THE OPPRESSION OF WOMEN IN MARGARET ATWOOD'S

THE HANDMAID'S TALE

A Thesis

Submitted to the Faculty of Cultural Sciences, Hasanuddin University
in Partial Fulfillment of Requirements to obtain a Undergaduate Degree in
English Literature Study Program

BY:

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ENGLISH LITERATURE STUDY PROGRAM

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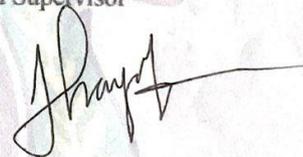Makassar, April 30th 2021

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THESIS

THE OPPRESSION OF WOMEN IN MARGARET ATWOOD'S
THE HANDMAID'S TALE

BY

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It has been examined before the Board of Thesis Examination

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and is declared to have fulfilled the requirements.

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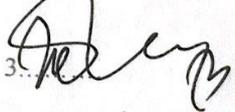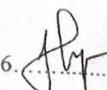**FACULTY OF CULTURAL SCIENCES**

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Today, 24th May 2021, the Board of Thesis Examination has kindly approved a thesis by **MARCHELLA AUDRIA PANDELAKI** (Student Number: **F041171332**) entitled:

THE OPPRESSION OF WOMEN IN MARGARET ATWOOD'S *THE HANDMAID'S TALE*

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Makassar, 24th May 2021

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The thesis of **MARCHELLA AUDRIA PANDELAKI** (Student Number: **F041171332**) entitled, "**THE OPPRESSION OF WOMEN IN MARGARET ATWOOD'S THE HANDMAID'S TALE**" has been revised as advised during the examination on Monday, 24th May 2021 and is approved by the Board of Undergraduate Thesis Examiners:

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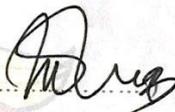
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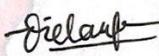
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Hereby, the writer declares that this thesis is written by herself. This thesis does not contain any materials which have been published by other people, and it does not cite other people's ideas except the quotations and references.

Makassar, May 24th 2021

Marchella Audria Pandelaki

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2. **Prof**. **Dr. Akin Duli, M.A.**, as the Dean of Faculty of Cultural Sciences, Hasanuddin University.

3. **Dr. Abidin Pammu, M.A., Dipl. TESOL**, as the Head of English Literature Study Program, **St. Sahraeny, S.S., M.AppLing**, as the Secretary of English Literature Study Program, **English Literature Study Program Lecturers**, and **all academic staffs** that I respect the most for their hardwork and dedication in helping, guiding, and teaching the students, especially myself, therefore here I am now. I thank all the invaluable lessons, knowledge, advice throughtout my academic years in UNHAS that have inspire me to become a better person for myself and the people around me in the future.

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Makassar, March 2021

The Writer

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ABSTRACT

Marchella Audria Pandelaki. 2021. *The Oppression of Women in Margaret Atwood's The Handmaid's Tale.* (Supervised by **Abidin Pammu** and **Andi Inayah Soraya**).

This study aims to explain the oppression of women by a patriarchal regime in a literary work entitled *The Handmaid's Tale* by Margaret Atwood. The objectives of this study are: (1) to know what forms of oppression do the women characters have to deal with that are portrayed in Margaret Atwood's *The Handmaid's Tale*, (2) to find out how the women's characters resist the oppression the come up against that are described in Margaret Atwood's *The Handmaid's Tale*, and (3) to analyse the relation between the women's oppression and it's resistance in Margaret Atwood's *The Handmaid's Tale* with the types of feminism.

The method of research that is used in this study is descriptive qualitative method. The data source of this study is *The Handmaid's Tale* novel by Margaret Atwood, published in 1985 with 250 pages in total. Moreover, the technique of the data analysis that is used in this study is based on Genetic Structuralism theory by Lucien Goldmann which gives attention to both intrinsic and extrinsic elements of a literary work. The extrinsic elements that is described in this study focuses on the theory of Feminism or the movement to end sexist oppression in social, economic, and political aspects. Not to mention, there are several kinds of feminism according to its history and emphasis, namely liberal feminism, socialist/marxist feminism, and radical feminism.

The results of this study indicate that in *The Handmaid's Tale*, the regime called Republic of Gilead which ruled by the patriarchy applies numerous forms of oppression towards the women characters: their rights as a woman were abolished, they were being put into hierarchy according to their social roles, they were forbid to speak, think, and do freely. As a woman in a patriarchal society, they were only functioned as a tool for the government to overcome the decreasing population. Thus, the women characters find themselves resist the oppression they encountered in their own various ways. In the end, it is visible to pinpoint how certain characters's thoughts and actions is relevant with the idea of a Radical Feminist.

Keywords: *Oppression, Women, Resistance, Feminism, Novel The Handmaid's Tale*

ABSTRAK

Marchella Audria Pandelaki. 2021. *The Oppression of Women in Margaret Atwood's The Handmaid's Tale.* (Dibimbing oleh **Abidin Pammu** dan **Andi Inayah Soraya)**.

Penelitian ini bertujuan untuk menjelaskan bentuk penindasan terhadap kaum perempuan yang dilakukan oleh rezim patriarki dalam sebuah karya sastra dengan judul *The Handmaid's Tale* yang dtulis oleh Margaret Atwood. Tujuan dari penelitian ini adalah sebagai berikut: (1) untuk mengetahui bentuk-bentuk penindasan yang dialami karakter wanita dalam novel *The Handmaid's Tale* oleh Margaret Atwood, (2) untuk mencari tahu bagaimana karakter wanita melakukan perlawanan terhadap penindasan yang mereka alami yang terdapat dalam novel *The Handmaid's Tale* oleh Margaret Atwood, dan (3) untuk menganalisis relevansi antara penindasan serta perlawanan yang dialami karakter wanita dalam novel dengan tipe-tipe feminisme yang ada.

Metode penelitian yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif. Sumber data yang digunakan adalah novel *The Handmaid's Tale* yang ditulis oleh Margaret Atwood, dicetak pada tahun 1985 dengan jumlah halaman 250 halaman. Selain itu, teknik analisis data yang digunakan dalam penelitian ini adalah berdasarkan Teori Genetik Strukturalisme yang dipelopori oleh Lucien Goldmann yang memberikan perhatian kepada unsur intrinsik dan ekstrinsik sebuah karya sastra. Unsur ekstrinsik yang digunakan untuk menganalisa novel ini adalah berdasarkan Teori Feminisme, yang secara singkat merupakan sebuah gerakan untuk menghapus penindasan berdasarkan jenis kelamin dalam aspek sosial, ekonomi, maupun politik. Feminisme juga dibagi menjadi beberapa tipe berdasarkan perjalanan sejarahnya dan penekanannya, yaitu feminisme liberal, feminisme sosialis/marxis, dan feminisme radikal.

