

**WOMAN'S STRUGGLE AGAINST OPPRESSIONS AS VIEWED BY
TRANSFORMATIVE ECOFEMINISM IN HAN KANG'S *THE
VEGETARIAN***

THESIS

By:

Izzul Millati Umami
NIM 14320049



**ENGLISH LETTERS DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2018**

**WOMAN'S STRUGGLE AGAINST OPPRESSIONS AS VIEWED BY
TRANSFORMATIVE ECOFEMINISM IN HAN KANG'S *THE
VEGETARIAN***

THESIS

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

By:

Izzul Millati Umami

14320049

Advisor:

Dr. Mundi Rahayu, M. Hum

NIP. 196802262006042001



ENGLISH LETTERS DEPARTMENT

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM

MALANG

2018

APPROVAL SHEET

This is to certify that the thesis entitled "Woman's Struggle against Oppressions as Viewed by Transformative Ecofeminism in Han Kang's *The Vegetarian*" written by Izzul Millati Umami (14320049) has been approved by thesis advisor for further approved by board of Examiners as one the requirements for the degree of Sarjana Sastra (S.S) in English Letters Department.

Approved by

Acknowledged by

The Advisor,

The Head of English Letters Department,

Dr. Mundi Rahayu, M. Hum.

NIP 19680226 200604 2 001

Rina Sari, M. Pd.

NIP 197506102006042002

Malang,

Acknowledged by The Dean of

Faculty of Humanities



Dr. H. Syafivah, M.A.

NIP 19660910 1991032 002

STATEMENT OF AUTHENCITY

The undersigned,

Name : Izzul Millati Umami

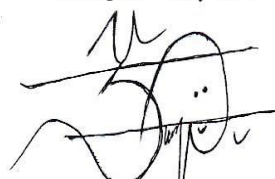
Reg. Number : 14320049

Faculty : Humanities

Department : English Letters

Certify that the thesis I wrote entitled "Woman's Struggle against Oppressions as Viewed by Transformative Ecofeminism in Han Kang's *The Vegetarian*" fulfills the requirement for degree of Sarjana Sastra (S.S) in English Letters Department Faculty of Humanity, Universitas Islam Negeri Maulana Malik Ibrahim Malang is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 22nd May 2018



Izzul Millati Umami

LEGITIMATION SHEET

This is to certify that thesis entitled "Woman's Struggle against Oppressions as Viewed by Transformative Ecofeminism in Han Kang's *The Vegetarian*" written by Izzul Millati Umami (14320049) has been approved by the Board of Examiners as the requirement for the degree of Sarjana Sastra (S.S.) in English Letters department, Faculty of Humanities Maulana Malik Ibrahim State Islamic University, Malang.

Malang, 22nd May 2018

The Board of Examiners

Signature

Dr. Syamsudin, M. Hum.

NIP. 19691122 200604 1 001

(Examiner)

Agung Wiranata Kusuma, M.A.

NIP. 19840207 201503 1 004

(Chairman)

Dr. Mundi Rahayu, M. Hum.

NIP. 19680226 200604 2 001

(Advisor)

Approved by

The Dean of Faculty of Humanities



Dr. H. Azzahra, M.A.

NIP. 19660910 199103 2 002

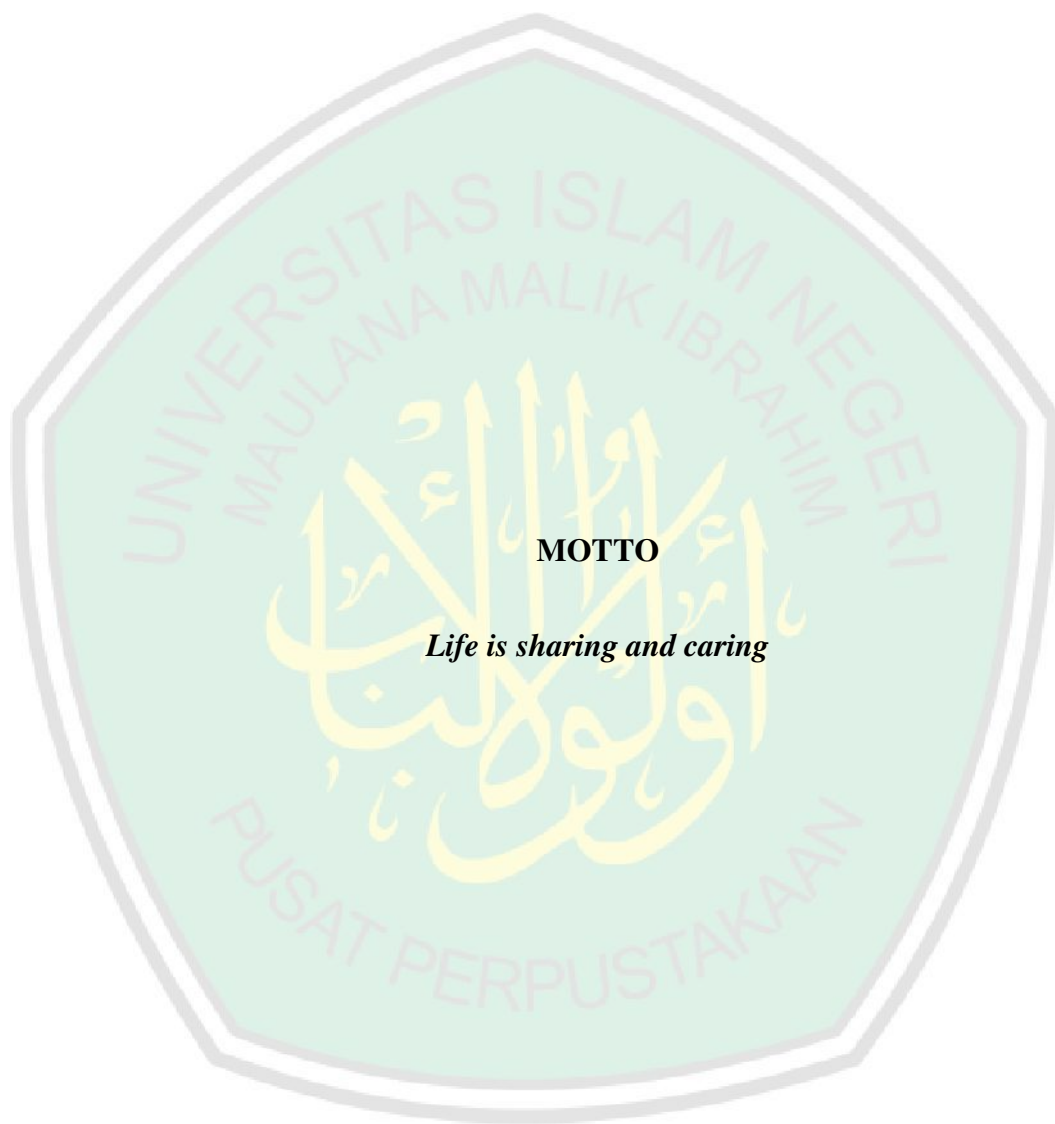
STATEMENT OF AUTHORSHIP

I state that the thesis entitled "Woman's Struggle against Oppressions as Viewed by Transformative Ecofeminism in Han Kang's *The Vegetarian*" is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 22nd May 2018



Izzul Millati Umami
NIM. 14320049



MOTTO

Life is sharing and caring

DEDICATION

Millions and billions thanks towards my mother and my father, Siti Munawaroh and Sapari the greatest parent in the world, my two brothers, Hamami Nasirudin and Kholidul Azhari who have brought me up till I can run my campus life.

'BSI Heroes 2014', 'Kowah-Kowoh Kreatif', M2Pro Squad, and KKM 220 Squad who will always be my second family. Thanks for being my mental survivor, mood booster, and anything I cannot say.

'Ikatan Alumni Al-Kamal Blitar' as the place for me to remember with my origin

'Pesantren Putri al-Hikmah Al-Fatimiyyah' as my place to learn diversity and upgrade myself.

A Million thanks to my supervisor, Mrs. Mundi Rahayu as the second mother who guide us till I can finish this task.

And also billion thanks to those who always beside me, you all are the rainbow that colour my bore life.

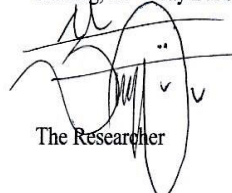
ACKNOWLEDGEMENTS

In the name of Allah, the Lord of the world, the master of the day after, who always gives the happiness and health for his human, so they can run their life in the best condition. Praise and gratitude be to Him, who has given mercy and blessing so that this thesis can be accomplished. Solawat and Salaam are always given for Prophet Muhammad SAW, who has brought us from the darkness era to the lightness era, from stupidity to cleverness.

In completing this thesis entitled “Woman’s Struggle against Oppressions as Viewed by Transformative Ecofeminism in Han Kang’s *The Vegetarian*”, I do realize that my thesis will not be accomplished without any support from other people. Thus, my pleasure is conveying my deepest thank toward many people I could not mention it one by one.

I’m truly aware that this thesis is not the perfect one. Therefore, Constructive critics and suggestion is needed from the readers to make it better. I do hope this thesis can give benefit and inspire the readers to conduct a better study.

Malang, 22nd May 2018



The Researcher

ABSTRACT

Umami, Izzul Millati. 2018. Woman's Struggle against Oppressions as Viewed by Transformative Ecofeminism in Han Kang's *The Vegetarian*. Thesis, English Letters Department, Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Dr. Mundi Rahayu, M. Hum

Key Words : Oppressions, Transformative, Ecofeminism

Nowadays, the issue of oppression and the woman's struggle in fighting oppression is raised. This issue has been discussed in many forums and becomes national issue. Woman get oppression physically and mentally. The Korean novel entitled "The Vegetarian", bring the issue to the surface. Written by Han Kang, it highlights the oppressions suffered by the main character. This study aims to find kind of oppressions in the novel, including physical oppressions, psychological oppressions, verbal oppressions, and sexual oppressions. The analysis uses transformative ecofeminism. The researcher only focuses on analyzing the main character. This study used the literary criticism method and transformative ecofeminism theory. The researcher analyzes the oppressions in the novel using Galtung's perspective. Then, the researcher analyzed the main character's reason and struggle in fighting oppression by reading the book, classifying the data, and making a conclusion.

The result of this study shows that there are four kinds of oppressions suffered by Yeong-Hye in Han Kang's *The Vegetarian*. They are psychological, physical, verbal, and sexual oppressions. Physical oppressions is the first oppression occurred in the novel which was followed by verbal, sexual, and psychological oppressions. While infighting oppressions, Yeong-Hye has two reasons that taken from many aspects. The first reason is Yeong-Hye's traumatic experiences that was occurred due to her bad experience she suffered with her father, makes her eager infighting oppressions. The second reason is she is also being hurt and forced to eat meat that makes her want to fight the oppression. The last, infighting oppressions, Yeong-Hye has a way. While her actions related to transformative ecofeminism, it clearly is known that Yeong-Hye's desire to not eat meat and harm the animal is included in a way of transformative ecofeminism.

ABSTRACT

Umami, Izzul Millati. 2018. *Perlawanan Perempuan Melawan Penindasan Ditinjau oleh Kacamata Transformatif Ekofeminisme dalam Novel The Vegetarian Karya Han Kang*. Skripsi, Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing : Dr. Mundi Rahayu, M. Hum

Kata Kunci : Penindasan, Transformatif, Ekofeminisme

Pada masa sekarang, isu penindasan dan gerakan perempuan melawan penindasan kerap muncul. Isu ini telah dibahas di banyak forum diskusi dan menjadikannya isu nasional. Para perempuan ditindas secara fisik dan mental. Novel Korea berjudul “The Vegetarian”, memuat isu tersebut ke permukaan. Ditulis oleh Han Kang, novel ini menekankan isu-isu penindasan yang dialami oleh tokoh utama. Penelitian ini bertujuan untuk menemukan jenis-jenis penindasan yang terjadi dalam novel, termasuk diantaranya kekerasan fisik, psikologi, verbal, dan seksual. Analisis novel ini menggunakan teori transformatif ekofeminisme. Kemudian, peneliti menganalisa penindasan yang terjadi didalam novel menggunakan perspektif milik Galtung. Lalu, peneliti menganalisa alasan tokoh utama melawan penindasan serta usahanya melawan penindasan dengan membaca keseluruhan isi novel, mengklasifikasikan data, dan membuat kesimpulan.

