CHAPTER I
INTRODUCTION

In this chapter, the writer describes the introduction of the research which consists of six sub-points; background of the study, identification of the study, scope of problem, research question, objective of the study, and sequence of the writing.

1.1 Background of The Study

Society often views individuals based on their gender through differences in roles, functions, and responsibilities. This has long been a part of social discourse that discusses how society views gender differences between men and women (Hasyim et al., 2021: 81). Unlike sex which refers to biological aspects, gender is a social construct that creates certain roles, responsibilities, and expectations based on gender (Arbain et al., 2015). The term sexuality comes from the English word sex, which refers to the physical differences between men and women (Purwaningsih et al., 2020: 1382). These differences are often perceived as natural and normal, even though they are shaped by cultural norms that are passed down from generation to generation. However, in the process, gender not only reflects differences but also creates hierarchies that lead to inequality.

The social system known as patriarchy is often at the root of gender inequality. Women and men are not treated equally because they have different roles, responsibilities, and spaces for each gender (Suleman et al., 2021). According to Rokhmansyah (2016), in *Pengantar Gender dan Feminisme*, the term patriarchy comes from the word 'patriarchate,' which describes male dominance as the center of power, leader, and main regulator in various aspects of life. This system directly or indirectly creates gender inequality, where women are often considered to be in a lower or subordinate position than men. In *Perempuan, Masyarakat Patriarki & Kesetaraan Gender* (Palulungan et al., 2020), women are seen and positioned as solely reproductive, who are considered to only be able to stay at home to continue offspring by giving birth and caring for the children that are born. Meanwhile, men are seen and positioned to function productively, as breadwinners in the public sphere as well as the main authority in the household. This condition not only limits women's role in the public sphere but also creates a discriminatory environment, leading to serious problems.

This social structure marginalizes women in various aspects of life such as ent, and participation in decision-making. This is not only ual women, but also to society as a whole because it ignores of its human resources. Poverty is one clear evidence of the al culture that limits women's participation in social life (Afiah et e women can assist men in working to fulfill the needs of family 2023). Women are taught to be patient and obedient in the face

of injustice, in the hope that they will be rewarded through the presence of a man, so they are moulded into dependent figures and required to be attractive, polite, graceful, diligent, obedient and docile (Asriyanti et al., 2022). In addition, this condition can trigger gender-based violence, where women become victims of various forms of physical, emotional, and sexual violence. This injustice creates a cycle that is difficult to break, where the next generation is also trapped in the same mindset and behavior.

As explained earlier, patriarchy is passed down from generation to generation without realizing it, as evidenced by the many classic novels that raise the issue. Literature is a form of human expression, both written and spoken, that describes the experiences, values, and lives of people in various forms such as poems, stories, dramas, and songs (Arifuddin et al., 2024: 3938). The existence of literary works, especially novels, shows the complexity of humans, offering readers the opportunity to immerse themselves in the narrative and emerge with a broader perspective on the intricacies of life (Mutmainnah et al., 2022: 350). As Arafah et al. (2023) stated literary works have a social purpose, because literature supports life in the context of social reality. It reflects human experiences and conveys knowledge, values, and meaning through artistic language (Yudith et al., 2023: 108). The novels that talk about the life of patriarchal society include *Pride and Prejudice* by Jane Austen (1813), *The Awakening* by Kate Chopin (1899), and *The Mill on the Floss* by George Eliot (1860).

In this research, the writer focuses on George Eliot's *The Mill on the Floss* as the main example to analyze the portrayal of patriarchal society. The novel is rich in social themes, including the strong issue of patriarchy in 19th century society. It focuses on the life of Maggie Tulliver, an intelligent and passionate woman growing up in a highly patriarchal English society. Through Maggie's struggles, Eliot illustrates how patriarchal norms and structures limit women's roles, choices, and freedom.

The Tulliver family dynamics are the main reflection of patriarchy in this novel. Maggie's father, Mr. Tulliver, has clear expectations of his children's roles based on gender. Tom, Maggie's older brother, is prioritized as the family heir and receives a better education. Meanwhile, Maggie, although more intelligent, is neglected in terms of formal education and is directed to be an obedient woman who behaves according to social norms.