Hasil dari penelitian ini menunjukkan bahwa dalam novel *The Handmaid's Tale*, Republic of Gilead, sebuah rezim yang dipimpin oleh kaum patriarki menerapkan beberapa bentuk penindasan terhadap kaum perempuan: hak mereka sebagai seorang perempuan dihapuskan, mereka dikategorikan menjadi hirarki sesuai kelas sosial mereka, mereka dilarang untuk berbicara, berpikir, dan melakukan hal yang mereka inginkan. Sebagai seorang perempuan di negara yang dipimpin oleh kaum patriarki, mereka hanya dianggap sebagai alat bagi pemerintah untuk mengatasi jumlah penduduk yang semakin berkurang. Maka dari itu, mereka melakukan berbagai bentuk perlawanan atas penindasan yang mereka alami. Pada akhirnya, akan terlihat jelas bahwa terdapat beberapa karakter dalam novel *The Handmaid's Tale* memiliki relevansi dengan ide-ide dari Feminisme Radikal.

Kata Kunci: *Penindasan, Perempuan, Perlawanan, Feminisme, Novel The Handmaid's Tale.*

CHAPTER I

INTRODUCTION

This chapter consists of the background of study, identification of the problem, scope of the study, statement of the problem, objectives of study, significances of study, and sequence of writing.

1.1. Background of Study

Since the early times, the oppression of women has been one of the major issues in the society. It has been socially constructed that women only serve as the source of reproduction of human life. They were only valued in the way how they can be able to produce. It is also pointed out by Beauvoir (1949) translated by Constance Borde and Sheila Malovany-Chevallier (2009:41) about how women were portrayed in the society. "*Woman? Very simple, say those who like simple answers: She is a womb, an ovary; she is a female: this word is enough to define her.*" Not only that, Beauvoir also explains in *The Second Sex* (1949) where women are oppressed and placed in the secondary status in the society, hence they are defined as "Other" self to men. This social construction is the outcome of the preasumption that women are innately inferior to men. It is supported by Tyson (2006:85) which proposed:

> "This belief in the inborn inferiority of women is a form of what is called biological essentialism because it is based on biological differences between the sexes that are considered part of our unchanging essence as men and women".

The statements mentioned by the experts above indicates that the biological differences between men and women resulted in women being considered as physically and intellectually inferior to men.

The superiority of a particular gender which is men were used as a means of creating a male-dominated society, where men holds the power in every aspects of human life, including the women's rights and identities. It is in line with the statement proposed by the editors in Women's International Center (2010) website which stated that,

> "Women were long considered naturally weaker than men, squeamish, and unable to perform work requiring muscular or intellectual development. In most preindustrial societies, for example, domestic chores were relegated to women, leaving "heavier" labor such as hunting and plowing to men."

In other words, women were oppressed and marginalized by men. Men were considered physically stronger and didn't have the demands of childbearing, which made it easier for them to take on more aggressive and physical roles such as hunting. On the other hand, women were portrayed "weaker" than men, thus women were placed only in domestic sphere and forbid to take part in any physical and decision-making occupations. Even since physical strength was no longer needed for most jobs, it was taken for granted that men will always be the breadwinners and women would stay home and take care of the children. Oakley (2001:690-695) also argued that:

> "The history of women discrimination and oppression arised from the human formation where women lost points to males because of biological makeup which entails masculinity and femininity."

The above quotation implies that the unequal treatment against women because of their "sex" or their identity as a women itself were gained from the preasumption

that has been ingrained that women were always be a subordinate to men. This topic is such an intriguing topic to discuss, especially considering the topic of women's oppression not only happens in reality until now but has also been included in every form of work, including literature.

The term literature can be simply defined as any form of written work. It is supported by the statement of Klarer (2004:1) which mentioned that,

> "Literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word".

It is also in line with the statement by Wellek and Warren (1963: 22) which argued that,

> "Literature is produced by imagination of the author. Literature is not just a document of facts, it is not just the collection of real events though it may happen in the real life. Literature can create its own world as a product of the unlimited imagination."

Based on the definition that has been stated so far, the researcher concludes that literature is not merely a written work of one's imagination, it also can be defined as an imaginative work that represents the society in which humans encounter everyday. This is also alligned with the function of literature, which according to Damono (1984:1), "*karya sastra diciptakan sastrawan untuk dinikmati, dipahami, dan dimanfaatkan oleh masyarakat*". In other words, literary works are created by writers to be enjoyed, understood, and utilized by the community.

Wellek and Warren (1989: 120) divided literature into three genres, prose, poetry, and drama. These genres can be distinguished through the elements, the writing convention, and the use of language. Different from poetry and dramas,

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prose can be simply defined as a form of literature written in paragraphs in a narrative manner. Cuddon (1992: 705) stated that:

> "The word derives from the Latin *prosa* or *pronersa oratio*, 'straightforward discourse'. Thus, a direct, unadorned form of language, written or spoken, in ordinary usage. It differs from poetry or verse in that it is not restricted in rhythm, measure or rhyme."

In prose, the writer doesn't merely just present words no matter if they make any sense or not. Chuks (2018) argued that "*Words in prose are arranged in correct sentences and in a logical sequence for a meaningful understanding of the intended communication.*" This indicates that prose reflects the pattern of daily discourse human encounter everyday. Thus, what makes prose different from other form of literature is that prose is made up of paragraphs in narrative using the pattern of everyday speech without any rhyming structure as in poems and it is not merely dialogues as in dramas.

Traditionally, prose can be divided into fiction and nonfiction. Fiction is any story made up by the author, which describes imaginary events and imaginary people. It is supported by Chuks (2018:5) that "*Fiction is derived from the Latin word fictum which means 'created'*". It is a term used to describe any stories and events that are not real nor factual, mainly a product of the writer's imagination, though it may be based on a true story or situation. One of the most favored and well-consumed prose fiction is a novel. It can be defined as a long narrative story containing series of fictional events, a plot with characters and its characterizations, settings, a theme, point of views, and also its moral values. Taylor (1981:46) explained that:

"It is normally a prose work of quite some length and complexity which attempts to reflect and express something of the quality or value of human experience or conduct. Its subject matter may be taken from patterns of life as we know it, or set in an exotic and imaginative time or place. The work may create the illusion of actual reality or frankly admit the artificiality of its fictional world in order to direct our attention to an imaginative relationship between the subject matter or theme of the work and the real world in which we actually live."