Hasil penelitian ini menunjukkan bahwa ada empat jenis penindasan yang dialami tokoh utama bernama Yeong-Hye dalam novel *The Vegetarian*. Diantaranya adalah penindasan fisik, psikologi, verbal, dan seksual. Dalam novel, penindasan yang selalu terjadi pertama kali adalah penindasan fisik diikuti dengan penindasan lain yang muncul. Sementara itu, dalam melawan penindasan, Yeong-Hye mempunyai dua alasan yang didasari oleh banyak aspek. Alasan utama adalah pengalaman traumatis tokoh utama yang terjadi dikarenakan pengalaman buruknya yang didapat dari sang ayah dimasa lalu, membuatnya sangat ingin melawan penindasan. Alasan kedua adalah rasa sakit hati dan pemaksaan dari keluarganya untuk mengkonsumsi daging. Pada akhirnya, dalam melawan penindasan, Yeong-Hye mempunyai caranya sendiri. Ketika aksinya dikaitkan dengan teori transformatif ekofeminisme, sangat jelas diketahui bahwa keinginan Yeong-Hye untuk tidak makan daging dan menyakiti hewan adalah bentuk dari pengamalan terhadap teori transformatif ekofeminisme.

تجريد

أممي، عز الملة. 2018. نضال النساء على العنف في الرواية النباتية "The Vegetarian" لهان كانغ: دراسة تحليلية بالنظرية النسوية البيئية التحويلية. رسالة البكالوريوس. قسم اللغة الانجليزية وأدبها. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرفة : الدكتور موندي راهايو الماجستير في العلوم الإنسانية/ د. موندي راهايو

الكلمات المفتاحية: العنف، التحويل، النسوية البيئية.

في الوقت الحاضر، هناك عديد من القضايا المتعلقة بالعنف ضد المرأة حتى ينشأ النضال على العنف ضد النساء. وقد بحثت القضايا في العديد من المنتديات العلمية وأصبحت قضية مشتركة. تعرضت النساء للعنف الجسدي والنفسي. تتناول الرواية الكورية لهان كانغ بالعنوان النباتية "The Vegetarian" قضية العنف ضد النساء. الرواية تشرح بوضوح العنف الذي تعرض له البطل الرئيسي. تهدف هذه الدراسة إلى تحديد أنواع العنف في الرواية مثل: العنف الجسدي، والعنف النفسي، والعنف اللفظي، والعنف الجنسي. تستخدم الباحثة في تحليل هذه الرواية النظرية النسوية البيئية التحويلية. تركز الباحثة فقط على البطل الرئيسي. وتستخدم النقد الأدبي والنظرية النسوية البيئية التحويلية. لاكتشاف أنواع العنف في الرواية، استخدمت الباحثة منظور غالتونغ (Galtung). ثم تقوم الباحثة بتحليل أسباب البطل الرئيسي في تنفيذ النضال على العنف من خلال قراءة محتويات الرواية جميعها، وتصنيف البيانات، وتقديم الاستنتاجات.

نتائج هذه الدراسة تشير إلى أن هناك 4 أنواع من العنف التي تعرضت لها يونغ هاي (Yeong-Hye) في الرواية. وهي العنف النفسي والعنف الجسدي والعنف اللفظي والعنف الجنسي. العنف الجسدي هو أول عنف يحدث في الرواية. في نضال العنف، ليونغ-هاي سببان. السبب الأول هو تجربة يونغ هاي (Yeong-Hye) الصادمة التي تعرضت لها في طفولتها. نفذ العنف من قبل والده. والسبب الثاني هو أن يونغ-هاي أصيبت وأجبرت على أكل اللحم. وأخيراً، في مكافحة العنف الذي وقع عليها، كانت يونغ هاي (Yeong-Hye) تملك الطريقة الخاصة. إذا تمت رؤية الأفعال ليونغ هاي (Yeong-Hye) كلها من خلال النظرية النسوية البيئية التحويلية، يمكن أن يُرى بوضوح أن رغبة يونغ-هاي عدم أكل اللحم وإيذاء الحيوانات-هي جزء من المقاومة التحويلية الإيكولوجية النسوية.

TABLE OF CONTENTS

TITLE	
APPROVAL SHEET	i
STATEMENT OF THE AUTHENTICITY	ii
LEGITIMATION SHEET	iii
STATEMENT OF AUTHORSHIP	iv
MOTTO	v
DEDICATION	vi
ACKNOWLEDGEMENTS	vii
ABSTRACT	viii
TABLE OF CONTENTS	xi
CHAPTER I: INTRODUCTION	
1.1 Background of Study	1
1.2 Problems of the Study	6
1.3 Objectives of Study	7
1.4 Scope and Limitation	7
1.5 Significance of Study	8
1.6 Research Method	9
1.6.1 Research Design	9
1.6.2 Data Source	9
1.6.3 Data Collection	10
1.6.4 Data Analysis	11
1.7 Definition of Key Terms	11
CHAPTER II: REVIEW OF RELATED LITERATURE	
2.1 Feminism Literary Criticism	14
2.2 Ecofeminism	17
2.3 Transformative Ecofeminism	19
2.4 Kind of Oppressions	23
2.4.1 Physical Oppression	23

2.4.2 Psychological Oppression	24
2.4.3 Verbal Oppression.....	24
2.4.4 Sexual Oppression.....	25
2.5 Han Kang's Work	25
2.6 Previous Study	27
CHAPTER III: ANALYSIS	
3.1 The Oppressions Suffered by the Main Character of The Vegetarian	28
3.1.1 Physical Oppression.....	28
3.1.2 Psychological Oppression.....	35
3.1.3 Verbal Oppression.....	37
3.1.4 Sexual Oppression	43
3.2 The Main Character Factors to Fight against Oppressions: As Viewed by Transformative Ecofeminism.....	44
3.3 The Main Character Actions in Struggling against Oppressions: As Viewed by Transformative Ecofeminism	51
CHAPTER IV: CONCLUSION AND SUGGESTION	
4.1 Conclusion	60
4.2 Suggestion	62
BIBLIOGRAPHY	

CHAPTER 1

INTRODUCTION

This chapter presents study background, study problem, study objectives, study significance, scope and limitation of the study, and definition of the key terms.

1.1 Background of the Study

Nowadays, the issue of oppression and the woman's struggle in fighting oppression is raised. This issue has been discussed in many forums and becomes a national issue due to the case happened everywhere (Hall, 2012). Woman oppression becomes an international issue because up to 70 percent of women in this world experience oppression at least once in their lifetime (WHO, 2009). The fact shows us that oppression against women had happened in every single country in the world- cross race, culture and ethnic. (White & Koss, 1991).

The example of oppression against woman happened nationally in Saudi Arabia. On 2012, based on cnn.com, a woman named Samar Badawi has served seven months in Jail because she disobeying her father. The Saudi Arabia laws, at that time, require women to gain permission from their husband, father, or even adult son for many daily activities they are going to do. Reported by theguardian.com, India's abuse of women is the biggest human rights violation on Earth. Based on the National Crimes Records Bureau, in 2016, 95% the rapist towards Indian woman were not strangers but family, neighbors, and friends.

The Vegetarian is a famous novel written by a Korean woman author, Han Kang, that presents about oppression against a woman. There are some interesting things that the researcher thinks this novel is important to study. Besides from the fact that this novel is awarded the winning prize for Man Booker International Prizes on 2016, the story of this novel is about woman oppression that is important to study since it becomes the factual representation of Korean woman's oppression (Korean Literature Now, 2016).

Korean woman's oppression still happenings now. Korean modern women are still facing gender stereotypes such as women staying at home as housewives, being subordinate to men, having less power and voice in political and economic participation and movements, and many more although many schools began to engage in the arts, teaching, and economic activities. On the other hand, in traditional Korean society, women role were limited to be confined to the home as housewives and good mothers. Women were expected to produce sons. They were blamed if children were girls due to a notion of preferring a son to a daughter. (Kendall, Laurel (2002).

In this novel, the main character named Yeong-Hye gets oppression by some other characters such as her father and her family and her own husband. The main character fights against the cultural tradition which she obeys when child. She rejects her husband and father's demand to eat meat after suffering from child oppression which is done by his father. Her rejection goes to obsession, because, she belief herself as a plant. This rejection is also includes in the form of Transformative ecofeminism. All her struggle in fighting oppression, such as

rejection, and her decision in fighting oppression is are the example of transformative ecofeminism.

As the solution for the case in the novel above, feminism, as a movement, available to end the oppression. Based on Cuomo (2001), feminism is the act of struggling against abuse. Women have their own right and movement which makes them can struggle for their rights. There are many kinds of feminism such as transformative ecofeminism, liberal feminism, and black feminism.

Thus, on this research, the researcher will focus on one of kind of feminisms that is transformative ecofeminism and the kind of oppressions happened in the novel in analyzing the research. The researcher needs to know what kind of oppression happened in the novel, then, analyze the kind of oppression happened which suitable with the transformative ecofeminism.

The first focus is oppression. Oppression itself is defined as the act of destroys or dominates others in order for the oppressor to achieve satisfying fell. There are many kinds of oppression or violence such as physical, psychological, sexual and verbal violence. (York, 2011). While those four types of oppression existed, means that oppression does not only occurred on the human body but also impacts on the mind and the soul (Galtung, 1991).

The second focus of this research is transformative ecofeminism. Transformative ecofeminism is the branch of ecofeminism that try to persuade someone to rethink of what it is to be human, the concept of human nature becomes informed by a nonpatriarchal conception of the interconnections between

human and nonhuman nature that we see as a member of an ecological community (Warren, 1997). This theory existed since 1990 where many feminist choose to be it vegan purely. It stated that being feminist and vegan at the same time is a must. There is mistake when someone chooses to be feminism without being a vegan. Animal are oppressed to serve human while female is oppressed to serve a male. Transformative ecofeminism tries to erase the labeling of women using animal's name. (Adams, 2010)

Deeply mentioned in transformative ecofeminism that woman is oppressed not because they have been equated to nature, but rather because both women and nature have been equated to "the other". For example, in some products, animal is always related with woman anatomy. Woman reproduction always related with 'cow'. 'Chicken wings' used as another call for woman leg. This theory also belief that there are always missing referent from the animal killing. Animal has same oppression as women (Adams, 2010).

So far, transformative ecofeminism try to persuade human being to do something even if it's little, as far as it has effects to the nature. It also aims to omit social hierarchy that differ women from men, woman oppression is not simply an oppression done by men. It is also a big case affected from human to non-human oppression. Transformative ecofeminism educate people to know that all kind of oppression is interconnected. Furthermore, woman position is not only labeled by sex or woman's interconnection with nature. There are also many factors that influence woman's position. It follows the ecological principle: all is connected with everything else (Cuomo, 1998).

To begin the analysis, the researcher analyzes the Yeong-Hye's character, as the representative of woman from the way the other characters tells about Yeong-Hye's personalization and the plot that was seen by other characters and how the story goes. The data taken by reading the whole story on this book. Thus, the forms of the data will be available in text since novel is the form of textual data. The research use qualitative method in the research where the object of the study is novel.

In conducting this study, this analysis inspired by some study that did the study of ecofeminism in literature. The study about ecofeminism comes from two papers and one thesis. They are: "*Women and Nature: Ecofeminist Study of Kamala Mark Andaya's Novel 'Nectar in a Sieve'*" by Farkhanda Nazir that was published in British Journal of Humanities and Social Sciences Augustus 2013, Vol. 9. The researcher talking about the way the woman as the main character struggle to get rid of the oppression. This study was sharpening the analysis into main character ecofeminism awareness. The second is "*A Study of Ecofeminism in the Novel Mistress of Spices*" written by Ratna Rao that was published in IOSR Journal of Humanities and Social Science (IOSR – JHSS) Volume 21, Issue 11, Ver. 7 (Nov. 2016) PP 46-49, it tells ecofeminism of the main characters and how she reacts to the oppression in her environment. and the last is a theses under the title "Ecofeminism Reflected in Ayu Utami's Saman (1998): a Feminist Approach" written by Risma Agustina a graduate student from English Department, School of Teacher Training and Education, Muhammadiyah University of Surakarta. It tells the ecofeminism in Ayu Utami as the main

character, also to elaborate the ecofeminism reflected in Ayu Utami's *Saman*. In this research, the researcher discusses oppression using Galtung theory which focuses on the oppression that is experienced toward the main character and sees how the main character gets any kind of oppression. However, it relates with Transformative ecofeminism as the knife to analysis the struggle that is done by the main character in fighting oppression.

The analyze and study of this novel is important, firstly, because the novel is a Man Booker Prize winner in 2016 but the scientific analysis of this novel rarely found. This novel also has the good idea about feminism in a unique way. Vegetarian feminism is an awareness that is very good for the human and animal balance. Secondly, for women in all around the world, the author hopes this analysis can persuade women to be smarter about relation of animal oppression and woman oppression. The last, for those who do not care of animal oppression to be more care and inspired to prevent animal oppression and help sharing and caring about it.

1.2 Problems of the Study

According to the background, there are some problems that occurred and will be analyzed using transformative ecofeminism. There are the problems:

1. What kind of oppressions does Yeong-Hye as the main character suffer in Han Kang's *The Vegetarian*?

2. What factors makes Yeong-Hye as the main character to fight against oppression in Han Kang's *The Vegetarian* as viewed by transformative ecofeminism?

3. How does Yeong-Hye's actions as the main character in fighting against oppression as found in Han Kang's *The Vegetarian* as viewed by transformative ecofeminism?