Education is one of the most striking patriarchal issues in this story. Maggie learn and develop her potential, but society views education as men. In contrast, Tom, who is less intellectually gifted, still for education because he is expected to be the breadwinner of gender inequality that disadvantages women.

Maggie's relationships with the men in her life also show the influence of patriarchy. Her brother Tom often acts as an authority figure who controls Maggie's decisions. When Maggie enters into a relationship with Philip Wakem, Tom strongly rejects the relationship and forces Maggie to break the relationship for the sake of family honor. This reflects how women are often deprived of the right to determine their path in life under the pressure of patriarchy.

Society *in The Mill on the Floss* also has a harsh moral control over women. When Maggie runs away with Stephen Guest, society is quick to punish her, although the situation is more complex. Maggie is subjected to unfair social judgment, while Stephen, as a man, does not face the same consequences. This shows the double standards that prevail in the patriarchal system.

George Eliot also highlights how women are often forced to choose between personal freedom and loyalty to family. Maggie is constantly faced with the dilemma between pursuing her aspirations and fulfilling the expectations of her family or society. This internal conflict symbolizes how patriarchy not only limits women physically, but also create deep emotional distress.

All in all, *The Mill on the Floss* is an interesting literary work to study because the issue of gender inequality raised by George Eliot remains relevant and offers valuable lessons today. Hence, the writer chooses the title 'The Portrayal of Patriarchy in Eliot's *The Mill on the Floss'* by using feminist literary criticism theory to analyze the various forms of gender inequality contained in the novel through the concept of patriarchy by Walby by first analyzing the intrinsic elements. The writer examines this topic to provide readers with an understanding that the system disadvantages women in various aspects of life, so that many of them are unable to survive the pressure of a patriarchal social system. Therefore, it is hoped that this research can make an academic contribution and become a foothold for practical steps in realizing gender equality in society.

1.2   Identification of The Study

After doing close reading, there are several problems related to the background were found as follows:

1. The importance of social status reflected in St. Ogg's society.
2. Gender inequality that disadvantages women in *The Mill on the Floss.*
    er's dominant attitude contributed to the family's financial ruin.

    Problem

    problem identification, there are so many issues in this novel
    d. However, the writer limits the problem to only focusing on

gender inequality that disadvantages women by identifying the forms of patriarchy and its effects experienced by female characters in Eliot's *The Mill on the Floss*.

1.4 Research Question

In accordance with the background of the study as well as the identification and scope of the problem, the writer proposed the research questions below:

1. What are the forms of patriarchy experienced by the main female character in Eliot's *The Mill on the Floss*?
2. What is the impact of patriarchy on the life of the main female character in the novel?

1.5 Objective of The Study

In connection with the research question above, the writer formulates the objective of the study as follows:

1. To describe the forms of patriarchy experienced by the main female character in Eliot's *The Mill on the Floss*.
2. To present the impact of patriarchy on the life of the main female character in the novel.

1.6 Sequence of The Writing

This thesis consists of five chapters. The first chapter is the introduction which consists of the background of the study, identification of the study, research question, objective of the study, and sequence of the writing. The second chapter is a literature review in which the writer reviews relevant previous research, discusses the intrinsic elements, and outlines a theoretical framework. The third chapter, contains an explanation of the methodological design, method of collecting data, method of analyzing data, and procedure of research. The fourth chapter presents the research findings and discussions. Lastly, the fifth chapter contains the conclusion and suggestion; in this chapter, the writer concludes all analysis in chapter four and the writer also offers suggestions for future research.

CHAPTER II
LITERATURE REVIEW

In this chapter, the writer discusses the literature review, which includes previous studies, the intrinsic elements, theory of feminist literary criticism, and the concept of patriarchy.