It is also in line with Sayuti (2000:10) which mentioned that a great novel tends to emphasize on the emergence of complexity, that is an ability to convey problems that are complicated, creating a world to be "happen". The main concern of a novel is to express morals and values of certain events or situations. Although novel is an imaginative work, it is a reflection of the reality. The writer may exaggerate or turn facts or events upside down, or the story may be completely an invention of the writer, depends on what the writer is trying to achieve.

In this study, the researcher has decided to analyze one of Margaret Atwood's literary works. According to the editors on *biography.com*, Margaret Atwood was born on November 18, 1939, in Ottawa, Ontario, Canada. She is a Canadian writer who has written award-winning poetry, short stories and novels. Most of her works have been translated into many different languages and seen several screen adaptations: there are *The Circle Game* (1966), *The Edible Woman* (1969), *The Handmaid's Tale* (1985), *The Blind Assassin* (2000), *Oryx and Crake* (2003) and *The Tent* (2006). The researcher has decided to analyse one of Margaret Atwood's famous novel, *The Handmaid's Tale,* which was first published in 1985, as an object of analysis. This novel tells a story about a woman named Offred and her journey in the present as a handmaid and learning about her previous life through series of flashbacks. The book is set in what has been the

United States of America, now called The Republic of Gilead, ruled by a totalitarian and theocratic government, a dictatorship run by a religious group. It all begins when a nuclear and biological warfare has polluted the areas which result in the decline of the population (fertility rates) and the rise of birth defects. Throughout the whole story, Offred shared her experience and thoughts as a Handmaid, one of the few fertile women left who are being forced to bear children for the highest authorities. She described how her life as a woman has gone to a drastic change, how they no longer have any identity, they're just a property for state childbearing, they don't have any right to speak, to think, and certainly to escape.

The *The Handmaid's Tale* novel is a very interesting novel to analyze because it is not just merely a fictional story, it is also an abstract, symbolic way of talking about the past and the present. On an interview, Margaret Atwood stated, *"Nothing that I've written hasn't already happened. And nothing that we build doesn't already exist".* At some point the novel she wrote reflects the society she saw around her. Throughout the history of humankind, the number of cases of women who experience horrific oppression by a patriarchal regime is infinite. In this study, the researcher will analyse how a particular patriarchal dictatorship of the government treated women (Handmaids) as an object and how they abolish women's rights as human beings. Not only that, the researcher also will try to discover the resistance of those women charcters towards the oppression they had to undergone. In order to analyze the topic the researcher about to discuss, the reasearcher uses Genetic Structuralism Theory developed by Lucien Goldmann

and Feminism Theory. Therefore, the title of this study is The Oppression of Women in Margaret Atwood's *The Handmaid's Tale.*

1.2. Identification of Problem

After reading the novel *The Handmaid's Tale* by Margaret Atwood, the researcher identifies some of the problems found in the novel:

1.   There is an emergence of a patriarchal regime where its laws and structures are justified by religion and the traditional roles of men and women.

2.   There is an existential crisis of the main character in Margaret Atwood's *The Handmaid's Tale.*

3.   There is an oppression towards the women characters in Margaret Atwood's *The Handmaid's Tale.*

4.   There is a resistance of the women characters in Margaret Atwood's *The Handmaid's Tale.*

1.3. Scope of Study

Based on the identification of the problem found in the novel *The Handmaid's Tale* by Margaret Atwood, the researcher will make a limitation to this sudy. First, this study only focuses on the oppression of the women characters. Second is the resistance of the women characters.

1.4. Statement of Problem

Based on the discussion above, the researcher formulates the statement of problem or research questions of this study as follows:

1.   What forms of oppression do the women characters have to deal with that are portrayed in Margaret Atwood's *The Handmaid's Tale?*

2. How do the women characters resist the oppression they come up against that are described in Margaret Atwood's *The Handmaid's Tale?*

3. How does the women's oppression and their resistance in Margaret Atwood's *The Handmaid's Tale* relevant to the types of feminism?

1.5. Objectives of Study

Relating to the statement of problem mentioned above, the researcher determines the objectives of the study stated as follows:

1. To know what form of oppression that the women characters have to deal with in Margaret Atwood's *The Handmaid's Tale.*

2. To find out how the women characters resist the oppression they come up against in Margaret Atwood's *The Handmaid's Tale.*

3. To analyse the relation between the women's oppression and its resistance in Margaret Atwood's *The Handmaid's Tale* with the types of feminism.

1.6. Significances of Study

a. Theoretically, this study can contribute further information to a larger body of knowledge, especially the literary study on Margaret Atwood's *The Handmaid's Tale* novel by applying the theory of genetic structuralism and feminism. Moreover, the researcher hopes that this study can raise awareness about the oppression of women in every aspects of life.

b. Practically, this study can provide a deep understanding as well as enrich knowledge and experience generally for English Language Study Program students and specifically for any researcher in this particular literary work.

In addition, the researcher also hopes that this research can be useful as a reference for other university students who are studying literature.

1.7. Sequence of Writing

This study is composed of 5 (five) chapters:

- Chapter I is the Introduction of the Study. It consists of the background of the research, the identification of the problem found in the literary work, the scope of the problem, the objective, as well as the significance of the study.

- Chapter II is the Literature Review. It consists of list of previous related studies and theoretical background.

- Chapter III is the Research Methodology, which provides the methodology, data sources, technique of the data analysis, and procedures of data collection.

- Chapter IV is the Analysis, which explains the ideas and the discussion of the problems found in the novel.

- Chapter V is the Conclusion and Suggestion, which concludes the analysis of the study and makes suggestion.

CHAPTER II

LITERATURE REVIEW

This chapter consists of previous related studies and the theoretical background.

2.1. Previous Related Studies

Regarding the issues that the researcher stated above, there have been other researchers who had discussed the related study in graduating papers and journals. These studies are important in order to support the researcher's analysis.

As seen on Nugraheni's (2016) entitled "Women's Struggles Against the Oppression of Men in Toni Morrison's *Paradise*", the writer is aiming to study the characterization of the female characters, as well as the condition of the society and the unequal treatment of the female characters by men in the novel. The writer uses theory of characters and characterization, and theory of feminism to analyse the novel.

In Callaway's (2008) entitled "Women disunited : Margaret Atwood's *The Handmaid's Tale* as a critique of feminism", the writer focuses on the position of women in power who are making the system unpleasant and dangerous for other women characters. It is a critique of the disunity of the women's characters in the novel. The writer uses theory of feminism.

The most recent study the researcher had found was published on An International Scientific Journal written by Mirzaye (2019) entitled "Female Identity in *The Handmaid's Tale* by Margaret Atwood". This study is aiming to argue the representation of feminist dystopia and the issues related to female

predicament, their submissiveness to men in the novels. In the paper, the author also drew a final picture of women's struggle for freedom and explains woman's identity is pushed aside and even erased in the patriarchal social structure of theocratic states.