1.3 Objectives of the Study

Based on the study question mentioned above, the goals of the study are:

1. To give elaborated description about kind of oppressions in Han Kang's *The Vegetarian*
2. To analyze the factors that influence Yeong Hye's actions in struggling against oppression in *The Vegetarian* as viewed by transformative ecofeminism
3. To analyze how is Yeong Hye's actions in struggling against oppression done in *The Vegetarian* as viewed by transformative ecofeminism

1.4 Scope and Limitation

The social, culture, and psychological can be analyzed on Han Kang's *The Vegetarian*. The scope of this study is woman's actions in struggling against oppressions through Young-Hye's Character and the factors that influence to do the actions in struggling against oppression. This study does not tell broadly about

feminism in common but limited into vegetarian ecofeminism and sharpen into transformative ecofeminism as one of the three branch of vegetarian ecofeminism as the study of one of the feminism issue. It means that the writer only focuses on the problem that faced by Yeong-Hye as the main character in the scope of transformative ecofeminism as the form of women fight again oppression, and the factor that influence it.

1.5 Significances of the Study

This study is expected to give theoretical and practical contribution in relation to the study of cultural meaning, particularly literary studies and feminism.

Theoretically, this study is expected to enriching the development of literary criticism found in *'The Vegetarian,'* especially transformative ecofeminism issue and oppressions as new perspective in the science of exploring novel. It also gives references in literary work especially in term of feminism and oppressions. Especially kind of oppressions mentioned in the novel such as psychological oppression, physical oppression, verbal oppression, and sexual oppression.

Practically, this study is suggested to persuade readers to think critically about transformative ecofeminism and oppression. It also helps readers to understand about transformative ecofeminism as one of feminism issue that is far from the sight, and so does kind of oppressions. Furthermore, it is also important for students in order to deeper and broader their understanding on transformative

ecofeminism and oppression. Finally, this study will become a source of information for others who are interested in doing relevant study.

1.6 Research Method

1.6.1 Research Design

The design of the study of this analysis is in literary criticism which uses transformative ecofeminism approach. Literary criticism is the reasoned consideration of literary works and issues. It is applies to any argumentation about literature, whether or not specifics works are analyzed (Crews, 2013). All in all, transformative ecofeminism examines the ways on how the ecology and feminism can transform people to make a movement. The researcher only focuses on the issue that happened through woman's actions in struggling against oppression and the factors that make the awareness occurred (Crews, 2013). The writer only focuses on the data of oppressions that is taken from the activities of reading and interpreting the novel then quoting it, then combines it with transformative ecofeminism issues.

1.6.2 Data Source

The data source in this analysis is taken form the English Novel version of *The Vegetarian* written by Han Kang. To get the data, the researcher reads and interpreting the Han Kang's *The Vegetarian* then quoted some texts which were

concerned with the object of the study. The forms of the data were in dialogues, monologues, and expression of the characters and the author itself in the novel which are written in the form of words, phrases and sentence.

1.6.3 Data Collection

There were some steps that were done in collecting the data. First, the researcher reads the whole content of the Han Kang's *The Vegetarian*, and tries to interpret the meaning of the story written in it. The activities are used to gain a good description so the researcher get general understanding about the plot, the characters, and their role in the story of the novel. All in all, in the first step, the researcher uses the idea of transformative ecofeminism to give the novel a critical review. From these understanding, the researcher quoted the content of the data which is related with the study. By far, the data that are collected are comes from the identified texts which portray the woman's actions in struggling against oppression through transformative ecofeminism issue. After it, the researcher also identified the factors that makes the issue happened by finding the cause and relate it with the transformative ecofeminism issue. The researcher chooses the data that is related to the study, then throws the data that is not relevant with the study. The characteristic of the data that is related with the objective of the study, i.e. about the kinds of oppressions: psychological oppression, physical oppression, sexual oppression, and verbal oppression, Yeong-Hye's factors to fight oppressions and how the main character, Yeong-Hye's struggle in fighting oppression.

1.6.4 Data Analysis

After all the data have been collected, the next step is classifying the data. In classifying the data, there are several steps taken by the researcher. First, the researcher classifies the types of the oppression to get the data classified whether such kinds of oppression include as physical oppression, psychological oppression, sexual oppression, and verbal oppression. Then, in the end, the researcher was underlying the struggle that is done by the main character, Yeong-Hye, in fighting any kinds of oppression. All those analysis will be related with transformative ecofeminism as the theory or way to see the case.

1.7 Definition of Key Terms

To avoid different understanding, the researcher provides definition for some terms frequently used in this study. The following terms frequently found in this study:

- **Oppression:** Oppression, or so called violence is the act of destroy or dominate others in order to get what she or he need, such a satisfying fell was achieved by the oppression. There are many kinds of oppression or violence such as physical, psychological, sexual and verbal violence (York, 2011).
- **Physical oppression:** Physical oppression occurs when someone uses a part of their body or an object to control a person's actions. It includes slaps, burns, kicks, bites and any object that may be used to do arm (Galtung, 2009).

- Psychological oppression: This is the form of violence that is more insidious. In this case, victims are directly affected in their dignity. We can talk of blackmail, threats, false accusations, isolation from friends and family. All this is done in order to manipulate and control the victim (Galtung, 2009).
- Sexual oppression: Sexual violence occurs when a person is forced to unwillingly take part in sexual activity .It involves: touching in a sexual manner without consent (e.g., kissing, grabbing, fondling), forced sexual intercourse, forcing a person to perform sexual acts that may be degrading or painful , beating sexual parts of the body etc (Galtung, 2009).
- Verbal Oppression: Verbal oppression is kind of oppression in the form of verbal talks such as words and sentence, whether spoken or written, used to harm people. The example are someone insults, denounces, criticizes under hostility and anger, recalling a person's past mistakes, Expressing negative expectations, Expressing distrust, threatening violence against a person or her or his family members (Galtung, 2009).

- The Vegetarian: a novel which is written by Han Kang and recently got Man Booker prize in 2016. This novel tells about a vegetarian which belief herself as a plant. It affects her in all her social life.
- Transformative ecofeminism: a transformative ecofeminism persuade someone to rethink of what it is to be human, the concept of human nature becomes informed by a nonpatriarchal conception of the interconnections between human and nonhuman nature that we see as a member of an ecological community (Warren, 1997).



CHAPTER II

REVIEW OF RELATED LITERATURE

In this second chapter of study, there will be some reviews about the underlying theories of the present study about oppression and ecofeminism. In this chapter, the study will give a brief explanation about oppression, and so the branch of ecofeminism such as supernatural ecofeminism, transformative ecofeminism, and social-constructionist ecofeminism to explain briefly about the distinction of three branches of ecofeminism.

2.1 Feminism Literary Criticism

The first base of theory that must be explained before go deeply into another branch of feminism is the base concept of its theory. All in all, the common principal of feminism is the movement or awareness that woman is being oppressed. Toward many cases of oppression toward woman, feminism arise as the movement and awareness that persuade human, especially woman to become aware with their condition in private or public areas that woman is oppressed (Lockhart, 2011).

According to its historical data, feminism was born in late 1980s. In this stage of years, gender theory becomes new discussion as the knife to analyze a case. On the other hand, before late 1980s begin, among 1960s and 1970s, feminism has made it first presence. Feminism constructs the idea and inject it in academic environment so the discussion continuous until recent years. At that time, the most common statemen that is issued in every discussion is 'gender is

believed as the result of sex' It was happened in 1970s while feminist enter cultural studies' scope. Woman focus in this study has nothing to do to differentiate man from women. Its variety of cultural politics has the goals to rewrite all of women's history (Storey, 2008).

From its based concepts according to the book, feminism is an old theory that has many variants. They are: Radical, Liberal, Marxist/Socialist, Care-focused, Psychoanalytic, Multicultural/global/colonial, Postmodern/third wave, and ecofeminist. Thus, there are just three from most common form of feminism. There are Marxist, Duals system theory, Liberal, and radical which will be explained in the following paragraph. All those kinds of feminism own criteria which has differentiated one to another (Storey, 2008).

Such the definition of those three feminism branch were getting explained: liberal feminism that is used to criticize the exploitation and unequal toward woman which always uses in media, especially popular culture which uses woman as one of the commodity to build new branding toward the true definition of woman. Recent woman are definite as a new creature that is beautifully plain, slim, and white (Strinati, 2004).

While liberal feminism is against mass media and popular culture harassments toward woman, radical feminism believe man domination against woman is a case that cannot be separated. The woman oppression forms are always done by such a domination of man towards woman. Such domination called patriarchy where done in private and public. Private Patriarchy is a

domination of man in small space like family. Who are become victims in this domination are mother and their child. Contrary, Public patriarchy is man domination that is done in the larger space than private patriarchy. The victims occurred from this kind of patriarchy are the woman as public citizen (Storey, 2008).

Other kinds of feminism are black non-western feminism and ecofeminism; Ecofeminism is feminism awareness where there is relation of woman and nature with the oppression done. The briefest explanation will be conducted in another sub-chapter which will be explained in following explanation. In common case, Black and non-Western feminism focus on racism toward black woman (Strinati, 2004).

Feminism, aside used as a knife to examine cases of inequality of women, was also has benefit in the academic scope. It was also used to improve the academic writing in the form of feminism (Terry Eagleton, literary criticism) due to its way improving and sharpening people mind in method (Alexandrescu, 2017).

While looking deeply into this theory, it has differentiated with another gender study such as queer theory. What makes it different with other gender study is its scope that is only limited into feminism with the entire characteristic. While gender study is widen the scope which covers many gender cases such as feminism, Women at the cinema, Reading romance, Watching Dallas, Reading Woman magazines, Men's studies and masculinities, Patriarchy, and Queer Theory. It is concluded that feminism is always the study about woman problems

while not all woman problems is feminism. Men domination over woman is a center of this theory. While contrary, the domination is seen as a consequence of domination over labour (Alexandrescu, 2017).

2.2 Ecofeminism

Actually, the story of ecofeminism began with “from the belly of Zeus” which tells the beginning of feminist history by focus on time period of 1790 in Great Britain and United States. Before going to the definition of ecofeminism, let we talk about vegetarian. Being vegetarian is a modern modest to half of people in this world. Vegetarian is an awareness which is defined in 1847. It was defined by the people who become the first members of The Vegetarian society of Great Britain to tell about the definition of a person who would not eat meat. Vegetarian literally derived from two worlds (veg) and the last two letters (an). Vegetarian is not only reject to eat meat but also all the products from meat such as *dairybans*, *vitans* (Stepaniak, 2000).

So far, Ecofeminism basic concept is the connection between nature and women that has oppressed. Nature and woman are tied each other culturally. This ecofeminism concept has separated into three branches: 1) Spiritual ecofeminism 2) Social-Constructionist Ecofeminism and 3) Transformative Ecofeminism. Every branch has its own characteristic and criteria. The hierarchy, dualistic, and oppressive in Ecofeminism has harmed not only women and nature. There are always absent referent when women are being oppressed. Absen referent is the

absent from an animal that is caused by the death of the animal. In ecofeminism, women are same with nature, in this case, animal (Ortner, 1974).

All in all, ecofeminism connect three aspects they are animal liberation, environmentalism, and feminism (Dasgupta, 2016).

Here are the compositions of ecofeminism (Dasgupta, 2016): 1. Labor movement 2. Women's health care 3. Anti-nuclear 4. Environmental 5. Animal liberation movements and 6. Peace movements

From historical background, transformative ecofeminism is an awareness that was born in 1990 with the concept "to be purely feminist, someone must not eat meat and the entire product related to it". Carol J Adams in his book the sexual politics of meat, 2010, said that feminist is different with puritan. Feminist must throw they desire to eat meat for environment balance. The "absent referent" is a point that is always include in animal killing. Absent referent in vegetarian ecofeminism means the die in every animal killing". This concept differentiate meat eater with human. Human body is formed form meat that is different with animal meat. All in all, this theory also affects the spirituality of a human. To be purely human, someone must reject meat eating. The reason is, meat and women got same oppression under man. Example is woman labelling using animal anatomy such as milk, cow, and chicken wings. To simplify, here are some points that can be concluded from vegetarian ecofeminism: 1) Animal is a human slave, not eating meat is supposed to make animal growing faster 2) Man oppress women due to the desire to have it meat (woman body) 3) Animal eat that is

mixing with human makes not a purely human. 4) Vegetarian ecofeminism try to avoid woman labelling by animal anatomy (Adams, 2010).

2.3 Transformative Ecofeminism

Transformative ecofeminism is one of kind of ecofeminism that try to persuade someone to rethink of what it is to be human, the concept of human nature becomes informed by a nonpatriarchal conception of the interconnections between human and nonhuman nature that we see as a member of an ecological community (Warren, 1997)

So far, transformative ecofeminism try to persuade human being to do something even if it's little, as far as it has effects to the nature. It also aims to omit social hierarchy that differ women from men, woman Oppression is not simply an oppression done by men. It is also a big case affected from human to non-human oppression. Transformative ecofeminism educate people to know that all kind of oppression is interconnected. Furthermore, woman position is not only labelled by sex or woman's interconnection with nature. There are also many factors that influence woman's position. It follows the ecological principle: all is connected with everything else (Cuomo, 1998).