2.1   Previous Studies

The issue discussed in this research is a social issue that is still widespread and has a significant impact on various aspects of people's lives. Therefore, the writer conducted a literature review and found several previous studies that are relevant to the issues and objects of this research. They are Sari, A. N. I. (2020), Muzakka, M., & Suyanto, S. (2020), and Class, M. (2023). Previous studies are very important to be attached to expand the writer's knowledge as a reference and comparison. This thesis has similarities and differences with these studies.

Firstly, Sari, A. N. I. (2020) in *Patriarchal Oppression to the Main Characters in Etaf Rum's A Woman Is No Man*. This study uses a radical feminism approach, Walby's theory of patriarchy, and applies feminist literary criticism to analyze the forms of patriarchal oppression and how the main characters struggle with patriarchal oppression. The results of this study found four forms of patriarchal oppression: patriarchal mode of production, male violence, patriarchal state, and patriarchal culture. Three female characters have to do household chores and are economically dependent on the head of the family. The characters experience physical violence from their father and husband. The patriarchal state is reflected in the characters' inability to report to the police due to the absence of government and cultural norms that silence women. Patriarchal culture is seen in early marriage and the prohibition of learning for women.

Secondly, Muzakka, M., & Suyanto, S. (2020) in *The gender equality struggles in the novels of Perempuan Berkalung Sorban and Gadis Pantai*, literary sociology and feminist critical approaches are used. This study analyses the gender equality struggles in two novels: *Perempuan Berkalung Surban* by Abidah El-Khalieqy and *Gadis Pantai* by Pramoedya Ananta Toer. The result of the analysis shows that gender struggle in the novel *Perempuan Berkalung Sorban* is caused by male oppression of women based on the explanation and interpretation of very ... from the Al Qur'an. The gender struggle in *Gadis Pantai* is caused ... of women based on feudalistic traditions, women as men's ... ced in this feudalistic position, women then respond with a

..s, M. (2023) in *Upright Posture and Gendered Body Movement ...n the Floss* using a feminist phenomenology of perception

approach and sensitivity to proto-orthopedic discourse, the early medical practice of posture correction. This study examines how differences in body movement styles between men and women reflect Victorian gender norms, and how this relates to medicine and the power of body discipline. Tom Tulliver is depicted as increasingly conforming to the masculine posture that is considered ideal, reflecting an acceptance of gender norms and male body discipline. Maggie Tulliver, in contrast, maintains a tomboyish attitude and body mobility that does not conform to feminine norms, even into adulthood. This study also shows how medical and moral norms are intertwined in the formation of gender identity.

After close reading, there are similarities and differences between the three studies above. The first and second studies have similarities in the issues and theories used in this thesis, but differ in the objects and focus of the study. Meanwhile, the third study has similarities in objects with this thesis, but differs in terms of the issues and approaches used. The first study by Sari, A. N. I. (2020) uses the novel *A Woman is No Man* as the object of study with a radical feminist approach, patriarchal theory, and feminist literary criticism. The focus of this study is on the forms of patriarchal oppression and how the main characters face and fight against this oppression. The second study by Muzakka, M., and Suyanto, S. (2020) compares two novels, *Perempuan Berkalung Surban* and *Gadis Pantai*, using a sociology of literature and feminist criticism approach. The focus of their study is on the struggle for gender equality in a social and cultural context. The third study by Class, M. (2023) analyzes the novel *The Mill on the Floss* using a feminist phenomenology of perception approach. This study links proto-orthopedic discourse and highlights the differences in body movement styles between men and women that reflect gender norms in the Victorian era. This study is different because it uses feminist literary criticism theory, and the concept of patriarchy to examine various forms of patriarchy and the impacts experienced by the main female characters in *The Mill on the Floss*.