Based on the previous related studies explained above, the researcher concludes that the correlation between this study and the studies mentioned above is that all studies discussed about the roles of women in an oppressed society and uses feminism theory to reinforce the analysis. Two of the three researches also analyzed the same novel: *The Handmaid's Tale*. However, there are some differences that can be found which not yet been discussed by the following researchers. Nugraheni's research only analyzes the characterization of the women characters as well as the condition of the society in which the women characters had to encounter. Thus, the writer uses theory of characters and characterization as well as feminism. Callaway, on the other hand, primarily critiques the disunity of the women found in Margaret Atwood's *The Handmaid's Tale*. Last but not least, Mirzaye's journal argues on the issues of feminist dystopia as well as describing the women's struggle. In this thesis, the researcher uses genetic structuralism theory which includes all the internal problems in the novel, such as characters and characterization, settings, plot, and theme in order to describe the forms of oppression that the women characters undergone in the novel. Then, the researcher analyses the external problems in the novel to be able to connect to the types of feminism that have been learned before, which has not been discussed yet in the previous studies explained.

2.2. Theoretical Background

Theoretical reference that is used in this study in order to support the researcher's analysis is Genetic Structuralism Theory.

2.2.1. Genetic Structuralism

Lucien Goldmann, a French sociologist, developed a theory called Genetic Structuralism. Burns (1973:119) stated that in this theory, Goldmann explained how human beings have three fundamental characteristics of human actions, that is a tendency to adapt to their environment, a tendency to be consistent in their thoughts, behaviours, and feelings in responding a problem in their surroundings, and lastly a tendency to modify or change those thoughts, behaviours, and feelings that have formed before. In relation to this statement, Muniroch (2007:90-91) concludes:

> "Genetic Structuralism considers the quality of a literary work is extremely determined by the degree of its coherency. It means that a literary work is considered significant if the work is the result of intense interaction or interrelation between the subject who creates the work and his or her environment. Therefore, the study of literary works cannot be separated from the totality of the social life and its social-historical relation. The study of literary works and human facts generally should involve two disciplines all at once, namely, sociology and history, to find scientific and realistic results".

The quotation above implies that it cannot be denied that a literary work is not able to be understood sufficiently if only the structure is examined without collaborating with other disciplines. Thus, in the theory of Genetic Structuralism, it emphasizes the collaboration between the instrinsic elements, which is the "inside" elements that build up the story, and the extrinsic elements, that is the "outside" of the story. This instrinsic elements consists of characters and characterization, setting, plot, and theme, meanhwile the extrinsic elements

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including the socio-cultural background, politics, economy, and the worldview of the author. In this thesis, the researcher uses the theory of Feminism as analyze the extrinsic elements of the novel.

A)   Intrinsic Elements

As mentioned above, intrinsic elements of a novel are those elements that builds from the inside of the particular literary work, which consists of characters and characterization, settings, plot, and theme.

a.   Characters & Characterization

Character is one of the main important elements in building up a story. There can be no story without its characters. Similarly, Taylor (1981:62) stated that, *"It is, of course, not possible to have action without characters; events are determined by character and character is also defmed by events"*. Character covers any person, identity, or entity participated, which can be human beings, animals, monsters, ghosts, inanimate objects unlimited to one's imagination. According to Kennedy (1995:67), "*A character, then, is presumably an imagined person who inhabits a story*".

The qualities of those character, as in their personality and traits, likes and dislike, are presented by the author in the story is called characterization. Stevens also (1990:2) mentioned that, "*characterization is a method a writer uses to communicate information about characters to readers*". Thus, the reader will get the idea of the characters whether it is in an implicit way, that is by their actions, beliefs, and values throughout the story; or explicitly by the dialogues done by other charatcers.

Generally, characters can be differentiated in several types as follows:

1.   Major and Minor Characters

In regard to how much certain characters contributed or appeared thoughout the story indicates whether he/she is a major or minor character. Nurgiyantoro (1995:176) goes on to state that, according to its role or significance in the story, there is a more important character and presented continuously called the main or major character. In the other hand, there are characters which only mentioned once or few times in the story which called minor or peripheral characters.

Major character is the dominant character, the one who contributes to most part of the story. Hence, the story revolve around their life and is prioritized from the beginning until the story ends. In addition to this, Nurgiyantoro (1995:177) also suggested that the major character are those characters who takes most part of the story and always having relations with other character which then determines the plot development. This indicates that the overall plot or the storyline is determined by how the author projected the main or major character. They might not present in the story at all times, but they are considered as the subject as an answer to the question, "What is this story tells about?"

On the contrary, there is/are those charcter(s) that appeared only once or more, and that too is possibly in a relatively small part of the story called the minor characters. Though their appearance and significance not as common as the major characters, they still have great importance in making the story more convincing and alive. Pope (2005: 134) pointed out that,

"The minor characters appearances in the literary work will be brief and infrequent although that does not mean that they cannot shine whenever they are in the spotlight".

Overall, the minor charcaters are also necessary in order to complete the story even though they appear not as much as the major characters.

2.   Protagonist and Antagonist Characters

Another type in describing characters in a literary work is protagonist and antagonist characters. It is somehow similar to the major and minor characters. What makes it different is how the author describes the protagonist and antagonist characters in order to give a more understanding to the readers. Nurgiyantoro (1995:178) suggested that the protagonist and antagonist characters are recognized by the function of their appearance in the story, whether it is the hero or the villain of the story.

Protagonist is similar to the major character. It is the character that contributes in the development of the storyline, the one where the readers most likely have sympathy and empathy to, and also most likely to get involved emotionally to. A protagonist can be defined as the center of the story, the one that is close to the audience and the one who is in control of his/her own destiny and make decisions with its consequences, however not necessarily the same as the hero. Although it cannot be denied that a protagonist is commonly being referred to as the hero of the story, protagonist does not always potrays good moral values or make poor decisions. And yet, the reader will eventually get along with their journey in achieving their dreams or motivations as a better person.

Then again, every protagonist have struggles and hardships they encounter, one of them being the antagonist character. Nurgiyantoro (1995:197) suggested that, "*Tokoh antagonis... beroposisi dengan tokoh protagonis, secara langsung ataupun tak langsung, bersifat fisik ataupun batin*". Simply, this illustrates that the antagonists are the characters opposing the protagonist or the main character. However, there can be also other force that hinders the main characters into achieving their goals, it can be natural disaster, accident, social environment, laws, or even conflict within himself.

