstrating that there is no safe space for those who attempt to challenge the patriarchal system. Women who seek to reclaim their agency must face significant challenges (Beauvoir, 2011, p. 29). Calla's resistance also echoes Spivak's question, "What is at stake when we insist that the Subaltern speaks?" (Spivak, 2010, p. 84). Her resistance shows that women's efforts to seize their agency are at high risk in a patriarchal system, just like the *Subalterns* who raise their voices. Meanwhile, men are not subjected to the same lottery system, signifying gender inequality in the distribution of power and life choices, emphasizing that reproductive control is used as a tool of gender-specific oppression. "We didn't have the lottery, but don't think it was easy for us. There was a note of hurt pride in his voice," (Mackintosh, 2020, p. 33). Even though not explicitly stated, men in the system appear to have more power to choose than the women in the *Blue Ticket*, emphasizing that reproductivity is used to control women, not men. Resistance against the system in *Blue Ticket* allows women to raise their voice, however, their voices are answered with repression and violence. This illustrates Beauvoir and Spivak's framework that women not only fight for their agency, but also risk their safety within a system that structurally silences and punishes them.

This novel clearly shows that control over reproduction is not only a matter of individual choice but also a systemic tool to maintain patriarchal structures, aligning with Beauvoir's argument that women's biological destiny is often used as a justification to control them. *Blue Ticket* demonstrates how women's reproduction is not an autonomous choice but rather an instrument of the system to establish rigid and inflexible social roles.

In line with Spivak's concept of *Subaltern*, where women's resistance against the imposed roles is met with the system's punishment. Thus, reproduction in this novel becomes the central point of conflict between the identity constructed by the system and women's desire to determine their path.

CONCLUSION

In the novel *Blue Ticket*, written by Sophie Mackintosh, women are portrayed as marginalized within the patriarchal structure due to the control exerted over their bodies and life decisions. They are depicted as the *Subaltern* (Spivak) and *the other* (Beauvoir) who are subject to the absolute lottery system in this novel. The findings of this study show that the lottery has turned into a representation of the state's control over women's reproductivities. Women are classified, controlled, and silenced within this system. Mackintosh uses the analogy of indigeneity to show the colonial logic of modern patriarchy, where women's bodies are used as a political arena, just as the state rules over indigenous lands.

Reproductivity becomes the system's primary instrument for defining women and binding them to a specific identity. Reproductivity in this novel is not only biological, but also a political field where women lose control over their bodies and voices. The lottery system that determines the right to motherhood takes over the reproductive function of the state in *Blue Ticket*. It reflects the colonial system of stripping women of control over their bodies, as experienced by indigenous women in the colonial system. Calla, the main character, symbolizes a woman whose body and voice are colonized. She is silenced by medical and social systems that do not allow her the space to determine her future.

The implications of the relationship between reproductivity and indigeneity are reflected in three important aspects, which are identity formation constructed by the system, social status controlled by luck, and the injustice faced by women when they resist the system. When women like Calla try to resist the imposed roles, they face violence, social exile, and structural repression. This indicates that the patriarchal system not only

oppresses women biologically, but also in an epistemic and existential way.

On a broader scale, this research reveals that the representation of reproductive control in literary works is perceived as a reflection of the power practices that occur in real society. The novel *Blue Ticket* unveils how the social system utilizes the concept of the body and the role of women to maintain patriarchal domination. The findings may make a significant contribution to the discussion of feminism and postcolonialism by linking issues of women's bodies, identities, and agency as fields of ideological conflict that are still relevant in the current social and political context.

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