2.2   Intrinsic Elements

In general, literary works are divided into two types, namely fiction and non-fiction. Fictional literary works result from imagination or fabrications that aim to entertain readers. In contrast, non-fiction works are based on real events or facts that happened. Some examples of fictional works include poetry, prose, and drama. Prose is a form of story structured with a certain plot and contains imaginative ... uthor (Aminuddin, 1897). A novel is a form of fictional literary ... of modern prose, and understanding it is enhanced by grasping

... ains intrinsic and extrinsic elements that contribute to the overall ... trinsic elements are those that constitute the literary work itself

and are inseparable from the narrative. Extrinsic elements refer to outside factors that influence both the creation and interpretation of the novel. In *An Introduction to Fiction,* Stanton (1925: 3-29), also states that the elements studied in the structure of literary works are themes, facts, and literary devices. Theme is something that forms the basis of the story. Facts in a fictional story include elements such as plot, setting, characters, and characterization. These facts are fictional elements that can be imagined in the story world, providing a concrete basis for readers to understand the narrative. Meanwhile, literary devices refer to the techniques used by the author to select and organize the details of the story.

2.2.1 Character and characterization

Characters are an important intrinsic element in literary works, especially in narrative genres such as short stories, novels, or dramas. Characters drive the story and are the medium for conveying the author's conflict, theme, and message. If a literary work does not have characters, it cannot be called a work of narrative fiction. Wellek and Waren state, "Character is the nature of an individual. It summarizes all the personality traits that make that person unique. The term is also used to refer to a fictional creation. Characters are the actors in a work of fiction" (1948: 29). Authors are very careful in determining the characters, and what kind of characters will appear in a literary work.

Character and characterization have an inseparable relationship. Authors always present characters as subjects who have activities in every scene in the story (Asriyanti et al., 2022: 79). Each character has a characterization automatically to support what is told in the story. In *Mastering English Literature* (Gill, 1995: 127), a character is someone in a literary work who has some sort of identity, an identity which is made up by appearance, conversation, action, name and (possibly) thoughts going on in the head. Authors basically have a message to convey and deliberately express it through their works to share with the world (Hasanah et al., 2021: 143). Characterization gives depth to characters so that readers can understand the personalities, motivations, and conflicts experienced by the characters in the story.

In literary works, the function of characters refers to the role they have in the story, which can be divided into two categories, namely main characters and supporting characters. Johnson and Arp (2018) states, "Each of the characters has his or her different role. The character who has a significant role in a story is called jor character. Whereas characters that have less to support the called minor characters." This aims to create balance and The major character is usually the main focus in developing the eme of the story, so it has a significant role in attracting the nd building an emotional connection. In contrast, minor heir smaller roles, serve to provide background, strengthen the

logic of the story, and support the main character's journey in achieving his or her goals.

Characters in fiction, especially novels, consist of protagonists and antagonists, and have an important role in influencing all the intrinsic elements of the story (Irmawati et al., 2020: 33). According to Altenberd and Lewis in Nurgiyantoro (1995), characters in literary works can be classified based on their roles and functions, as follows:

1. Protagonists are characters who often gain sympathy or admiration from readers, and are sometimes referred to as the hero or heroine of the story. The protagonist portrays things that are in line with the reader's views and expectations, often acting in ways that are considered good or positive in the context of the story.
2. Antagonists are characters who create conflict in the story. This character is often referred to as the enemy of the protagonist because they act as an opponent, either directly or indirectly. The antagonist serves to challenge the protagonist, present obstacles, and worsen the situation, thus strengthening the dynamics of the story.

Overall, characters in a literary work have a very important role in building the plot, story, and theme. The writer understands that the combination of protagonists and antagonists allows the author to create a balanced and interesting story, where each character, both major and minor, contributes to achieving the narrative purpose and conveying the message of the literary work effectively.

2.2.2 Plot

Plot is the series of events that intertwine in a story, forming a narrative structure that guides the reader from beginning to end. As the core of a story, the plot describes the journey of characters through the conflicts, challenges, and changes they experience. Johnson and Arp (2018) stated plot is the sequence of incidents or events of which a story is composed. It refers to what happens in the story, it is a fact. Through the plot, causal relationships between events are logically strung together, allowing readers to understand the reasons behind the characters' actions and the consequences of their decisions. Plot is the basic framework of a story that organizes the development of conflict and resolution in the narrative.