In addition to this, an English novelist, E. M. Forster categorized characters in fiction into two other types as follows:

1. Flat and Round Characters

According to Forster in Nurgiyantoro (1995:181), characters can also be distinguished based on their characterization, namely flat and round characters. Based on the ideas of Kennedy (1995: 68),

> "A flat character has only one outstanding trait or feature, or at most a few distinguishing marks... Round characters, however, presents us with more facets—that is, their authors portray them in greater depth and in more generous details".

Similarly, Taylor (1981:65) also proposed that,

> "For the purpose of a particular plot and theme, the author may need a character or characters... who are of little interest in themselves but who represent a particular attribute or quality. E. M. Forster's distinction between round and flat characterisations is useful here. The first include those fictional creations who have complex many-faceted personalities and an independent inner life which itself invites our interest, while flat characters are those who exhibit only one character trait or motivation and whose main claim to our interest is in the actions they perform or the quality they represent".

To sum up the definition that has been stated so far, flat characters are those who have only one or two certain quality and does not reveal the whole aspects in their life. In other words, it didnt have that "shocking" outlook to the readers, thus flat characters are often described in only one sentence or even phrases. Meanwhile, round characters are more complex, revealing its life, personality, and identity. It shows the complexity of human traits, since no one can have only one attribute or quality.

2.   Static and Dynamic Characters

Based on the developments of the characters' qualities, characters can be divided into static and dynamic characters. Simply, static characters are the ones that essentially does not undergo any changes or development. On the other hand, the dynamic characters particularly covers the characters who have significant changes, or develops throughout the story. Nurgiyantoro (1995:188) argued that the development of those characters is the result of an interaction with its environment, whether it is social environment, nature, etc., thus these factors contribute to their personality, solving-problem techniques, and even their overall outlook in life.

b.   Settings

A literature is like a world that is fulfilled with inhabitants and their life experiences. However, it is not absolute without any room in order to implement their thoughts, feelings, motivations, and dreams, just like in the real world. In other words, in fiction, other than characters and its story, it also needs another essential element, a setting.

According to Roberts & Jacobs (1987:29), *" Setting refers to the natural and artificial scenery or environment in which characters in literature live and move".* This implies that the setting of a literary work is the description of the physical appearances of the story. Everything related to the environment such as time of day, description of place, the social environment it bounds to are a part of setting. In short, the place, time, and the socio-cultural environment in which a literary work occur is called the Setting.

1.   Setting off Place

The place consist of the geographical location, the answer to the question "where is the action of the story take place?". Kennedy (1995:110-111) mentioned that,

> "To be sure, the idea of setting includes the physical environment of a story: a house, a street, a city,a landscape, a region. (Where a story takes place is some-times called its locale.)".

Therefore, anything that describes the location, such as a house, street, country, that build up a story considered as the setting of place.

2.   Setting of Time

Any time of day, historical period, year, etc,, the answer to the question "when is the story happening?" is called the setting of time. It is also supported by the statement argued by Kennedy (1995:110-111),

> "But besides place, setting may crucially involve the time of the story— hour, year, or century. It might matter greatly that a story takes place at dawn, or on the day of the first moon landing...."

3. Setting of Socio-Cultural Environment

The socio-cultural environment consist of the social background or surroundings of the life of the characters in the story, whether it is about their manners, customs, speech, etc. of a particular place. Relating to this idea, Taylor (1981:70) also stated that,

> "In fact, setting need not even be physical in terms of time and space, but may well be constituted of psychological or moral conditions which are common to a given time, place or set of circumstances".

Based on the explanation that has been stated so far, it can be concluded that characters and its story, as well as the time, place, and its environments are the essential elements in a work of fiction. These elements are the key to form up a story: characters as the subject for what is to come as a cause and effect, and they definitely need a solid ground to step on. Thus, it will allow the readers to have a realistic impression, creating a certain atmosphere as if happen in real life.

c. Plot

A sequence of events is significant in creating a literary work, which is defined as a plot. As identified by Culler (1997:115),

> "Aristotle says that plot is the most basic feature of narrative, that good stories must have a beginning, middle, and end, and that they give pleasure because of the rhythm of their ordering".

Similarly, Abrams (1981:224) also suggested that,

> "The plot (which Aristotle termed the *mythos*) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects".

Thus, a plot is an essential requirements of a story. It consists of series of events and actions, namely the beginning, middle, and the end, which is performed by the

characters. Not only that, this series of events has its own meaning and is chosen by the writer to covey their thoughts and feelings.

According to Abrams (1981:227), a German critic named Gustav Freytag proposed the structure of a plot called the Freytag's Pyramid, which consists of exposition, rising action, climax, falling action, and resolution.

1. Exposition

Exposition is the opening, the part where the writer introduce the characters, settings, and background of the story. Kennedy (1995:9) proposed that,

> "The tale begins with an exposition: the opening portion that sets the scene (if any), introduces the main characters, tell us what happened before the story opened, and provides any other background information that we need in order to understand and care about the events to follow".

Similarly, based on Tasrif in Nurgiyantoro (1995:149), exposition is an "adapting" phase in which contains describing and introducing the background situation and some characters in the story. It is an introductory stage in which gives early information that functions as a foundation of the story into the next stage. In other words, exposition is the other term for introduction. The writer introduces the settings of time and place, some of the characters, and giving out information to the readers about the background of the story.

2. Rising Action

Abrams (1981:227) pointed out that "*the rising action begins, after the opening scene and exposition*". Rising action started when the conflict or problem in the story is being revealed, therefore the story becomes more complicated. In addition to this, Nurgiyantoro (1995:149) stated that the complications that arises in the beginning is a part of a rising action. Then again, those conflicts develops

into a much larger conflict to be solved or to be taken action by the characters involved.

3. Climax

Conflicts that emerged and developed against the characters have reached its peak is called the climax. This implies that the characters are in the position to figure out certain actions to resolve the problems they encounter. It is supported by Kennedy (1995:10) which mentioned that "*events come to a climax, the moment of greatest tension at which the outcome is to be decided*".

4. Falling Action

The series of events after the climax, in which the characters take actions to resolve the complications is called the falling action or anticlimax. The conflict that occur between each characters, mainly the protagonist against the antagonist unravels. According to Gustav Freytag's dramatic structure pyramid, the falling action phase consist of events that lead to the ending.

5. Resolution

The commonly used term for the outcome of the plot is called resolution, or in tragic drama it is known as *Denouement*. As mentioned by Abrams (1981:227),

> "The denouement (French for "unknotting"): the action or intrigue ends in success or failure for the protagonist, the conflicts are settled, the mystery is solved, or the misunderstanding cleared away.".