A transformative ecofeminism persuade someone to rethink of what it is to be human, the concept of human nature becomes informed by a nonpatriarchal conception of the interconnections between human and nonhuman nature, which we see as a member of an ecological community (Warren, 1997).

Transformative ecofeminism sought to transform the nature woman connection. They claimed that women's connection to nature is socially constructed and ideologically reinforced. Because this is so, women can help transform the meaning of their connection to both nature and culture (Tong, 2009). A Transformative feminism would expand upon the traditional conception of feminism by recognizing and making explicit the interconnection between all systems of oppression. So, a transformative feminism argued that there is connection between sexist oppression and other forms of systemized oppression, feminism can be understood properly. In this case, to be transformative ecofeminism, women have been oppressed not because they have been equated to nature, but rather because both women and nature have been equated to "the other" (Gaard, 1993). In other case, blacks and other people of color, Jews, the poor, and gay or lesbians has been labeled as same as labeled women as inferior and justified society domination of women and nature. (Gaard, 1993)

Here are the criteria for a transformative feminism by Warren: It must provide a central theoretical place for the diversity of women's experience, It must be a call to oppressed groups to collectively assert for themselves their felt experiences, needs, and distinctiveness, and the last is it must listen to all voices of subjugation and hearing their insurrectionary truths in order to make us better able to question our own political and personal practices. (Gaard, 1993). From all these criteria, we can see that transformative ecofeminism must listen to all the voices and the truths in order to be truly transformative (Gaard, 1993)

In fact, 'new' feminism and women-centered movements arise according to women's needs, concerns, and interest. So, transformative ecofeminism and ecological feminism are themselves 'new' feminism – born out of the histories of feminism and environmentalism but, as they evolve, influenced by various other pertinent academic and political movements, including literary and cultural criticism, Third World women's and other postcolonial movements, peace movements, and science and technology studies. Though a key aspect of ecological feminism, and one of its primary contributes to ethical theory and practice, is its thorough analysis of forms of oppression and moral agency in oppressive context, an analysis of oppression is not sufficient ground for ethics. In fact, a rejection of oppression is logically dependent on an affirmation of some alternative. Hence, I ultimately find it most important to focus on the ways in which ecological feminism aims to promote the flourishing of both human and nonhuman life. The backward-looking ecofeminist focus on oppression should not be taken as the beginning and of its analysis (Cuomo, 1998).

It becomes clear with warren's view of transformative ecofeminism. Transformative ecofeminism begins with ecological and woman connection, Karren Warren makes clear that the connections experienced by earth-loving folks is transformative (Cuomo, 1998)

Transformative ecofeminism sought to transform the nature-woman connection. Women's connection to nature is socially constructed and ideologically reinforced. Because this is so, women can help transform the meaning of their connection to both nature and culture (Tong, 2009). Woman is

the resemblance of nature. Thus, men, do not resemble the mother in the ways women to deal with “the mother” or “nature” (Tong, 2009).

Since both men and women mother-the men even lactate and nurse both men and women also work. Piercy’s society is also one in which the line between nature and culture is largely nonexistent. Although Mattapoisett is agriculturally oriented, it is also technologically advanced. Almost totally mechanized factories do the society’s drudge work and heavy labor, producing the tools and commodities necessary to sustain a system of military defense (not offense), agricultural production, a limited transportation system, and a comfortable lifestyle for everyone (Tong, 2009).

People’s work is both socially useful and personally rewarding, and there is nothing that resembles a sexual division of labor. Work is based entirely on people’s abilities and proclivities, with modicum of unpleasant work (e.g., waste disposal) equally distributed to all people. As the result of serious efforts to control the size of the population, Mattapoisett’s communities are small, self-sufficient, and very democratic. People have time for play as well as work. Indeed, inhabitants of Mattapoisett are anything but workaholics. They enjoy both the serenity of the natural world and the excitement of the “holies”, a highly developed cinematic/multisensory experience. Persons are both masculine and feminist must be ecofeminists that women must forsake their special role in biological reproduction (Tong, 2009).

Warren argued that, logically, feminism is just as much a movement to end naturism as it is a movement to end sexism: 1. Feminism is a movement to end sexism. 2. Sexism is linked with naturism (an oppressive concept characterized by a logic of domination. 3. Thus, feminism is also a movement to end naturism (Tong, 2009). An ecofeminist ethics is a contextualize ethics that invites people to narrate their relationships: to specify how they relate to humans, nonhuman animals, and nature. Fourth, if it is anything, said Warren, an ecofeminist acknowledges, respects, and welcomes difference (Tong, 2009).

According to Warren, transformative ecofeminism has six features. First, it recognizes and makes explicit the interconnections between all systems of oppression. Second, it stresses the diversity of women's experiences, forsaking domination. Fourth, it rethinks what it means to be a human being. Fifth, it weaves, interconnect, and unite people (Tong, 2009).

2.4 Kind of Oppressions

Oppression, or so called violence is the act of destroys or dominates others in order to get what she or he need, such a satisfying fell was achieved by the Oppression. There are many kinds of Oppression or violence such as physical, psychological, sexual and verbal violence (York, 2011).

2.4.1 Physical Oppression

Physical violence occurs when someone uses a part of their body or an object to control a person's actions. It includes slaps, burns, kicks, bites and any object that may be used to do arm. In physical Oppression, there is actual realization of

victim decrease even loss of the actual realization. At the same time, the psychological of victim decrease because of brainwashing, lies, indoctrination of various kinds, threat which can reduce the mental potentially. As example is when someone throwing a stone in the sense of hurting people, it is called as physical Oppression due to the destructive effects it has occurred (Galtung, 2009).

2.4.2 Psychological Oppression

This is the form of violence that is more insidious. In this case, victims are directly affected in their dignity. We can talk of blackmail, threats, false accusations, isolation from friends and family. All this is done in order to manipulate and control the victim. Galtung gives example about psychological violence. If someone was throwing stone around, there may not be violence occurred in the sense that any people is hit or hurt. But, there is mental violence suffered from the victim (Galtung, 2009).

2.4.3 Verbal Oppression

Verbal Oppression is kind of Oppression in the form of verbal talks such as words and sentence, whether spoken or written, used to harm people. The example are someone insults, denounces, criticizes under hostility and anger, recalling a person's past mistakes, Expressing negative expectations, Expressing distrust , Threatening violence against a person or her or his family members (Galtung, 2009).

2.4.4 Sexual Oppression

Sexual violence occurs when a person is forced to unwillingly take part in sexual activity .It involves : touching in a sexual manner without consent (e.g., kissing, grabbing, fondling), Forced sexual intercourse , Forcing a person to perform sexual acts that may be degrading or painful , Beating sexual parts of the body etc (Galtung, 2009). Nearly all sexual Oppression is done by men. The example of sexual Oppression is rape. Rape is defined as sex without consent, understood as an aggression crime because the focus is on dominating and hurting. It is often means vaginal, oral, or anal penetration by the penis or other objects. Female is positioned as dominated object where usually forced (Lee & Shaw, 2006). Meanwhile, woman uses their body not only as the identity but also to survive. In this case, sexual Oppression usually done not because the woman willing to hand over their body. It is because woman survives using their body (Rahayu, 2017)\

2.5 Han Kang's Work

Han Kang was known for her several works. In the middle of 2016, she was nominated as emerging writers award called “Man Booker Prize”, for her well known book which tells about quiet woman that fight against Oppression. The book titled as “The Vegetarian”. The Vegetarian was her first novel to be translated into English. The cultural and social parameters in the novel create new environment in the story based on politics and history in South Korea (Lee, 2016).

It was adopted and filmed on 2008, directed by Lim Woo-Seong with the same title. The story is very unique from its perspective about woman and nature.

The main character fights against Oppression was seen in the whole story where she throws all ‘meat-thing’ to be able to feel ‘nature’ and ‘meat’ sickness toward human ability to Oppression them all (Lee, 2016).

Her presence is very difficult to find since it was very rare information about her. Based on her official website (Han-Kang.net/biography), she was born in Kwangju, on of Korean city, on 1970. She was a Korean literature student at *Yonsei University* (Lee, 2016).

Actually, before making her greatest record, she was written several short story collections such as *Fruits of My Woman* (2000) and *Fire Salamander* (2012). She was also write some novel such as *The White Book* (2016), *Human Acts* (2014), *Greek Lessons* (2011), *Breath Fighting* (2010), *The Vegetarian* (2007), *Your Cold Hands* (2002), and *Black Deer* (1998). She also writes several poem collections under the title *I Put the Evening in the Drawer* (2013) (Lee, 2016).

Her works is usually under feminism umbrella (han-kang.net/biography) (bookanista.com/han-kang/). Her debut is as a poet with poem titled “*Winter In Seoul*”, She was debuted her very first short story collection under the title “*Yeosu*”, then she began her career with his novel titled “*Red Anchor*” that was also hit the record with “*Seoul Shinmun Spring Literary Contest*”. Thus. She was selected as the face of Korean literature to join Writing Program in 1988; there she was three months, with the help of Arts Council Korea (Lee, 2016).

2.5 Previous Study

In this chapter, there are also previous studies used to compare this study topic or theme with some study that was used in previous study, in order to get the gap of topic.

Basically, this analysis inspired by some study that did the study of ecofeminism in literature. The study comes from 2 papers and one thesis. They are: “*Women and Nature: Ecofeminist Study of Kamala Markandaya’s Novel “Nectar in a Sieve”*” by Farkhanda Nazir that was published in British Journal of Humanities and Social Sciences Augustus 2013, Vol. 9, “*A Study of Ecofeminism in the Novel Mistress of Spices*” written by Ratna Rao that was published in IOSR Journal of Humanities and Social Science (IOSR – JHSS) Volume 21, Issue 11, Ver. 7 (Nov. 2016) PP 46-49, and the last is a theses under the title “Ecofeminism Reflected in Ayu Utami’s *Saman* (1998): a Feminist Approach” written by Risma Agustina a graduate student from English Department, School of Teacher Training and Education, Muhammadiyah University of Surakarta.

The first is about Farkhanda Nazir’s. His study told about the way the woman as the main character struggle to get rid of the oppression. This study was sharpening the analysis into main character ecofeminism awareness. The second is Ratna Rao’s study that tells ecofeminism of the main characters and how she reacts to the oppression in her environment. The last is Risma Agustina’s thesis that tells the ecofeminism in Ayu Utami as the main character, also to dig the ecofeminism reflected in Ayu Utami’s *Saman*.

CHAPTER III

ANALYSIS

Previously mentioned in the first chapter, there are several problems of study occurred to be discussed in this chapter. Thus, this research will concern with two three main points. The first discussion is about kind of oppressions suffered by the main character named Yeong-Hye in *The Vegetarian*. Then, the second discussion is about some factors that influence Yeong-Hye as the main character to fight against oppression in Han Kang's *The Vegetarian* as viewed by transformative ecofeminism. The last discussion of this study is about Yeong-Hye as the main character actions in struggling against oppression as found in Han Kang's *The Vegetarian* as viewed by transformative ecofeminism.

3.1 The Oppression Suffered by the Main Character of the Vegetarian

In Han Kang's *The Vegetarian*, there are some kinds of oppression suffered by the main character as seen in several dialogues. According to Galtung, oppression is the act of destroys or dominates others in order to get what she or he need in order to get satisfying fell. There are many kind of oppressions such as physical, psychological, sexual and verbal oppression (Galtung, 2009).

3.1.1 Physical Oppression

According to Galtung, one of the forms of oppression is physical oppression. Any act done intentionally causing trauma and injury toward other people or animal which makes bodily contact is called as physical oppression (Galtung, 2009). To

examine which one the data is physical oppression, the researcher conducting the data based on these following characteristic:

1. Non accidental use of force that result in bodily injury and pain.
2. Not limited to children and can happen to any age of adults.