ucture in a story consists of three main parts, namely the d end. As Abrams (1999: 226) points out, according to Aristotle, fied plot is the continuous sequence of the beginning, middle, ing initiates the main action by building up expectations of the oment. The middle assumes what has gone before and requires Meanwhile, the ending follows what has gone before but

requires nothing more, giving a sense of satisfaction that the plot has been completed in its entirety. Likewise, Charter (2011) divides the plot into five parts, including:

1. Exposition - The beginning of the story; characters, background, and setting are revealed
2. Rising action - Events in the story become complicated; conflict is revealed. These are the events between the introduction and the climax.
3. Climax - The tensest thing that happens in a story. It usually denotes the moment when the plot reaches its highest point of emotional intensity. The reader wonders what will happen next; whether the conflict will be resolved or not. It is the turning point of the plot that directly triggers its resolution.
4. Falling action - Resolution begins; events and complications start to occur. This is also where the characters in the story will be faced with a final determination, whether or not they will succeed is up to the characters in the story.
5. Resolution - The outcome of the events in the story. This section explains how the fate of the characters in the story will end up happy, bad, or hanging.

From this explanation, the writer understands that the plot helps the reader to know the course of the story by showing the relationship between events in a certain pattern and order, as well as their relationship with the characters. The plot plays an important role in building a fictional story because, through the actions and attitudes of the characters, event after event is connected, creating a coherent and meaningful storyline.

2.2.3 Setting

Setting is information that describes the space, time, and atmosphere in which events occur in a literary work. As one of the intrinsic elements, the setting includes various aspects that help readers understand the context of the story, such as the geographical location, the time when events occur, and the social and cultural environment that affects the characters and plot of the story (Yudith et al., 2024: 823). The setting of a narrative or dramatic work is the general place, historical time, and social circumstances in which the action takes place; the setting of an episode or scene in a work is the particular physical location in which it occurs (Abrams, 1999: 284). The setting plays an important role in building atmosphere, supporting the storyline, and giving depth to the characters and conflicts presented.

Nurgiyantoro (2002), the setting in a work of fiction consists of setting of places, setting of time, and social setting. The setting physical or geographical location where events in the story ge, city, house, mountain, or even a fictional country. The setting en the events take place, including historical periods, seasons, re general descriptions of time. Meanwhile, the setting of social s the social and cultural aspects that influence the events and

characters in the story, such as customs, beliefs, community values, economic conditions, and political systems.

In this case, the setting can be divided into three, namely place setting, time setting, and society setting. The setting of place is the place where the characters or actors experience the events in the story and the location that appears in the story. The setting of time relates to the action in the story and the time when the events or happenings in the story occur. The setting of society describes the social conditions of the society in which the story takes place, including such things as the social system, culture, economy, politics, and values prevailing at that time.

Accordingly, the writer understands setting cannot be ignored in a literary work. The setting shows where the characters are when the events occur in society, and what the situation of the place is. Although in some stories the setting seems less prominent, most stories require a strong setting to provide a deep understanding of the characters, conflicts, and other elements. The setting not only serves as the framework in which the story takes place, but also influences the atmosphere, characters, and the reader's interpretation of the whole story. Therefore, understanding the setting well is key to appreciating the story as a whole.

2.2.4   Theme

Theme is the core or main idea in a story that becomes the basis for story development. In literary works such as novels, short stories, or essays, theme is an important element because it provides direction for the plot and character development. Gill (1995) states, "A theme emerges in and through character development, setting dialogue, and plot movement". Themes can be moral, ethical, religious, socio-cultural, technological, and traditional issues related to life. This is related to Nurgiyantoro's statement (1995: 71) that the theme of a literary work is always related to the meaning of life.

