

**PATRIARCHAL HEGEMONY IN LOUISE O'NEILL'S *ONLY  
EVER YOURS***

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2020**

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EVER YOURS***

**THESIS**

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2020**

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I state that the thesis entitled “*Patriarchal Hegemony in Louise O’Neill’s Only Ever Yours*” 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.

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The researcher



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**APPROVAL SHEET**

This to certify that Nurin Naufina's thesis entitled **Patriarchal Hegemony in Louise O'Neill's *Only Ever Yours*** has been approved for thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of the requirements for the degree of *Sarjana Sastra (S.S)*.

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## MOTTO

*“Human beings, We created you all from a male and a female, and made you into nations and tribes so that you may know one another. Verily the noblest of you in the sight of Allah is the most God-fearing of you. Surely Allah is All-Knowing, All-Aware.”*

**(Al-Hujurat: 13)**



## DEDICATION

I dedicate this undergraduate thesis to:

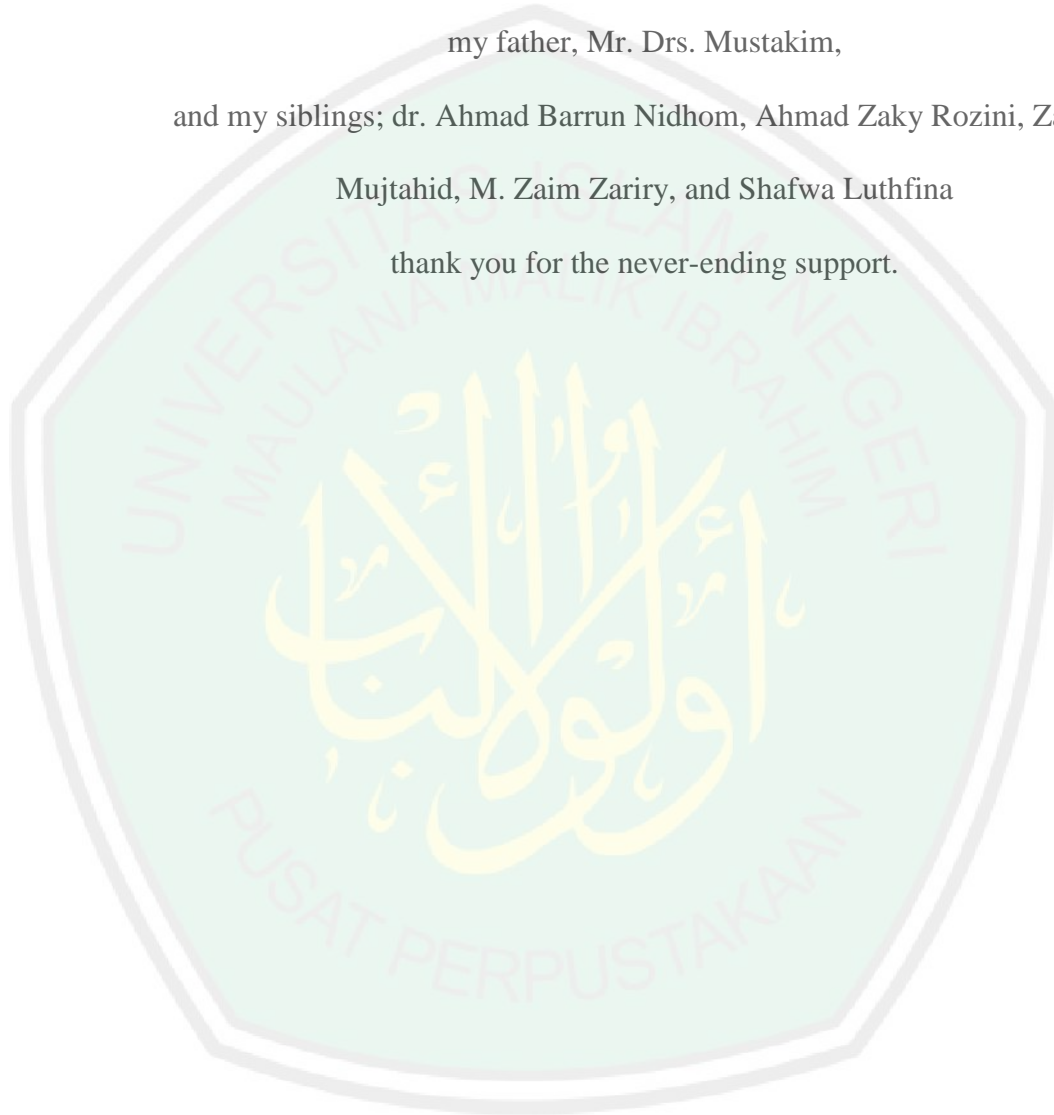
My mother, Mrs. Uswatun Chasanah,

my father, Mr. Drs. Mustakim,

and my siblings; dr. Ahmad Barrun Nidhom, Ahmad Zaky Rozini, Zainul

Mujtahid, M. Zaim Zariry, and Shafwa Luthfina

thank you for the never-ending support.