Then, below are the evidences of physical oppression which may be identified from the following data:

(p.19) *A long bamboo stick strung with great blood-red gashes of meat, blood still dripping down.Pushed that red raw mass into my mouth, felt it squish against my gums, the roof of my mouth, slick with crimson blood. Chewing on something that felt so real, but couldn't have been, it couldn't. My face, the look in my eyes...my face, undoubtedly, but never seen before. Or no, not mine, but so familiar...nothing makes sense. Familiar and yet not...that vivid, strange, horribly uncanny feeling*

From the first evidence above, it was Yeong-Hye's past, the main character old memories, which told by her own monologues that was written originally in the novel by italic form to differentiate with the event happened in the recent story. In the first evidence above, it was told that Yeong-Hye had a bad past that was symbolized by something such as blood. Blood was always the symbolization of oppression and death. Yeong-Hye was very disappointed about her past that she couldn't avoid it but became a disappointed in recent: *Or no, not mine, but so familiar...nothing makes sense*. The line '*Or no, not mine*' shows that she refused the fact happened toward herself. She was likely forced to eat meat:

(p.19) *A long bamboo stick strung with great blood-red gashes of meat, blood still dripping down. Try to push past but the meat, there's no end to the meat, and no exit. Blood in my mouth, blood-soaked clothes sucked onto my skin. Somehow a way out. Running, running through the valley, then suddenly the woods open out.*

Then, let we see some line under below:

(p.35-36) Dreams of murder. Murderer or murdered....hazy distinctions, boundaries wearing thin. Familiarity bleeds into strangeness, certainty becomes impossible. Only the Oppression is vivid enough to stick. A sound, the elasticity of the instant when the metal struck the victim's head...the shadow that crumpled and fell gleams cold in the darkness.

Above evidence is Yeong-Hye's monologue which was written in the second chapter. It also shows us physical oppression she got in the past while she is still small. The line Murderer or murdered shows the role of Yeong-Hye and her father and in this paragraph. For Yeong-Hye, her father becomes a murderer, while she herself positioned as the murdered. Boundaries wearing thin means there are the reasons that occurred some boundaries which separated her with her father. Boundaries In this paragraph is a plural vocabulary, means there are not only one but also many boundaries. Thus, Familiarity bleeds into strangeness is the statement of how her family, which she hopes becomes an ideal family, changed into a strange family. Then, when she hopes an ideal familiarity she dreams happened, she aware that it was an impossible certainty. Must be impossible because of the oppression she could not avoid. The oppression is vivid enough to stick that it was hard for her to deny and erase it from her mind. The oppression she remembered was clearly described in this line: A sound, the elasticity of the instant when the metal struck the victim's head...the shadow that crumpled and fell gleams cold in the darkness. Yeong-Hye was oppression by her father by striking her head into a metal. It makes her fell as a person who is cold in the darkness. Meanwhile, the monologue of her childhood oppression was stopped here.

Let's see the next evidence:

(p.44) "Well, what are you waiting for? Come on, eat up," my father-in-law boomed.

Yeong-Hye's father could not stand against Yeong-Hye's changing of habit. Then, he spat out all his anger in a family gathering. In this event, such as common Korean gathering, the dishes served are meat. Yeong-Hye's father seen her daughter not touch even a bit of the food. He yelled to her to hurried eat the food, where in this events, the food is meat. Yeong-Hye's response was just silent as if there is nothing she can eat. The shout is including in verbal oppression. It attacked other people mentally, not psychologically. Therefore, her father anger grows bigger. Let us see the following evidence.

(p.46-48) My father-in-law stooped slightly as he thrust the pork at my wife's face, a lifetime's rigid discipline unable to disguise his advanced age. "Eat it! Listen to what your father's telling you and eat. Everything I say is for your own good. So why act like this if it makes you ill?" The fatherly affection that was almost choking the old man made a powerful impression on me, and I was moved to tears in spite of myself. Probably everyone gathered there felt the same.

Could not hold the anger sprout from himself, Yeong-Hye's father takes the pork and tries to thrust the pork at her daughter. In this event, the kind of oppression happened is physical oppression. In this paragraph, we can also know that the oppression done by Yeong-Hye's father is because his discipline characters. It showed in this line: *a lifetime's rigid discipline unable to disguise his advanced age*. When it's related with other line in (p.37): *He never tired of boasting about having received the Order of Military Merit for serving in Vietnam*, it has correlation which contains the meaning that Yeong-Hye's father

has joined military serving in Vietnam. Usually, the military education, build people characters to be discipline, serious, and solid. Yeong-Hye's father also seems so proud with his military title he ever had. He always not bored of boasting about having received the order of military merit for serving in Vietnam. At the same time, not only physical oppression but also verbal oppression she shout toward her daughter: *"Eat it! Listen to what your father's telling you and eat. Everything I say is for your own good. So why act like this if it makes you ill?"*. After long time not giving Yeong-Hye his fatherly affection, Yeong-Hye's father tries to give the affection to Yeong-Hye. Meanwhile, the affection he gave is not properly transferred: *The fatherly affection that was almost choking the old man made a powerful impression on me, and I was moved to tears in spite of myself*. It was because, being usually do all the things in the rigid movement, made Yeong-Hye, as his daughter, could not differentiate the affection given to her. She began to crying, tears out from her eyes. The next evidence of oppression seen in the following page:

(p.48) In an instant, his flat palm cleaved the empty space. My wife cupped her cheek in her hand. "Father!" In-hye cried out, grabbing his arm. His lips twitched as though his agitation had not yet passed off. I'd known of his incredibly violent temperament for some time, but it was the first time I'd directly witnessed him striking someone.

According to his characters, who could not stand the anger for long period, an instant, Yeong-Hye's father tries to hit her own daughter. Fortunately, In-Hye, as his first daughter, grabbed his arm so her sister could not got hit by her father. Yeong-Hye also evade her father palm by cupped her cheek in her hand. He was very angry at this time. His emotion agitates. It showed in the line: *His lips*

twitched as though his agitation had not yet passed off. However, for some people, what Yeong-Hye's Father done is normal seeing his incredible violent temperament. Mr. Cheong also felt such an agitation witnessing his father-in-law striking someone directly. Knowing that his flat palm cleaved the empty space, not fulfill his natural appetite in revenge:

(p.48) He'd hit her so hard that the blood showed through the skin of her cheek. Her breathing was ragged, and it seemed that her composure had finally been shattered.

Yeong-Hye's father hit her so hard till the blood out from her cheek. Her physical endurance decreased. It showed that there are problems with her breath. Psychologically, her mental affected. Yeong-Hye, that is well known as a very quiet person, has started to rebel all the oppression her father gave to her: *and it seemed that her composure had finally been shattered.*

(p.48) "Take hold of Yeong-Hye's arms, both of you."

(p.48) "What kind of talk is that?" my father-in-law yelled. "Grab her arms, quickly. You too, Mr. Cheong.

Knowing that Yeong-Hye would not eat the meat, her father instructs all his family in the meeting to hold Yeong-Hye's body so she could not flee. Even also Mr.Cheong asked to grab Yeong-Hye's arms quickly. Thus, including in physical oppression. Forcing someone to do what they do not want is including in oppression. Then. Let see the next evidence:

(p.48) he now picked up a piece of pork with his fingers and approached my wife. She was hesitantly backing away when her brother seized her and sat her down.

From the evidence above, we know what Yeong-Hye's father means by holding her arms. Her father, with many of her family, want to make her eat the meat. For them, not eating meat seen as a strange trait. Korean, mostly, is a meat lover. Then, when her father tries to backing away, there is her brother, forced her to sit by seized her down.

(p.48) In-Hye entreated him, but he shook her off and thrust the pork at my wife's lips.

Yeong-Hye herself is not passively receiving all the force. She entreated her brother to not thrust the pork at her lips. Unfortunately, he shook his head meaning rejecting Yeong-Hye's entreated. While, Yeong-Hye's Father comes to his passion again:

(p.48) My father-in-law mashed the pork to a pulp on my wife's lips as she struggled in agony. Though he parted her lips with his strong fingers, he could do nothing about her clenched teeth. Eventually he flew into a passion again, and struck her in the face once more.

Told by Mr. Cheong, that Yeong-Hye's father eager and eager pulping the pork into Yeong-Hye's Throat. This is the physical oppression because it was done by physical attack. Then, when Yeong-Hye tries to flee from the oppression, her father flew into the passion and struck her in the face once more.

(p.48) force of the slap had knocked my wife's mouth open he'd managed to jam the pork in

In (p.48), we can see that not only forced the meat to jump into Yeong Hye's lung, there are also striking and slapping. Those entire acts is including in physical oppression. Finally, Yeong-Hye's mouth open that the pork slips down into her throat. Absolutely, what Yeong Hye has done.

(p. 51) “Your father went too far, you know. How can he hit his daughter in front of her husband? Has he always been like this?” “Of course, he’s always been quick-tempered,” In-hye admitted. “Haven’t you seen how Yeong-ho takes after him? But still, now he’s older it’s not so bad...”

Above evidence told Yeong-Hye’s Father personal characters who is very quick tempered. In-Hye, as the first daughter who is known her father well admitted it. Yeong-Hye’s Father quick-tempered characters also supported by his military service experience. It also opened that Yeong-Hye’s father has usually oppression Yeong-Hye since small. In-Hye said: “*Haven’t you seen how Yeong-ho takes after him? But still, now he’s older it’s not so bad...*”. The sentence *now he’s older it’s not so bad* shows that the oppression degree done by Yeong-Hye’s father is bigger in the past.

3.1.2 Psychological Oppression

The second kind of oppression is psychological oppression. To examine whether the data is psychological oppression, here are some characteristics of psychological oppression based on Galtung (2009):

1. It is emotional rather than physical in nature. The victim was psychologically oppression such as manipulated, intimidated, and refused from society
2. Some victims may experience psychological effects. The victim may feel their emotions are being affected by the oppression
3. The victim's independence is taken away

4. The victim was threatening physical harm to self, partner, children, or partner's family or friends, destruction of pets and property, forcing isolation from family, friends, or school or work.
5. Psychological oppression does not always lead to physical oppression, but physical oppression nearly always preceded and accompanied by psychological oppression.
6. Some parents psychologically harm their children because of stress, poor parenting skills, and inappropriate expectations of their children.

The following lines are the evidence of verbal oppression:

(p.72) “What about your sister?” he asked his wife. “What’s happened now?” “She finally got served with the divorce papers, of course! It’s not that I don’t understand Mr. Cheong’s position, but all the same, he could have shown a bit more sympathy. To just throw away a marriage like that...”

Yeong-Hye’s decision to be truly vegetarian has branched new problems toward her. His husband, Mr. Cheong, take a new decision with his family. In the end, Yeong-Hye gets divorced by her husband. The divorce also running unsympathetically, according to this line: *It’s not that I don’t understand Mr. Cheong’s position, but all the same, he could have shown a bit more sympathy. To just throw away a marriage like that...*

(p.76) Every single one of them—her parents who had force-fed her meat, her husband and siblings who had stood by and let it happen—were distant strangers, if not actual enemies.

In the last, Yeong-Hye felt that all her family becomes strange, or so called the actual enemies. Every single person around, such as her parents, husband, and siblings are seen as not a family but enemies. Those all evidence were related with

the characteristics of psychological oppression. All those evidences show us the main character psychologically hurt.

3.1.3 Verbal Oppression

Another Kind of oppression except physical oppression is verbal oppression. Verbal oppression is kind of oppression in the form of verbal talks such as words and sentence. Verbal oppression or verbal attack is when someone insults, denounces, or criticizes under hostility and anger. Verbal oppression is a destructive communication which intended to harm the self-concept of other and occurred negative emotions (Galtung, 2009).

The third is verbal oppression. The researcher takes Galtung's Characteristic of verbal oppression to identify the data. They are:

1. Withholding: Withholding is a choice to keep virtually all one's thoughts, feelings, hopes and dreams to oneself and to remain silent and aloof towards one's partner, to reveal as little as possible and to maintain an attitude of cool indifference.
2. Countering: As a category of verbal oppression, countering is one of the most destructive in a relationship because it prevents all possibility of discussion, it consistently denies the victim's reality and it prevents the partner from knowing what her mate things about anything.
3. Discounting: Discounting denies the reality and experience of the partner and is extremely destructive. The verbal oppression discounts his (or her) partner's experience and feelings as if they were worth nothing. He will say something that

gives her the message “Your feeling and experiences are wrong, they are worth nothing.” Such as – “You’re making a big deal out of nothing, you always jump to conclusions, you can’t take a joke, you don’t know what you’re talking about, you take everything the wrong way.”

4. Verbal oppression disguised as a joke: This kind of oppression is not done in jest. It cuts to the quick, touches the most sensitive areas and leaves the oppression with a look of triumph. The oppression never seems funny because it isn’t funny.

Disparaging comments disguised as jokes often refer to the nature of the partner, their intellectual abilities or competency. If the partner says “I didn’t think that was funny” the oppression will discount her experience by angrily saying “You don’t have a sense of humor!” or “You just can’t take a joke!”

5. Blocking and Diverting: This category of verbal oppression specifically controls interpersonal communication. The verbal oppression refuses to communicate, establishes what can be discussed or withholds information. He or she can prevent all possibility of resolving conflicts by blocking and diverting. This may be by direct demand or by switching the topic.

6. Accusing and Blaming: A verbal oppression will accuse his partner of some wrongdoing or some breach of the basic agreement of the relationship, blaming his partner for his anger, irritation and insecurities. When asked a question, the oppression will accuse his partner of attacking him. In this way, he avoids all intimacy and possibility of exploring his partner’s feelings.