Thus, resolution is the ending of the story, the outcome of the conflicts between the characters, mainly the protagonist against the antagonist, whether one of the win or lose. It gives the readers a sense of satisfaction or the feeling of completeness after reading the whole story.

d.   Theme

After reading a fiction, novel for instance, the question that will come to life in the reader's mind are: what is the author trying to convey? Or what can I learn about this novel? and many else. The answer to those question is by interpreting that particular novel. That process of interpretation then resulted in determining the theme of the story. Nurgiyantoro (1995:66) argued that questioning about the meaning of a literary work, actually means questioning the theme as well. Every fiction story contains theme, however it is not as easy as finding the main characters or the setting of place. It has to be read deeply, understood, and analyzed with other elements of the story.

A theme is a central idea or concept, the answer to the question "what is the story about?". As explained by Kennedy (1995:189),

> "The theme of a story is whatever general idea or insight the entire story reveals... In literary fiction, a theme is seldom so obvious. That is, a theme need not be a moral or a message; it may be what the happenings add up to, what the story is about".

Briefly, a theme can be define as a representation of the whole story. Another essential point to be emphasized is that unlike characters, settings, and point of view, a theme is not described explicitly. It require a deep understanding and interpretation of the whole story by looking to other essential elements beside what happens in it. It is also supported by Nurgiyantoro (1995: 68) that in finding a theme of a fiction story, the overall story has to be concluded, not merely just certain parts, for instance the characters or setting only. Theme as a central idea of a literary work is not accidentally hid by the author, because that is the main point for the readers to find—central idea. Thus, it is hidden by itself according to the

story that supports it. To illustrate, after reading Hemingway's *The Old Man and The Sea* (1952), the readers may have conclude that the story is more than about an old man and the sea.

Another important discussion to point out, describing a theme of a particular novel can be in the form of words, phrases, or sentences. It is usually stated in a larger sense since there are number of stories have broad and complicated meaning, with various characters, conflicts, scenes, point of views found within them. Therefore, it is not possible to have one primary idea about a particular novel, it might have more than one theme.

B)   Extrinsic

Extrinsic elements are the elements that build up from the outside or beyond a literary work. In other words, those elements that exist other than the characters, settings, plot, and the theme within the story. In this study, the researcher uses Feminism theory as the foundation in order to analyse the women's oppression in Margaret Atwood's *The Handmaid's Tale*.

a.   Feminism

Feminism can be simply defined as the social, economic, and political movements which demonstrate a common purpose: equality for both men and women. It is supported by the statement of Pande (2018:2) which mentioned,

> "Any basic definition of Feminism or Feminisms can start with the assertion that at the center of feminism is the concerns for women's subordinate status in society and with the discrimination encountered by women because of their sex. Furthermore, feminists call for changes in the social, economic, political or cultural order to reduce and eventually overcome this discrimination against women and creation of an equitable society in which gender justice is achieved".

Thus, the term feminism refers to the movement in which women demand a reconstruction of social, economic, political aspects in human life to be equal with men. This movement revolves around women being marginalized, subordinate, and confined in the society therefore demanding changes to demolish discrimination amongst men and women.

The first use of the word in English was in 1851, but at that time it was just meant "the state of being feminine". In addition to this, Freedman (2002:3) added that,

> "First coined in France in the 1880s as *féminisme*, it spread through European countries in the 1890s and to North dan South America by 1910. The term combined the French word for woman, *femme*, and *–isme*, which referred to a social movement or political ideology".

Prior to this movement, the world's civilization has profoundly establish the social construction where there are two roles in the society: male role and women role, one of them being women is to bear and take care of their children. In other words, women are placed in domestic activities. In relation to this, Kerber (1980:7) stated that,

> "Their daily activities took place within a feminine, domestic circle: infants were delivered by midwives, the sick were cared for by nurses, women who traveled stayed overnight at boardinghouses owned or run by females".

Another essential point to be discussed is women were considered as the "Other". According to Giddens (1993:173), Simone de Beauvoir is a novelist and social critic who wrote *The Second Sex* (1949) that explained that a man is named "man" as the self, and "women" as the other. Furthermore, Bressler (2010:149) concluded that,

> "Beauvoir's text asserts that French society (and Western societies in general) are patriarchal, controlled by males... Beauvoir believes that the male defines what it means to be human, including what it means to be a female. Since the female is not male, Beauvoir maintains, she becomes the Other, an object whose existence is defined and interpreted by the dominant male".

This leads to the conclusion that women are portrayed as the subordinate sex or in other terms, treated as of lesser importance than men. As the result, this superior of men has long been embedded in the women's mind and that they are a secondary or the nonexistent one in the society.

Furthermore, the issue of feminism were long realized since the majority of women are silent or unaware of their positions in the society. Freedman (2002:18) goes on to suggest that,

> "For most of world history, however, few people questioned the inequality of social hierarchies, including the rule of men over women, or patriarchy. Because they accepted supernatural (theological) and natural (biological) explanations of male dominance, women and men rarely questioned their inherited gender systems—until feminism, that is".

Walters (2005:70) also added,

> "And a great many women, as well, accepted the notion that by nature and God's decree, women were different to men. God meant them to be wives and mothers; if they deserted their proper sphere, it would lead to 'a puny, enfeebled and sickly race'.

This indicates that since the beginning of times, women has accepted or internalized the notion that they are weaker than men, the subordinate, the secondary status in the society, the one who is under control of men. Thus, the ideology of patriarchy that has been embedded keeping men and women in traditional gender roles and thereby maintaining male dominance. It is justified by Tyson (2006:85) who mentioned that,

> "I consider myself a recovering patriarchal women. By patriarchal woman I mean, of course, a woman who has internalized the norms and values of patriarchy, which can be defined, in short, as any culture that privileges men by promoting traditional gender roles. Traditional gender roles cast men as rational, strong, protective, and decisive; they cast women as emotional (irrational), weak, nurturing, and submissive".

It is apparent that the traditional gender roles where men are strong and women are weak resulted in the justification of inequality, for instance women being excluded from participating in any sort of leadership or any higher positions in the society. Moreover, women does not have any right to vote, receive less wage than men for the same job or even do not have the ability to obtain any job at all, and etc. This is in line with the statement proposed by Kerber (1980:7) that,

> "Americans had inherited their political vocabulary from Aristotle, who believed that the good life could be realized only in the context of the public sector, a strictly male arena. Women were thought to make moral choices in the context of the household, a woman's domain that Aristotle understood to be a non-public, lesser institution that served the polis. Having learned from Aristotle that politics was the affair of men, Americans continued to discuss political affairs in terms that largely excluded women".

As a result, the women started questioning their inferior status and demands an enhancement of their social position, hence the emergence of the feminist movement.