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Malang,  
19 June 2020

Author  
Nurin Naufina



## ABSTRACT

**Naufina, Nurin** (2020) *Patriarchal Hegemony in Louise O'Neill's Only Ever Yours*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M. A

*Keywords* : Patriarchy, hegemony

This study analyzes patriarchal hegemony portrayed in a dystopian world written by Louise O'Neill, *Only Ever Yours*. The objectives of this study are to elucidate the kinds of patriarchal structures and media operated in portraying patriarchal hegemony in Louise O'Neill's *Only Ever Yours*. This study focuses on investigating patriarchal hegemony in the novel by employing Antonio Gramsci's hegemony theory along with the concept of patriarchy by Sylvia Walby. Theoretically, this study is expected to reveal patriarchal hegemony's portrayal through several media and patriarchal structures in the novel. Practically, this study is useful as a reference for other researchers.

This study is literary criticism as the researcher interprets and analyzes the literary work. It employs a sociological approach for the analysis and Sylvia Walby's six structures of patriarchy theory along with Gramsci's hegemony theory. The study focuses on the literary text related to the structure of six models of patriarchy and hegemony. The data are taken from the words, phrases, and sentences in *Only Ever Yours* published in 2015. The researcher takes the data by identifying and classifying relevant quotations in *Only Ever Yours*. The researcher then, analyzes the data by elucidating the data in relation to the theories.

The result of this study shows that there are four patriarchal structures portrayed in the novel which are patriarchal mode of production, patriarchal state, patriarchal relations in sexuality and patriarchal culture. On the other hand, patriarchal hegemony is portrayed through television as the television broadcasts sensitive contents related to women as in the concubine competition, a vaginal bleaching cream advertisement, a free "companion vaginal redesign," and variety shows of *Wives of the Euro-Zone*. Meanwhile, hegemony through institutions is conducted through several lessons for the eves: comparison studies, unacceptable emotions class, and a sex education class. On the other hand, the chastity commands the eves to be a bully and uphold a life motto of "there is always room for improvement" in pursuit of perfection.

## ABSTRAK

**Naufina, Nurin** (2020) *Hegemoni Patriarki di novel Only Ever Yours karya Louise O'Neill*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M. A

*Kata Kunci* : Patriarki, hegemoni

Penelitian ini bertujuan untuk menganalisis hegemoni patriarki dalam dunia dystopian yang ditulis oleh Louise O'Neill, *Only Ever Yours*. Tujuan dari penelitian ini adalah untuk menjelaskan jenis-jenis struktur patriarki dan jenis-jenis media yang dioperasikan dalam menggambarkan hegemoni patriarki di Louise O'Neill's *Only Ever Yours*. Studi ini berfokus pada penyelidikan hegemoni patriarki dalam novel Louise O'Neill's *Only Ever Yours* dengan menggunakan teori hegemoni Antonio Gramsci dalam novel tersebut bersama dengan konsep patriarki oleh Sylvia Walby. Secara teoritis, penelitian ini diharapkan untuk mengungkap penggambaran hegemoni patriarkal melalui sejumlah media dan struktur patriarki di Louise O'Neill's *Only Ever Yours*. Secara praktis, penelitian ini bermanfaat sebagai referensi bagi peneliti lain.

Penelitian ini adalah kritik sastra karena peneliti menafsirkan dan menganalisis karya sastra. Studi ini menggunakan pendekatan sosiologis untuk analisis dan enam struktur patriarki Sylvia Walby bersama dengan teori hegemoni Gramsci, karena berfokus pada teks sastra yang terkait dengan struktur enam model patriarki dan hegemoni. Data diambil dari kata-kata, frasa, dan kalimat dalam *Only Ever Yours* yang diterbitkan pada tahun 2015. Peneliti mengambil data dengan mengidentifikasi dan mengklasifikasikan kutipan yang relevan di *Only Ever Yours*. Kemudian, peneliti menganalisis data dengan menjelaskan data dalam kaitannya dengan teori.