7. Judging and Criticizing: The verbal Oppression may judge his or her partner and then express his judgment in a critical way. If the partner objects, the oppression may tell her that he is just pointing out something to be helpful, when in reality he may be expressing his lack of acceptance of her.

8. Trivializing: Trivializing says, in so many words, that what you have done or expressed is insignificant. When trivializing is done in a frank and sincere tone of voice, it can be difficult to detect. If the partner is very trusting, she may listen with an open mind to the oppression's comments and end up feeling perplexed that he doesn't understand her or her work or her interests.

9. Undermining: Undermining not only withholds emotional support, but also erodes confidence and determination. The oppression who undermines his partner has usually verbally oppressed her in many other ways. Consequently, her self-esteem and confidence are already low, making her that much more vulnerable to the oppression.

10. Threatening: Threatening manipulates the partner by bringing up her worst fears. Verbally abusive threats usually involve the threat of loss or pain.

11. Name Calling: Name calling is one of the most overt categories of verbal oppression.

12. Forgetting: Forgetting involves both denial and covert manipulation. The declaration by the oppression that what occurred didn't occur is abusive. Everyone forgets what happened now and then. However, consistently forgetting interactions which have a great impact on another person is verbally abusive denial.

Often, after the partner collects herself after being yelled at or put down, she may try to talk to her mate about it. He will have conveniently “forgotten” the incident, saying, for example, “I don’t know what you’re talking about. I’m not going to listen to this.” Some oppression seems to consistently forget the promises which are most important to their partners. Often the partner is truly counting on a very important agreement made by her mate. he will have “forgotten” the agreement.

13. Ordering: Ordering denies the equality and autonomy of the partner. When the oppression gives orders instead of asking respectfully for what he wants, he is treating his partner as if she were the glove on his hand, automatically available to fulfill his wishes.

14. Denial: Although all verbal oppression has serious consequences, denial is one of the most insidious categories of verbal oppression because it denies the reality of the partner.

15. Abusive anger: Anger underlies, motivates and perpetuates verbally abusive behavior. In order to recognize abusive anger, it is essential that the partner fully realize that she is in no way responsible for being yelled at, snapped at, raged at or even glared at-no matter how demanding, accusing or blaming the oppression is.

The partners of verbal oppression know that explaining what they really said, meant or did has never brought an apology such as “Oh, I am so sorry to have snapped, shouted or yelled at you. Will you forgive me?”

The following lines are some proves of verbal oppression:

(p.17) “What the hell are you up to now?” I shouted

Above sentences was shouted by Mr. Cheong towards her wife, Yeong-Hye. It happened because Yeong-Hye throws all the meat in the fridge into garbage. Absolutely, Mr. Cheong did not accept what her wife did. He began to shout toward Yeong-Hye, looking on how quiet Yeong-Hye characters, it must harmed her.

Let move into another oppression. The following paragraph is Yeong-Hye's other monologue about her childhood. Her sorrow and sadness was collected in the monologue:

(p.27) *The morning before I had the dream, I was mincing frozen meat—remember? You got angry. “Damn it, what the hell are you doing squirming like that? You’ve never been squeamish before.” If you knew how hard I’ve always worked to keep my nerves in check. Other people just get a bit flustered, but for me everything gets confused, speeds up. Quick, quicker. The hand holding the knife was working so quickly, I felt heat prickle the back of my neck. My hand, the chopping board, the meat, and then the knife, slicing cold into my finger. A drop of red blood already blossoming out of the cut. Rounder than round. Sticking the finger in my mouth calmed me. The scarlet color, and now the taste, sweetness masking something else, left me strangely pacified. Later that day, when you sat down to a meal of bulgogi, you spat out the second mouthful and picked out something glittering. “What the hell is this?” you yelled. “A chip off the knife?” I gazed vacantly at your distorted face as you raged. “Just think what would have happened if I’d swallowed it! I was this close to dying!” Why didn’t this agitate me like it should have done? Instead, I became even calmer. A cool hand on my forehead. Suddenly, everything around me began to slide away, as though pulled back on an ebbing tide. The dining table, you, all the kitchen furniture. I was alone, the only thing remaining in all of infinite space. Dawn of the next day. The pool of blood in the barn ...I first saw the face reflected there.*

In above (p.27), it was told that Yeong-Hye's childhood was full of nervousness, sorrow, dark, and lonely. The term ‘You’ which was written above was referring to her father which has a very strict character. Yeong-Hye, from her childhood was also a very shy and nervous character. It was provided from above.

She also suffered from the verbal oppression from the way her father talk rude to her: *“Damn it, what the hell are you doing squirming like that? You’ve never been squeamish before.” “What the hell is this?” “A chip off the knife?” I gazed vacantly at your distorted face as you raged. “Just think what would have happened if I’d swallowed it! I was this close to dying!”*

Then, in recent events, while Yeong-Hye becomes an adult who is married with Mr. Cheong, the oppression she got had not event stopped yet. Let we see some evidence of oppression while she is an adult:

(p.36) *“What do you think you’re playing at, hey? Acting like this at your age, what on earth must Mr. Cheong think?” My wife stood there in perfect silence, holding the receiver to her ear. “Why don’t you answer? Can you shear me?”*

While her father hears the rumors, that Yeong-Hye is not eat the meat again, He began to phone her daughter, shouted to her: *“What do you think you’re playing at, hey? Acting like this at your age, what on earth must Mr. Cheong think?”*. He spat out all the anger, warn her daughter not to ashamed him. From what he said, the sense of embarrassed has come because of his relationship between parents whose children are married to. Instead of apprehensive about her daughter health condition, he felt apprehensive toward his relationship with Mr. Cheong, as between son-in-law. However, Yeong-Hye stood in the perfect silence, makes Mr. Cheong anger grow up bigger and bigger. Then, he shouted again: *“Why don’t you answer? Can you shear me?”*.

3.1.4 Sexual Oppression

The fourth is sexual oppression. According to Galtung (2009), Sexual oppression has these characteristics:

1. Forcing penetration
2. Certain characteristics of sexual assault can be identified and used to describe the sexual assault situations experienced by victims.
3. The sexual activity happened one side.

The main character also gets oppression sexually. She gets oppression by her brother-in-law, the one who asked her to be his art model. The following paragraphs are the evidences:.

(p.119) “Can I turn on the light?” she asked. She sounded perfectly composed. “What for?” “I want to be able to see you properly.” She stood up and walked over to the switch. Their sex had been fairly one-sided, and hadn’t even lasted five minutes, so it was no wonder she didn’t seem tired. When she flicked the lights on he shaded his eyes from the sudden glare. He waited, blinking, until he was able to lower his hands. She was leaning against the wall. The flowers scattered over her body were as beautiful as ever.

Her brother in law asked her to do sex with him. Meanwhile, their sex had been fairly one-sided. The one who enjoy their sex is her brother-in-law: *Their sex had been fairly one-sided.* Meanwhile, Yeong-Hye does not enjoy their sex. She is not give response while doing the sex. So, it was no wonder she did not seem tired. Her approval to do the sex is just because her fond of flower which is painted in her buttock.

(p.121) The image he’d wanted to capture on film had to be one that could be repeated over and over, forbidden either to end or to come to a climax.

And so, this was where the filming had to stop. He waited until her sobs had subsided before laying her back down on the sheet. In their final minutes of sex she gnashed her teeth, screamed rough and shrill, spat out a panting “stop” and then, at the end, she cried again. And then everything grew quiet.

In the last of their sex, she cries, asked her brother-in-law to stop. Means that it is not the sex she wants. She does the sex just because her hallucination with her body as a flower that will copulate. In the sense of sex as ‘flesh’ and ‘flesh’ touch, she could not stand with it. Meanwhile, according to the characteristic of sexual oppression above, we can say that the evidence above is include in the characteristics of sexual oppression.

3.2 The Main Character Factors to Fight against Oppression: As Viewed By Transformative Ecofeminism

Every oppression or oppression has its own reason. It was happened due to some background of problems which was occurred from main character itself or other character traits toward main character. Meanwhile, other characters traits toward main character not happened accidentally. There are also other character own background that was affected their act in order to do oppression against main character. In this study, there will be some analysis about Yeong-Hye's factors in fighting oppression which will be related with transformative ecofeminism, as the base of this study theory. In order to make the analysis deeper and related.

The following evidence will show what Yeong-Hye's factors to fight against oppression:

(p.19) *Trees thick with leaves, springtime's green light. Families picnicking, little children running about, and that smell, that delicious smell. Almost painfully vivid. The babbling stream, people spreading out rush mats to sit on, snacking on kimbap. Barbecuing meat, the sounds of singing and happy laughter. But the fear. My clothes still wet with blood. Hide, hide behind the trees. Crouch down, don't let anybody see. My bloody hands. My bloody mouth. In that barn, what had I done?*

Above is the part of Yeong-Hye's monologue which was written in the first part of Han Kang's *The Vegetarian*. In there, not only Mr. Cheong point of view but there are also many Yeong-Hye's monologue which told her childhood, many of which the reason why she break her obedience into a rebel person, the reason of her awareness to be aware with animal. Thus was very suitable with transformative ecofeminism views, where there must be the movement to be aware with animal and nature. In (p.19), Yeong-Hye was still a child. She was told as a very quiet person, contradict with other children around her, who are very active in barbecuing meat, singing, and laughing. Yeong-Hye was very afraid with herself. The blood which out from herself is the consequences of another event which will be told further in the following monologues:

(p.19) *A long bamboo stick strung with great blood-red gashes of meat, blood still dripping down. Try to push past but the meat, there's no end to the meat, and no exit. Blood in my mouth, blood-soaked clothes sucked onto my skin. Somehow a way out. Running, running through the valley, then suddenly the woods open out.*

Above evidence shows that Yeong-Hye is very upset with what happened in her childhood. Such the monologue above tells Yeong-Hye's bad experience with meat-animal flesh. *Blood in my mouth* is the symbol of a violent done in the past, either by Yeong-Hye or by her family and relatives. The event affected her psychological traits badly even she wants to go out from the problems as soon as

possible. It was told in the line: *Somehow a way out. Running, running through the valley, then suddenly the woods open out.* Start from here, the problems which makes Yeong-Hye's upset still did not explained. The reader of the novel becomes so curious even after the first monologue paragraph, the background problems still not yet explained. Then, let's see the following paragraph.

(p.19).....*Pushed that red raw mass into my mouth, felt it squish against my gums, the roof of my mouth, slick with crimson blood. Chewing on something that felt so real, but couldn't have been, it couldn't. My face, the look in my eyes...my face, undoubtedly, but never seen before. Or no, not mine, but so familiar...nothing makes sense. Familiar and yet not...that vivid, strange, horribly uncanny feeling*

Yeong-Hye beliefs that the raw mass which was plunged into her mouth has changed her into a nonhuman. Her eyes look and face is not that same with before. Something which she did not understand, something she did not aware with herself. Then, the following evidence opens up the problems which makes the main characters factors grow up to do the movement in fighting oppression:

(p.27) *The morning before I had the dream, I was mincing frozen meat—remember? You got angry. “Damn it, what the hell are you doing squirming like that? You’ve never been squeamish before”*

Later that day, when you sat down to a meal of bulgogi, you spat out the second mouthful and picked out something glittering. “What the hell is this?” you yelled. “A chip off the knife?” I gazed vacantly at your distorted face as you raged. “Just think what would have happened if I’d swallowed it! I was this close to dying!” Why didn’t this agitate me like it should have done? Instead, I became even calmer. A cool hand on my forehead. Suddenly, everything around me began to slide away, as though pulled back on an ebbing tide. The dining table, you, all the kitchen furniture. I was alone, the only thing remaining in all of infinite space. Dawn of the next day. The pool of blood in the barn ...I first saw the face reflected there.

Above monologue told Yeong-Hye's experience with her father. The experience when she tries to mincing the frozen meat. Her family actually comes

from the meat lovers and meat mincer. The mistakes Yeong-Hye has done in the past is to left the knife on the meat even after the meat has been cooked, her father nearly eat it. He shouts to Young-Hye that it will nearly kill him. Actually if we got to the line: *Why didn't this agitate me like it should have done? Instead, I became even calmer.* We will know that the events of angering toward Yeong-Hye are not only happened once. It happened often. Then, while she tries to close her eyes, she remembered with the dining table, you (her father), and the dining table. There must be an events happened related with all those things. While the researcher continues to read Yong-Hye's monologues, there are found many things. Let we see the evidence first:

(p.35-36) *They come to me now more times than I can count. Dreams overlaid with dreams, a palimpsest of horror. Violent acts perpetrated by night. A hazy feeling I can't pin down...but remembered as blood-chillingly definite. Intolerable loathing, so long suppressed. Loathing I've always tried to mask with affection. But now the mask is coming off. That shuddering, sordid, gruesome, brutal feeling. Nothing else remains. Murderer or murdered, experience too vivid to not be real. Determined, disillusioned. Lukewarm, like slightly cooled blood.*

Everything starts to feel unfamiliar. As if I've come up to the back of something. Shut up behind a door without a handle. Perhaps I'm only now coming face-to-face with the thing that has always been here. It's dark. Everything is being snuffed out in the pitch-black darkness.