In particular, theme is the meaning contained in a story that leads to the main idea or message that the author wants to convey to the reader. The theme serves as the core of the story that describes certain ideas or problems. This theme not only appears in the narrative, but is also reflected through the characters, plot, and setting of the story. Furthermore, Johnson and Arp (2018) in *Perrine's literature: Structure, sound, and sense* that:

f a piece of fiction is its controlling idea or its central insight.   It ng generalization about life that is stated or implied by the imes the theme of a story is explicit stated somewhere in the by the author or by one of the characters.

heme is not always just one but can be more than one. These ed into two main categories, namely major themes and minor

themes. Nurgiyantoro (1995) says that a literary work always has a major theme and a minor theme. Major themes appear explicitly in most literary works, while minor themes only appear in certain parts of a literary work. The minor theme always supports the major theme and the minor theme depends on how many themes can be obtained from a literary work.

The writer concludes that theme is an element that unites all parts of the story, provides deeper meaning, and creates a connection between the reader and the message the author wants to convey. In writing, the theme can be expressed explicitly or implicitly (through context, symbols, or character actions), and the theme can be grouped into major themes and minor themes. The theme is also one of the elements that readers notice first in a literary work. An interesting theme can immediately catch the reader's attention and make them interested to continue reading.

2.3   Theory of Feminist Literary Criticism

Throughout history, women have often been at the center of great stories, yet their voices have been drowned out in narratives written by men. They are behind the scenes of progress, but rarely recognized as the main actors of change (Arafah, 2024: 1240). This gave birth to feminism, a movement that aims to fight for gender equality and eliminate injustices against women.

Feminism has developed over time, with its roots in the 19th century and continuing into modern times. The Women's Rights and Women's Suffrage movements are important milestones in the history of feminism, known as the first wave (Suwardi, 2010). Major figures in the first wave of feminism, such as Virginia Woolf and Simone de Beauvoir, contributed greatly to the fight for gender equality, especially in women's political and social rights. The second wave of feminism began with the publication of *The Feminine Mystique* by Betty Friedan in 1963, which expressed the frustration of middle-class American women, particularly white, heterosexual, and middle-class women, with restrictive domestic roles. After two waves of feminism, there was a third wave of feminism, better known as postmodern feminism or French feminism.

Although much progress has been made, feminists of all stripes continue to fight for women's equality around the world. This movement also had a significant impact in the field of literature, where women began to realize the imbalance in the
racters in literary works, which often reflected patriarchal views
53). Literary works themselves are considered as texts with
se they reflect human life and the social reality that surrounds
2022: 1215). The realization of this inequality led to the birth of
cism.

Feminist Literary Criticism developed alongside the women's movement. However, its earliest traces can be found in ancient texts such as *Inanna*, written 2,000 years before the Bible, and Homer, discussing a goddess who opposed sexual discourse. However, this critique was only academically recognized as part of the intellectual endeavor in the era of second-wave feminism (Humm, 1994: 2). Humm (1994) mentions several feminist literary critics who pioneered the development of feminist literary criticism, including Simone de Beauvoir, Kate Millet, Betty Friedan, and Germaine Greer. Simone de Beauvoir in *The Second Sex* reveals that women are considered as 'Other' by patriarchal society and are only portrayed through male-made myths. In *The Feminine Mystique*, Betty Friedan criticized women's passive acceptance of cultural stereotypes of womanhood and believed that women should be free to choose their lives and careers. Germaine Greer in *The Female Eunuch* reviews female stereotypes such as softness and deviant sexuality without considering race, class, or sexuality, but still has a major impact on second-wave feminist consciousness. Meanwhile, Kate Millet, through *Sexual Politics*, emphasizes that feminist literary criticism should focus on sexual ideology and politics, because literature reflects patriarchal domination, and illustrates how narrative structure and character representation in fiction are forms of masculine cultural power (Suwardi, 2010).

Those pioneers are considered fundamentalists because they seek to uncover fundamental and universal explanations for women's subordination in literature (Suwardi, 2010: 6). As explained earlier, they addressed the sex caste system reflected in literature and culture. Their ideas opened up a vast space for developing feminist criticism after the war.