Hasil penelitian ini menunjukkan bahwa ada empat struktur patriarkal yang digambarkan dalam novel yang merupakan mode produksi patriarki, negara patriarki, hubungan patriarki dalam seksualitas dan budaya patriarki. Di sisi lain, hegemoni patriarki digambarkan melalui televisi ketika televisi menyiarkan konten sensitif yang berkaitan dengan wanita seperti dalam kompetisi selir, iklan krim pemutih vagina, "perancangan ulang vagina pendamping", dan berbagai pertunjukan Istri dari Euro-Zone. Sementara itu, hegemoni melalui institusi dilakukan melalui beberapa pelajaran bagi kaum hawa yaitu, studi banding, kelas emosi yang tidak dapat diterima dan kelas pendidikan seks. Sebaliknya, kemurnian akhlak memerintahkan kaum hawa untuk menjadi pengganggu dan menjunjung tinggi motto hidup "selalu ada ruang untuk perbaikan" dalam mengejar kesempurnaan.

## مستخلص البحث

نور النوفنا ( ٢٠٢٠ ) . الهيمنة الأبوية في رواية *Louise O'Neill, Only Ever Yours* . أطروحة. قسم اللغة الانجليزية وأدبها، كلية العلوم الانسانية، جامعة مولنا مالك إبراهيم الاسلامية الحكومية مالانج. المشرف: محمد ادي طيب الماجستير.

الكلمات الأساسية: الهيمنة , الأبوية

تهدف هذه الدراسة إلى تحليل الهيمنة الأبوية في عالم النساء البائس الذي كتبه لويز أونيل ، *Only Ever Yours*. تهدف هذه الدراسة إلى توضيح أنواع الهياكل الأبوية وأنواع الوسائط التي تعمل في تصوير الهيمنة الأبوية في *Louise O'Neill Only Ever Yours*. تركز هذه الدراسة على التحقيق في الهيمنة الأبوية في رواية *Louise O'Neill Only Ever Yours* من خلال توظيف نظرية الهيمنة أنطونيو غرامشي في الرواية جنبًا إلى جنب مع مفهوم الأبوية من قبل سيلفيا والبي. من الناحية النظرية ، من المتوقع أن تكشف هذه الدراسة عن تصوير الهيمنة الأبوية من خلال عدد من وسائل الإعلام والهياكل الأبوية في *Louise O'Neill Only Ever Yours*. عملياً ، هذه الدراسة مفيدة كمرجع لباحثين آخرين.

تعتبر هذه الدراسة بمثابة نقد أدبي حيث يفسر الباحث ويحلل العمل الأدبي. تستخدم هذه الدراسة نهجًا اجتماعيًا للتحليل وهياكل سيلفيا والبي الستة للسلطة الأبوية مع نظرية الهيمنة جرامشي ، منذ التركيز على النص الأدبي المتعلق ببنية ستة نماذج من الأبوية والهيمنة. يتم أخذ البيانات من الكلمات والعبارات والجمل في *Only Ever Yours* المنشورة في عام 2015. يأخذ الباحث البيانات من خلال تحديد وتصنيف الاقتباسات ذات الصلة في *Only Ever Yours*. ثم يقوم الباحث بتحليل البيانات عن طريق توضيح البيانات فيما يتعلق بالنظريات.

تُظهر نتيجة هذه الدراسة أن هناك أربعة تراكيب أبوية تم تصويرها في الرواية وهي الأسلوب الأبوي للإنتاج ، والدولة الأبوية ، والعلاقات الأبوية في الحياة الجنسية والثقافة الأبوية. من ناحية أخرى ، يتم تصوير الهيمنة الأبوية عبر التلفزيون حيث يبث التلفزيون محتويات حساسة تتعلق بالمرأة كما هو الحال في مسابقة المحظية ، وإعلان كريم التبييض المهلبي ، و "إعادة تصميم المهبل المصاحبة" المجانية ، وعروض متنوعة لزوجات Euro-Zone . في هذه الأثناء ، يتم إجراء الهيمنة من خلال المؤسسة من الدروس للعشبية وهي دراسات المقارنة ، ودروس العواطف غير المقبولة ، ودروس التربية الجنسية. بالعكس، أمرت العفة أن تكون الحشود متمرًا للنساء وتحافظ على شعار الحياة "هناك دائمًا مجال للتحسين" في السعي لتحقيق الكمال.