(p.35-36) *Dreams of murder. Murderer or murdered....hazy distinctions, boundaries wearing thin. Familiarity bleeds into strangeness, certainty becomes impossible. Only the Oppression is vivid enough to stick. A sound, the elasticity of the instant when the metal struck the victim's heads...the shadow that crumpled and fell gleams cold in the darkness.*

(p.35-36) above strengthen that Yeong-Hye get the oppression while child.

Which influence her to fight against oppression as happened long in her dark childhood. It was vividly told in the line: *Violent acts perpetrated by night.* She

could not tell the form of oppression happened but remembered it as *blood-chillingly definite*. While, in her childhood, all she does is just covered her loathing. The next evidence shows us clearly what Yeong-Hye means by ‘You’ in her previous monologue:

(p.37) He never tired of boasting about having received the Order of Military Merit for serving in VietnamAccording to my wife, he had whipped her over the calves until she was eighteen years old.

Yong-Hye’s gets oppression by her father from small till she was 18th years old. The oppression Yeong-Hye's got was always has the relation with animal. Her father always use animal to do the oppression toward Yeong-Hye.

The following evidence shows it:

(p.48-49-50) *...the dog that sank its teeth into my leg is chained up to Father’s motorcycle. With its singed tail bandaged to my calf wound, a traditional remedy Mother insisted on, I go out and stand at the main gate. I am nine years old, and the summer heat is stifling. The sun has gone down, and still the sweat is running off me. The dog, too, is panting, its red tongue lolling. A white, handsomelooking dog, bigger even than me. Up until it bit the big man’s daughter, everyone in the village always thought it could do no wrong. While Father ties the dog to the tree and scorches it with a lamp, he says it isn’t to be flogged. He says he heard somewhere that driving a dog to keep running until the point of death is considered a milder punishment. The motorcycle engine starts, and Father begins to drive in a circle. The dog runs along behind. Two laps, three laps, they circle around. Without moving a muscle I stand just inside the gate watching Whitey, eyes rolling and gasping for breath, gradually exhaust himself. Every time his gleaming eyes meet my own I glare even more fiercely. Bad dog, you’d bite me? Once it has gone five laps, the dog is frothing at the mouth. Blood drips from its throat, which is being choked with the rope. Constantly groaning through its damaged throat, the dog is dragged along the ground. At six laps, the dog vomits blackish-red blood, trickling from its mouth and open throat. As blood and froth mix together, I stand stiffly upright and stare at those two glittering eyes. Seven laps, and while waiting for the dog to come into view, Father looks behind and sees that it is in fact dangling limply from the motorcycle. I look at the dog’s four juddering legs, its raised eyelids, the blood and water in its dead eyes.*

. The saying goes that for a wound caused by a dog bite to heal you have to eat that same dog, and I did scoop up a mouthful for myself. No, in fact I ate an entire bowlful with rice. The smell of burnt flesh, which the perilla seeds couldn't wholly mask, pricked my nose. I remember the two eyes that had watched me, while the dog was made to run on, while he vomited blood mixed with froth, and how later they had seemed to appear, flickering, on the surface of the soup. But I don't care. I really didn't care.

Above monologues told Yeong-Hye's father traits toward her while child and the animal. This scene clearly explains to the reader the way of her father traits the animal. Yeong-Hye was forced to see the dog killing while child. Her father oppression the dog by killing it slowly. The first oppression is tying the dog into his motorcycle. Thus, the dog will run as fast as possible following the motorcycle. While the dog is exhausted, it could not stand any more till its die. What must the reader understand from this part is Yeong-Hye's glare towards the dog. At first she is not pity with the dog. She even eats an entire dog soup with rice. She also said in the last, even the dog face always appeared on the surface she does not care. She is not regretting yet with the oppression she done before. Then, she felt upset with her oppression against the dog:

(p.56) The thing that hurts is my chest. Something is stuck in my solar plexus. I don't know what it might be. It's lodged there permanently these days. Even though I've stopped wearing a bra, I can feel this lump all the time. No matter how deeply I inhale, it doesn't go away. Yells and howls, threaded together layer upon layer, are enmeshed to form that lump. Because of meat. I ate too much meat. The lives of the animals I ate have all lodged there. Blood and flesh, all those butchered bodies are scattered in every nook and cranny, and though the physical remnants were excreted, their lives still stick stubbornly to my insides. One time, just one more time, I want to shout. I want to throw myself through the pitch-black window. Maybe that would finally get this lump out of my body. Yes, perhaps that might work. Nobody can help me. Nobody can save me. Nobody can make me breathe.

Yeong-Hye is very upset that she wants to throw and spat out the meat from her body. She belief that all the animal life she ate is buried inside her body, Thus, what makes her want to do the movement by not only pay her upset experience, but also indirectly fight against her father domination and ideology.

However, Yeong-Hye's traumatic experience since small left her a delusional thing she called as a dream. The following evidences are all part of novel while Yeong-Hye tells her dreams:

(p.98) "It isn't difficult. It's just that I don't think you'd understand."
"It's because of a dream I had."

(p.98) "A dream?" he repeated. "I had a dream...and that's why I don't eat meat." "Well...what kind of dream?" "I dreamed of a face."
"A face?" Seeing how utterly baffled he was, she laughed quietly. A melancholic laugh. "Didn't I say you wouldn't understand?" He couldn't ask: in that case, why did you use to bare your breasts to the sunlight, like some kind of mutant animal that had evolved to be able to photosynthesis size? Was that because of dream too?

Clearly told above, the reason why Yeong-Hye not eats meat is because the dream she always sees in her night. At first, she is also not sure whose face that is always appeared in her dream. Then, while she asked whose face it was, she is also unsure that she still confuse because sometimes it's all bloody, sometimes, it also a rotting corpse. Actually, it was the result of her traumatic experience she had while her father always oppression her. Blood and rotting corpse is the part of oppression atmosphere. The face that she is unsure is actually the dead dog itself. She felt very regret with what she done in the past.

(p.122) "Will the dreams stop now?" she muttered, her voice barely audible. "Dreams? Ah, the face...that's right, you said it was a face, no?" he said, feeling drowsiness slowly creep through his body. "What kind of face? Whose face?" "It's different every time. Sometimes it feels very familiar, other times I'm sure I've never seen it before. There are times

when it's all bloody...and times when it looks like the face of a rotting corpse."

3.3 The Main Character Actions in Struggling against Oppression: As Viewed by Transformative Ecofeminism

Being Oppression means being struggled to fight against oppression, to be free and makes freedom. In order to make their freedom, victims, in this case, Yeong -Hye must do struggle to break some boundaries which makes her oppression. In this study, there will be analyzed some actions which was found in the novel. The struggle was seen and related with Transformative Ecofeminism, which was explained in the second chapter, to makes the analysis sharper and more related.

The main character effort to fight against oppression was not a simple act. Korean Culture was full of patriarchal ideology which seen woman as second level of creature. Man was dominating all life aspects including domination toward woman. In this case, the domination was done against the main character. Yeong-Hye tries to fight against oppression by doing some acts which was seen in the Novel. Let's we see the first evidence below:

(p.17) Around her, the kitchen floor was covered with plastic bags and airtight containers, scattered all over so that there was nowhere I could put my feet without treading on them.....There was a rustling sound; my wife was busy putting the things around her one by one into black rubbish bags. Eventually I lost control.

From above evidence, the researcher can conclude that there were Yeong-Hye's efforts to fight oppression by not physically harm other person but to give mental distress towards other. Yeong-Hye throws all things, in above case is

meat-things such as milk, meat, and egg. While this case related with Transformative ecofeminism, it shows that Yeong-Hye's struggle is to get rid of all animal oppression things from her life. Mr. Cheong, as Yeong-Hye's husband, is psychologically harmed. He got stressed because of this trait. He loves and admires Yeong-Hye's skills in the past in slashing meat. Yeong-Hye's family was known for their skills in cutting meat into flesh. Meanwhile, like other Koreans, Mr. Cheong is a meat lover.

(p.73) He'd heard about his sister-in-law apparently turning vegetarian, something that hadn't sat at all well with this family of meat lovers.

Koreans were very fond of meat. Meat is a part of common favorite food in Korea such as fish and egg in Indonesia. It makes him very upset not to eat his usual food. To express his stress, Mr. Cheong shouted to his wife:

(p.18) "Have you lost your mind? Why on earth are you throwing all this stuff out?"

To make it more strong, Yeong-Hye's act for throwing meat-stuff is not only happened in page 17 of *The Vegetarian*. Let's see the following evidence:

(p.21) "Just make me some fried eggs. I'm really tired today. I didn't even get to have a proper lunch." "I threw the eggs out as well." "What?" "And I've given up milk too." "This is unbelievable. You're telling me not to eat meat?" "I couldn't let those things stay in the fridge. It wouldn't be right."

Above line shows that not only meat does Yeong-Hye throw, but also other forms of animal produce such as egg and milk. It was not because the meat, milk, and egg are spoiled. Yeong-Hye said in the last paragraph: "I couldn't let those things stay in the fridge. It wouldn't be right." It means Yeong-Hye said that

she has a reason to throw all those meat-thing. What she acts was not happened accidentally.

Other than throwing meat-things, Yeong-Hye's acts go further into other aspects. Avoiding meat in her life understands not only from its outside surface, but also goes deeper into thoughtful understanding. Let's see below paragraphs:

(p.24) But what troubled me more was that she now seemed to be actively avoiding sex. In the past, she'd generally been willing to comply with my physical demands, and there'd even been the occasional time when she'd been the one to make the first move. But now, although she didn't make a fuss about it, if my hand so much as brushed her shoulder she would calmly move away.

(p.24) "Actually..." "What?" "...it's the smell." "The smell?" "The meat smell. Your body smells of meat." This was just too ridiculous for words. "Didn't you see me just take a shower? So where's this smell coming from, huh?" "From the same place your sweat comes from," she answered, completely in earnest.

Above evidence show us that the understanding of Yeong-Hye's avoiding meat is go deeply into deep understanding. She was told in the novel that she was avoiding sex in order to avoid other human flesh. Yeong-Hye saw that sex is the form of uniting meat with meat. In sex, there will be the activities of meeting men and woman reproduction. Both of them were covered by flesh which will meet while the infusing part is done. If she follows the sex activities such as infusing, means that she will contradict with the principle of transformative ecofeminism. Where in the theory, it said that any form of meat abusing was against transformative ecofeminism. *"From the same place your sweat comes from," she answered, completely in earnest.* Is the line that tells us that Yeong-Hye said it in serious tone. Means that she religiously avoids any form of meat contact. Even

Yeong-Hye also close the opportunity for her husband to having sex with her by deliberately using trouser while sleep-something that is very irritate Mr. Cheong while he expect sex activities for regular married couple:

(p.37) whether or not my wife was actually aware of any of this, she never seemed in the least bit perturbed. Aside from the fact that she deliberately continued to avoid sleeping with me—she'd even taken to sleeping in trousers—on the surface we were still a regular married couple.

Another meet avoiding seen in the following evidence:

(p.27-28) “What’s wrong with your lips? Haven’t you done your makeup?” I took my shoes off again and dragged my flustered wife, who’d already put on her coat, into the front room. “Were you really going to go out looking like this?” The two of us were reflected in the dressing table mirror. “Do your makeup again.” She gently shrugged off my hand, opened her compact and patted the powder puff over her face.

Do make up, in Korean culture was very common. Most of Korean woman even the man does make up in recent era. While this novel written, it was before twenty century were just some women done their makeup. However, some make up was not only produced by chemical things but also from animals and nature. The production of makeup includes animal and nature torturing. There, Yeong-Hye proves that she is committed, firstly-before asked by her husband, to not use Make Up in order not to follow animal and nature torturing. Then finally, Mr. Cheong asked her to do her make up again. Thus, What Yeong-Hye do got protest from many of her relatives as seen in evidence below:

(p.30) “I won’t eat it.” She’d spoken very quietly, but the other guests all instantly stopped what they were doing, directing glances of surprise and wonder at her emaciated body. “I don’t eat meat,” she said, slightly louder this time.

As the consequences, Yeong-Hye changes her meat-eating with some other resources such as salad and kimchi:

(p.32) By the time the twelve magnificent courses were over, my wife had eaten nothing but salad and kimchi, and a little bit of squash porridge. She hadn't even touched the sticky-rice porridge, as they had used a special recipe involving beef stock to give it a rich, luxurious taste.

However, while her action continues, her family could not hold what she does so she was forced to eat the meat again. Another meat refusal was seen in another paragraph. To make it more compact, the researcher gathers all the prove of refusing meat in the paragraphs below:

(p.34) "The thing is, she's stopped eating meat." "What did you say?" "She's stopped eating any kind of meat at all, even fish—all she lives on is vegetables. It's been several months now."