Feminism is one of the most adapted theories in literature, which is called the feminist literary criticism. According to Buana (2009:257),

> "Feminist literary criticism is the term which is used to criticize literary works through the examination of female points of view, concers and values. It encompasses not only female literary works, leaving men to be held accountable for their portrayal of women as well as men in their literary works".

Similarly, Tyson argued that (2006:83) ,

"Feminist criticism examines the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women".

Thus, feminist liteary criticism is concerned with the literature which raised the issues of the feminist point of view. The purpose of this based on the ideas of Tyson (2006:120) is that the feminist theory in literature enable the readers to be more aware or have a deep understanding regarding to the patriarchal ideology (which mentioned any sexist agendas) that the feminist movement has fought for years.

Generally, the feminist movement can be categorized into three *waves*—a time period which aiming to elevate women's status in the society and equal rights to men, which mentioned as follows:

1. First-wave feminism

The first wave of the feminist movement was in the middle of the nineteenth and early twentieth centuries when the women's right movement emerged in the United States of America (U.S.). According to Buana (2009:258),

"Faktor politik bermula pada saat rakyat AS memproklamirkan kemerdekaannya pada 1776. Salah satu *statement* dari proklamasi itu adalah *all men are created equal* (semua laki-laki diciptakan sama), dengan tanpa menyebutkan kata perempuan. Para feminis merasa bahwa pemerinta AS tidak peduli pada kepentingan perempuan. *Statement* itu akhirnya memicu munculnya gerakan perempuan yang dilakukan secara terorganisir yang dikenal dengan *Women's Great Rebellion* (pemberontakan besar perempuan)".

The statement above means that one of the political factor in the emergence of women's rights movement in the U.S. was from the Declaration of Independence, which stated that "All men are equal". This statement triggered the feminist and declared a convention to bring equality rights for men and women. The movement

was led by Elizabeth Cady Stanton and Susan B. Anthony. It is supported by

Freedman (2002:17) that explained,

> "At the first U.S. women's rights convention, held in 1848 in the town of Seneca Falls, New York, three hundred women and men launched a major social movement. As convention organizer Elizabeth Cady Stanton read the *Declaration of Sentiments*, these early feminists heard a litany of complaints about the unjust laws and practices that denied women education, property rights, and self-esteem".

Similar to this, Thomas (2011:6) also mentioned that,

> "On July 19 and 20, 1848, in Seneca Falls, New York, Elizabeth Cady Stanton presented her *Declaration of Sentiments* which contained 18 demands for social, political, and legal equality. The first demand on the list of claims for equal property, custody of children, and employment, was the right to vote. The movement for women's equal political and public rights became part of the nation's social discourse, led by Stanton and Susan B. Anthony's National Association for Woman's Suffrage and Lucy Stone's American Association for Woman's Suffrage. The organizations differed on the legal tactics for suffrage—the American pursuing a state-by-state approach and the National seeking federal action. They also disagreed about the involvement of men as officers (American allowed) and on support for the Fifteenth Amendment mandating suffrage for black men, but not women (National opposed)".

The statements above indicates that on the 19th and 20th July, 1848 in Seneca Falls,

New York, women and men march together in a major social movement. Stanton,

wrote Declaration of Sentiments modeled upon United States' Declaration of

Independence which then considered as a grand movement in attaining civil,

social, political, economic, religious rights for women.

Moreover, the first-wave feminism that began in the middle of nineteenth

century has the primary concern of legal issues, that is to gain equal political and

public rights for women, particularly the rights to suffrage or the right to vote in

political elections. As identified by Walters (2005:68),

"In the course of the 19th century, the vote gradually became central to feminist demands. It was seen as important both symbolically (as a recognition of women's rights to full citizenship) and practically (as a necessary way of furthering reforms and making practical changes in women's lives) ".

Thus, the first wave feminism has established a new political identity of women and has won legal advances and public emancipation for women.

2. Second-wave feminism

The second wave feminism started in the 1960s and 1970s as women began taking roles in local government and other public sphere. Bressler (2010:151) also mentioned that,

"As women began to enter political arena and articulate their concerns, a freelance writer, Betty Friedan (1921-2006), published *The Feminine Mystique*... By 1966, Friedan was elected president of the newly formed National Organization for Women (NOW) whose platform argued for equal opportunity for women "under the law", including educational and emplyment reforms; the right of choice concerning abortion; and a host of other social, political, and personal issue".

It is also supported by Buana (2009:260) that,

"Pada 1963 terbit sebuah buku yang berjudul *The Feminine Mystique* yang ditulis Betty Friedan, sosiolog dan aktivitis feminisme Terbitnya buku ini menandai dimulainya gerakan feminisme gelombang kedua di AS".

Simply, the publication of Betty Friedan's *The Feminine Mystique* marks the beginning of the second wave feminism. It proposed how the women's personal lives are reflected in the sexist social hierarchies. Thus, second wave feminism revolves around women's inequality not only in political rights but also in the areas of family, sexuality and work. It is supported by the findings of Pande (2018:3),

"The second-wave feminism saw cultural and political inequalities as inextricably linked. The movement encouraged women to understand

aspects of their own personal lives as deeply politicized, and reflective of a sexist structure of power".

Also, according to the authors in *ohiohumanities.org* (2018),

> "Friedan hypothesizes that women are victims of false beliefs requiring them to find identity in their lives through husbands and children. This causes women to lose their own identities in that of their family".

Thus, the second wave feminism is considered more complex than the first wave of feminism and it has affected the women's life in almost every aspect. Hence, this era is called "Women's Liberation". It is supported by the statement of Suwastini (2013:201) that the second wave feminism is more revolutionary. It encourage women to be more aware of the oppression they encounter, not only in absolute rights they achieve in the first wave feminism, but in terms of their personal lives, such as body integrity and autonomy; domestic violence and sexual harrasment, equal pay, any many other sort of discrimination.

3. Third-wave feminism

Third-wave feminism began in the early 1990s until present day. Emerged with privilege from the first and second wave of feminism, the third wave feminism are more stronger and more capable than ever. According to Baumgardner & Richards (2000:83), *"The Third Wave is buoyed by the confidence of having more opportunitist and less sexism"*. However, many critics mentioned that third wave feminism arises as a comeback to the second wave feminism privileging the white straight women. According to Pande (2018:3),

> "The movement arose as a response to perceived failures of the second-wave. It was also a response to the backlash against initiatives and movements created by the second-wave. Third-wave feminism seeks to challenge or avoid what it deems the second-wave's "essentialist" definitions of femininity, which (according to them) over-emphasized the

experiences of upper middle class white women. A post structuralist interpretation of gender and sexuality is central to much of the third-wave's ideology".