Therefore, Feminist Literary criticism puts forward a new view that highlights awareness of the role of women, both as writers and as characters in literary works. In *Kritik Sastra Feminis* (Wiyatmi, 2012), Showalter classifies a variety of feminist literary criticism, including: 1) feminist literary criticism that sees women as readers (feminist critique) focuses on the image and stereotypes of women in literature, neglect and misunderstanding of women in previous criticism, and gaps in literary history formed by men, and 2) feminist literary criticism that sees women as writers (gynocritics) examines the history of women's literary works (women as writers), writing styles, themes, genres, the structure of women's writing, the creativity of women writers, the profession of women writers as an association, and the development and regulation of women's writing traditions.

Yoder's (1983) statement, feminist literary criticism does not ⬚, does not mean criticism of women, and also does not mean ⬚ters. But more or less, feminist literary criticism requires readers ⬚terature with the awareness that gender has a relationship with ⬚ our lives in general.

In addition, Djajanegara (2000) explains two things that need to be considered in studying the feminist approach: first, identifying prominent female characters in literary works and analyzing their position in society. This part tries to reveal the meaning of the female character's life. Second, examining other characters, especially male characters who have relationships with the observed female characters. By using feminist literary criticism, critics will explore how female characters act and behave in literary works.

Thus, the writer understands that feminist literary criticism aims to analyze the role and representation of women in literature. This research focuses on revealing feminist values through an in-depth analysis of female characters and their interactions with male characters in the storytelling process, following the theoretical references of feminist literary criticism.

2.4   Patriarchy

Patriarchy is a social system that places men as the center of power and control in various aspects of life, such as political leadership, moral authority, social rights, and property control. This term comes from the concept that shows the dominance of men as the main rulers in a structure. The concept of patriarchy was first explained by Max Weber to describe a system of government led by men. Now it is used more generally 'to refer to male domination, to the power relationships used by men to dominate women, and to characterize a system in which women remain subordinate to them in a number of ways' (Bhasin, 2006: 3).

Walby in *Theorizing Patriarchy* (1990) defines patriarchy as the practice and structure of a social system led by men to oppress and exploit women. Feminists use the term 'patriarchy' to explain how power between men and women is not balanced. So, patriarchy is not just a term, but also a concept used to understand the reality experienced by women.

Exploitation of women does not only occur in the private sphere or one of the objects where women act and participate in it, but also in the public sphere; a space where relations between structures are interrelated, thus giving rise to broader oppression of women. Therefore, Walby (1990) distinguishes forms of patriarchy into two categories as:

1. *Public patriarchy*; covers women's wider lives and is connected to a public patriarchy there is a structure that supports and male domination, the structure consists of, patriarchal ethods, patriarchal relations in paid work, patriarchal relations male violence, patriarchal relations in sexuality, and patriarchal ultural institutions (Walby, 1990: 20). These structures become on that strengthens male domination, not only marginalizing lso triggering other problems such as racism and capitalism.

2. *Private patriarchy* emphasizes the role of women in household work, which then creates certain stereotypes about women's roles and responsibilities. Private patriarchy is based on household production as the main place of women's oppression (Walby, 1990: 61). In this context, household work is considered a natural task that should be done by women. Although it seems to be accepted as something natural, on the other hand, it is a form of oppression against women.

In public patriarchy, women are often underrepresented in leadership positions in government, companies, and organizations (Jusdalyana et al., 2024: 2881). They also face a wage gap, where women tend to be paid less than men for the same work. In addition, there is an invisible barrier (glass ceiling) that prevents women from reaching the top of their careers, as well as gender stereotypes that limit their roles and potential in society (Mokoginta et al., 2021: 330). Meanwhile, in private patriarchy, there is a rigid division of roles where men are considered the primary breadwinners, while women are responsible for household chores. Men also have a greater say in important family decision-making. In addition, domestic violence, whether physical, emotional, or sexual, is common. Women also often experience control over their sexuality, including decisions regarding marriage, having children, and the use of contraception (Asri et al., 2022: 4).

Accordingly, the writer concludes that these two types of patriarchy are intertwined. Patriarchal norms internalized in the family can influence women's participation in the public sphere. Conversely, patriarchal power structures in society as a whole can reinforce male dominance in the family. As a follow-up, this research refers to the theories that have been presented.