(p.45) "I won't eat it." For the first time in a long while, her speech was clear and distinct.....I expected an answer from my wife along the lines of "I'm sorry, Father, but I just can't eat it," but all she said was "I do not eat meat"—clearly enunciated, and seemingly not the least bit apologetic

(p.46-48) With one hand my wife pushed away his chopsticks, which were shaking silently in empty space.

(p.48) "Father, I don't eat meat."

(p.48) As soon as the strength in Yeongho's arms was visibly exhausted, my wife growled and spat out the meat. An animal cry of distress burst from her lips. "Get away!"

Above evidence shows us that what Yeong-Hye said is steady statement. Like we see in (p.45) that Yeong-Hye said it in the tone of clear and not at least bit apologetic. Actually, what she done-avoiding eating meat-is not just as a simply act of fighting oppression. It's affected all her life part. Since avoiding meat, her psychology changed that her traits toward her family is also change. Since child, Yeong-Hye was known as an obedient child. After avoiding all form

of meat, she becomes braver to speak up with her family. In (p.45), Instead of talk with apologetic tone, Yeong-Hye said with the brave tone: *For the first time in a long while, her speech was clear and distinct.* So as in (p.46-p.48) she repeats her statement: *I don't eat meat* to make it strengthen what she said. Till in the peak of her stand, she could not stand it anymore that not only her words refuse to eat the meat, her body also shows it. It was proved in (p.48), where her body spat out the meat that was plunged forcefully by her father. She is also tries to fight the oppression by doing her own oppression. The following line is the evidence:

(p.48) though he parted her lips with his strong fingers, he could do nothing about her clenched teeth. Eventually he flew into a passion again, and struck her in the face once more.

(p.75) she'd snatched up the fruit knife and glared fiercely at each of her family in turn, her terrified eyes rolling like those of a cornered animal.

The fighting oppression done by Yeong-Hye is because he tries to flee from her father forcefully acts. Her father, a rigid person, forced Yeong-Hye to eat the meat due to his embarrassment toward Yeong-Hye traits in avoiding meat recently. Yeong-Hye, which is well known by her family in the past as an obedient child, slips her traits into braver person. She takes the knife and glared each her family. Not only that, in (p.48), Yeong-Hye fights against oppression by trying to flee from her father strike. She clenched her teeth, although her father flew again in his passion.

Even after her worst condition, Yeong-Hye still committed not to eat meat such as seen in the line below:

(p.54) Something I prepared before we came up to Seoul. You waste away after months without meat, it seems, so...eat this together, the two of you. It's black goat. Try feeding it to Yeong-hye, just tell her it's herbal medicine.....

"It is herbal medicine. Just hold your nose and drink it down quickly."
"I'm not drinking it." My wife sniffed it and shook her head. "This isn't herbal medicine."

(p.55) she hung the bag up inside the toilet and locked the door. And then, accompanied by several groans, vomited up everything in her stomach

(p.58) I saw the meal tray that had been left on the bed. My wife hadn't even opened the rice bowl, had left the meal tray untouched, and gone...where? The IV had been pulled out too, and the bloody needle was dangling from the end of the long plastic tube.

(p.158) Just that morning, the nurse had been asked to check that Yeong-Hye took her medicine, but apparently Yeong-Hye hadn't listened when she'd been told to stick out her tongue. When the nurse then forced her tongue up and used a flashlight to look inside, the tablets were still there.

In the last part of the novel, after getting oppression by her father who is forced her to eat the meat, Yeong-Hye was driven to the hospital. Because of avoiding meat as the source of protein, her body could not stand anymore. Her body always spat out the meat when its go plunged into her body. Thus, it makes her becomes very weak even her body has a very little flesh. What makes it worst, such was told in (p.54), her sense of meat could not be tricked. Yeong-Hye can sense that herbal medicine given to her is the disguise of black goat. Thus, her body continuously refuses the black goat, while in (p.55); she vomited everything in her stomachs. Further, in (p.58), she also not even eats the rice and meal, also pulled out the bloody needle and left the hospital. Aside that, she also avoids the medicine by hold it under the tongue (p.158). In the ending part of the novel, Yeong-Hye fight against oppression is not only on the surface of 'fighting

oppression' but also religiously felt it as the part of his life. Here are some evidence that Yeong-Hye's fighting oppression is go to the next level:

(p.59) "Darling, what are you doing?" I murmured in a low voice, picking up the hospital gown and using it to cover her bare chest. "It's hot, so..."

Above line shows that Yeong-Hye religiously felt herself as not only human who tries to fight against oppression, but she sees it as the nature itself. Yeong-Hye considers herself as the plant which does not need the clothes. "It's Hot so..." means that she needs the hot from the sun to do photosynthesis, as if it she beliefs herself as the plants which need the sun. Below are other aspects which seen Yeong-Hye's next level to deeply religiously felt that she is a non-human but a plant:

(p.133) *Look, sister, I'm doing a handstand; leaves are growing out of my body, roots are sprouting out of my hands...they delve down into the earth. Endlessly, endlessly...yes, I spread my legs because I wanted flowers to bloom from my crotch; I spread them wide*

(p.154) "I need to water my body. I don't need this kind of food, sister. I need water."

In (p.133), Yeong-Hye imitates plant way of life by imitating their movement. Doing a handstand, growing out body, and roots sprouting out of her hand is like a plant. She uses her body to imitate plants anatomy such as legs, which she compare it with flower stem, where its bloom from her crotch. She imagines that she can spread the flower wide. In (p.154), she also state that her own human needs has changed into plants needs due to her hallucination of herself becoming plants. She does not need any kind of food again because plants

do not need food but water. It was the form of her fight against oppression as she felt the emotion of animal and nature by becoming plant.

In the last, what she is done in fighting the oppression disturb her psychological aspects. The following paragraph shows us:

(p.144) As before, she refused to eat meat, and if she so much as set eyes on a side dish containing meat she would scream and try to run away.

(p.158) “We know that it disturbs her psychologically if she sees a side dish containing meat, so we’ve been taking extra care to make sure this doesn’t happen. But now she won’t even come down to the lobby at mealtimes, and even if we bring a meal tray up to the ward, she won’t eat. It’s already been four days. She’s started to become dehydrated. And, since she becomes violent every time we try to put in a drip...well, I’m not sure we can even give her the medicine properly anymore.”

Finally, Yeong-Hye becomes truly a plant, psychologically. Not only her words but also her body refused the animal oppression as seen while her eyes meet the dish containing meat, she would scream and try to run away. In the ending of this novel, she changes to a crazy person which has violent traits toward the doctor who gives her a drip to make it not dehydrated. All in all, Yeong-Hye is not a human anymore but a truly vegetarian inside and outside.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing *The Vegetarian* using oppression and feminism criticism, the researcher finally comes to the last part of the study which consists of conclusion and suggestion. In this part, the researcher will give the conclusion which deals with the analysis which has been done in the previous chapter. Besides, the researcher is also going to give suggestion to this study for the readers, especially for the next researcher who will use the same theory as used in this study.

4.1 Conclusion

The Vegetarian is a phenomenal novel written by Han Kang. This novel is talking about a quiet woman who fights against oppression by unique ways. She avoids all the form of meat eating such as barbequing, meat firing, or abusing the animal for getting delicious flesh for eat. Those all happened due to Yeong-Hye's desire to fight against oppression she has suffered when child. The researcher has presented the analysis of *The Vegetarian* which is divided into three discussions, in order to answer the three research problems.

In analyzing kinds of oppression which is experienced by the main character in *The Vegetarian*, Physical oppression is the most oppression which occurred in the novel. The oppressions which are occurred in *The Vegetarian* are physical oppression, psychological oppression, verbal oppression and sexual oppression. Physical oppressions were done while the main character, Yeong-

Hye, get oppression in her childhood. She is oppressed physically by her father who is very strict toward her in her childhood. Yeong-Hye is struck by the bamboo stick, forced to eat meat, and hit by her father while her childhood. While the main character psychological oppression is occurred while she gets divorced. Then, verbal oppressions were done mostly while many of her families didn't support her to become vegetarian then against what she said by speaking up harshly. Sexual oppression were done while the main character, Yeong-Hye forced to do the sex, All in all, the oppression usually begins with verbal oppression and continues with physical oppression. It affected main characters physically and mentally.

The second problem has been analyzed by the researcher is about the main character's factors that influence her in fighting the oppression as viewed by transformative ecofeminism. It can conclude that the most factor that makes Yeong-Hye eager to fight oppression is her traumatic experience. The traumatic episodes Yeong-Hye felt makes she dreamed about the old bad memories she had. She wants to fight against oppression her father strike toward her. Next, the main character's factors that influence her related with transformative ecofeminism. The eager to avoid and left animal and nature oppression by the main character is very related with the theory.

The third problem is about the main character struggle against oppression as viewed by transformative ecofeminism. In fighting oppression, Yeong-Hye has an unique way. Instead of protesting and attacking, she avoids all meat-activities such as eating, hunting, and killing animal, even she avoids sexual activities with

her husband. Yeong-Hye's attack toward her family is not the form of abusing other. It was because Yeong-Hye tries to flee from her family. While this problem relates with transformative ecofeminism, it clearly known that the awareness toward animal and nature is a transformative ways of ecofeminism. It was showed in the novel while Yeong-Hye did not want to harm the animal by eating it.

4.2 Suggestion

Literary work is an awesome art which can be analyzed from many aspects. In this study, the researcher was analyzing a Korean Novel titled *The Vegetarian* which has published in English version. The researcher uses *transformative ecofeminism* and oppression theory then focusing to the main character named Yeong-Hye.

Basically, other than Ecofeminism, there are many theory can be used to analyze *The Vegetarian*. The researcher suggests the next researcher to conduct the analysis using other theories to dig other aspects. By conducting analysis in the different aspects and theories, it will produce many new studies that will be good for literary study. Furthermore, Han Kang's *The Vegetarian* rarely analyzed using literary study. Thus, it will be good for any researcher to dig other aspects in the novel to richen the study.



Bibliography

- Adams, Carol J. 2010. *The Sexual Politics of Meat*. New York: The Continuum International Publishing Group
- Adams, Carol J & Kemmerer, Lisa A. 2011. *Sister Species: women, animals, and social justice*. Illionis: University of illionis Press
- Adamson, Lynda. 2002. *Thematic guide to the American Novel*. Greenwood: Greenwood Press
- Agustina, Risma. 2015. *Ecofeminism Reflected in Ayu Utami's Saman (1998)*. Graduate thesis of English Department, School of Teaching Training and Education, Muhammadiyah University of Surakarta
- Connor, Steven., Sheehan, Paul., Constable, Chaterine., Melville, Stephen., Auslander, Philip., Murphet, Julian., et al. 2004. *The Cambridge Companion to Postmodernism*. New York: Cambridge University Press
- Culler, Jonathan. 1997. *Literary Theory: A Very Short Introduction*. New York: Oxford University Press
- Cuomo, Chirs J. 2001. *Feminism and Ecological Communities: An ethic of flourishing*. New York: Routledge.
- Gaard, Greta. 1993. *Ecofeminism: Women, Animals, Nature*. Philadelphia: Temple University Press
- Galtung, J. 2009. *Cultural Violence*. New York: Sage Publication.
- Kang, Han. 2015. *The Vegetarian: English translation*. New York: Crown Publishing Group
- Kendall, Laurel (2002). *Under Construction: The Gendering of Modernity, Class, and Consumption in the Republic of Korea*. Honolulu: University of Hawaii Press.
- Nazir, Farkhanda. 2013. *Women and Nature: Ecofeminist Study of Kamala Markandaya's Novel "Nectar in a Sieve"*. British Journal of Humanities and Social Sciences
- Rahayu, Mundi. 2017. Gender dan Seksualitas Postkolonial dalam Novel Eka Kurniawan "Cantik itu Luka". Presented at Seminar Nasional Bahasa & Sastra Indonesia (Senasbasa) "Pembangunan Karakter Bangsa Melalui Gerakan Literasi Sastra". Malang: Universitas Muhammadiyah Malang.
- Rao, Ratna. 2016. *A Study of Ecofeminism in the Novel Mistress of Spices*. IOSR Journal of Humanities And Social Science

Shaw M Susan & Janet Lee. 2006. *Women's Voice Feminist Visions*. Americans McGraw-Hill

Silverman, david (Ed). 2004. *Qualitative Research: Theory, method and practice*. London: Sage Publication

Stepaniak, Joanne. 2000. *The Vegan Sourcebook*. Los Angeles: Lowell House

Tong, Rosemarie. 2009. *Feminist Thought: A More Comprehensive Introduction*. Colorado: Westview Press

Warren, Karen. 1997. *Ecofeminism: Women, Culture, and Nature*. Bloomington: Indiana University Press.

Wykes, Maggie and Kirsty Welsh. 2009. *Violence, Gender & Justice*. London: Sage Publication Asia Pacific.

York, Melinda R. 2011. *Gender Attitudes and Violence Against Women*. New York: Library of Congress