Thus, many argued that the second wave feminism only benefited to privilege white women, and has failed to acknowledge women of color, different sexual orientation, immigrants,etc. It is supported by Brooks (1997:8) in the article published by Suwastini (2013:203) which stated that the overall concept of feminism is being questioned or rearticulated since the previous waves of feminism only for the purpose of the white middle class women and marginalized minor ethnic groups. Not only that, women of different sexual orientations also have not been brought up by the previous feminist movement.

- **Types of Feminism**

    According to the concern of the feminist movement, Feminism can be categorized into: Liberal Feminism, Socialist/Marxist Feminism, and Radical Feminism.

1. Liberal Feminism

    Feminism as an organized force started from abolitionsm in the early 1830s. Abolitionism in short was the radical movement to end slavery; and some women saw the correlation between women's position and that of slaves. Effiong (2020) stated that,

    > "But Feminism in America became more pronounced as part of the struggle against slavery and the segregation of people of colour especially the blacks. In this regard, we can say that feminist struggles in the United States came under the umbrella of a larger struggle such as against slavery or racism".

    The notion of abolitionism which shaped the concept of liberal feminism is that every human being has moral jurisdiction over his or her own body therefore

has the power to choose and to be given equal opportunity. It is supported by Megawangi (1999:118-119) which stated that the fundamental assumption that is used is through the doctrine by John Lock about natural human rights, that every person has their right to live, to have their own freedom, and to create their own happiness. In other words, this type of feminism is greatly influenced by the main concept of liberalism which protecting and enhancing the freedom of individual, as well as the equality under the law. In the eye of feminist, they have argued that all human beings are equal, have the right live, make choices and to find their own happiness in life. It is supported by Lorber (1997:9) that,

> "Theoretically, liberal feminism claims that gender differences are not based in biology, and therefore that women and men are not all that different -- their common humanity supersedes their procreative differentiation. If women and men are not different, then they should not be treated differently under the law. Women should have the same rights as men and the same educational and work opportunities".

In conclusion, liberal feminists underlined important issues in the society, such as reproductive and abortion rights, former male-dominated jobs, equal pay, sexual harassment, suffrage, education, affordable childcare, affordable health care, and bringing to light the frequency of sexual and domestic violence against women.

2.   Socialist/Marxist Feminism

The main concern of the socialist feminism is the unequal treatment of women based on the social class in which argues the patriarchal family stucture in the society and the unpaid work of women in the house. It is supported by Buana (2009:258) which stated that according to feminist, women were the oppressed class in the society, that is by men. Along with Marx's critical thinking, women as

the oppressed class has no economic value because domestic chores is considered pointless because it cannot afford anything or pay the bills just like men's work do. To put it simply, this type of feminism argues on the assumptions that men as the bourgeois or the upper class that holds the power and women as the proletar or the lower class that are exploited. This is in line with the statement by Lorber (1997:10) that,

> "Marx's analysis of the social structure of capitalism was supposed to apply to people of any social characteristics. If you owned the means of production, you were a member of the capitalist class; if you sold your labor for a wage, you were a member of the proletariat. That would be true of women as well".

Therefore, as a "proletariat", married women is forbid to own a property in their own name. Any business they have including their wages belongs to the husband.

Another essential point to be argued is according to Lorber (1997:11), socialist/marxist feminism proposed that the source of women's oppression and exploitation comes from the family. Whenever a women works outside the house, they are still expected to fulfill domestic chores such as cleaning the house and taking care of the children. Thus, women works two times harder than men, but yet still having a huge gap of wage or even not getting paid when they are working from home.

3.   Radical Feminism

Radical feminism emerged as the outcome of the oppression the women starting to aware such as physical violence, not only in terms of discrimination. It is supported by the statement for Pearson (15-16) in Effiong (2020) that,

> "The second wave feminism in America also arose under similar conditions where women were denied the expression of their views by the men they

worked with in the anti-slavery movement. In other words, the attitudes of the men of that era provided the catalyst for women to recognize gender-based oppressions and then organized themselves to challenge it".

Similarly Lorber (1997:16) also stated that,

> "Radical feminism had it's start in small, leaderless, women-only consciousness-raising groups, where the topics of intense discussion cam out of women's daily lives—housework, serving men's emotional and sexual needs, menstruation, pregnancy, childbirth, menopause. From these discussions came a theory of gender inequality that went beyond discrimination, to oppression, and a gender politics of resistance to the dominant gender order".

It can be seen that the core of the radical feminism lies in oppression and exploitation of women done by men. Thus, in order to abolish sexism, the radical feminist calls for a reconstruction of the society in which eliminating the root— the patriarchy or in other words to end the male supremacy. Similarly Lorber (1997:16-17) mentioned that,

> "It can best be resisted, radical feminism argued, by forming non-hierarchal, supportive, woman-only spaces where women can think and act and create free of constant sexist put-downs, sexual harrasment, and the threat of rape and violence".

To sum up the statements that have been stated so far, the radical feminism believes that male-domination equals women's oppression and exploitation. Thus, they proposed creating a women-centered world in which does not rely on men.

Another essential point the radical feminist trying to levitate is how the male-dominant society or commonly known as patriarchy, has affected the women's life in almost every aspect, especially regarding oppression. Oppression of women can be simply defined an unfair treatment towards the women done by a dominant group (in this case the patriarchy) in the society. It is supported by Charlton (1998:8) which stated that,

> "Oppression occurs when individuals are systematically subjected to political, economic, cultural, or social degradation because they belong to a social group…results from structures of domination and subordination and, correspondingly, ideologies of superiority and inferiority."

The power and position the male obtain resulted in the potential to oppress and exploit women, as the marginalized. According to Hooks (2015:117),

> "Despite years of committed hard work, the problem of male violence against women steadily increases. It is often assumed by feminist activists that this violence is distinct from other forms of violence in this society because it is specifically linked to the politics of sexism and male supremacy: the right of men to dominate women. In Susan Schechter's thorough study of the battered women's movement, *Women and Male Violence*, she continu-ally emphasizes "that violence against women is rooted in male domination.""

Similarly, it can be seen by the findings of Dickson and Louis (2018:2) that,

> "Women in the Zimbabwean society have confronted oppression from domestic violence as men are taking advantage over women's feminism which has led to marital problems. Sexually oriented oppression against women in most developing countries has become frightening or alarming as men are coercing or forcing their women to bed without their consent".

In conclusion, it can be seen how men as the superior or dominant sex in the society abused their authority to oppress the women, which then resulted in the physical violence towards them. Not to mention that even married women will still be in the control of their husband, as "the leader" of the family.