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## CHAPTER I INTRODUCTION

This chapter provides the background of the study, problems of study, objectives of the study, scope and limitation, significances of the study, research method, and definition of the key terms.

### A. Background of the Study

Globalization has marked the movement of revolution and development through a fascinating number of significant changes. The changes are much in line with Baldwin and Forslid (2000). They state that globalization has brought its considerable impacts on various aspects of life, such as economic, social, and environmental aspects, over many years ago. These changes include the worldwide spread of mobile phones for communication (Moretti, 2010). Transportation advances as having a state's cargo ship, enabling moving a large number of people and goods at a cheaper cost (Guttal, 2007) in addition to the existence of preventive approaches in dealing with natural disaster events in India (Vinod & Kaushik, 2012). Such changes have indeed brought the efficiency of prosperous life somewhat experienced by society today.

However, apart from such changes and facilities today, women's social problems have never seemed to cease its existence within society. Issues as in patriarchy still have not disappeared today, resulting in disadvantages to women due to their stigma of certain limitations. A brief example published in Politico.com has raised the issue of patriarchy in the realm of politics as the biggest obstacle

women face today in the United States, regardless of a woman's experience, education, or abilities, society's patriarchal nature fosters the perception that women are less qualified and less competent than men.

Correspondingly, a study conducted by Estrella et al. (2019) has shown that men's attitudes towards partners who attempt to balance the households are not welcomed. Their actions show that they resist lending a hand to women's unfinished chores when they leave for work. Women can count on their older children to get household chores done when they come home from school than their husbands. In most cases, women negotiate with their husbands but strive to do household chores beyond their agreement line. Those presented issues portray gender inequality mainly in terms of patriarchal ideology as the actions most benefit men.

According to Walby, patriarchy is a system of social structures and behaviors under which men govern, dominate, and abuse women. As a form of gender inequality, patriarchy has undeniably introduced and expressed itself as one of the world's most prominent social construction modes (Klingorova & Havlicek 2015). It can be characterized as culturally and socially segregated disparities between men and women in which both sexes do not have the same share of decision-making and wealth (Ridgeway & Correll, 2004). As socially constructed, patriarchy has indeed become one of the significant social problems within society.

The patriarchal tradition itself is constructed, institutionalized, and socialized through institutions involved every day in the life as in family, school, community, religion, place work, until state policy. According to Walby (1990), there are private patriarchy and public patriarchy. Private patriarchy is a type of

patriarchy that can be found inside the household. It sees one man (the dominant male) ruling and oppressing the subjugated female. On the other hand, public patriarchy is the kind of patriarchy that exists in the public domain. The public patriarchy is most commonly associated with the working community, presented by the patriarchal forces that still operate nowadays.

Regarding the fact that women are labeled as inferior, it has thus become an opportunity for such parties to control or seize women's inferiority ideology through the act known as hegemony through television, institution, or even written forms to gain benefits for men. Men enjoy patriarchy as it has benefited them in household chores, salary differences, and the State position. Based on the concept of hegemony, it can be understood that hegemony is the leadership and supremacy of a social class by using ideological influences agreed upon by certain social classes.

In this study, a dystopian novel discusses the struggles of young girls surviving in a world of patriarchy that has become the researcher's interest. The story itself depicted young girls' horrific lives prioritizing the maintenance of such dreadful beauty standards aiming to please men as their number one priority. In this novel, men are depicted as superior, as only boys born naturally; meanwhile, girls are bred in laboratories and have no purpose other than to serve and reproduce.

Hence, girls are embedded in the ideology of self-dispossession of their bodies by the state. Furthermore, marriage is the ideal highest honor pursued by girls in the novel. Girls, in this case, must compete to achieve this desirable position of being married to. They attend special schools to learn how to please men and uphold the standard of beauty to be taken accounted for. Then, boys at their age



visit the school and put girls through their paces until they choose the girls they favor. Several girls not chosen as companions become concubines or chastity. Some are even exterminated or undergo medical experimentation.

A brief explanation of the novel has shown the theme of patriarchal ideology in the novel. According to Gramsci, ideology itself is a social regulation to move and gain awareness in their position. Much associated with ideology, the act of hegemony is not always political and violent, nor is governmental issues. In his book, *Prison Notebooks*, Gramsci uses various terms that correspond to hegemony to be similar to ideology, such as religion, worldview, or sociology. Thus, contrary to the original meaning in Greek, which means mastery of one nation over another, hegemony in Gramsci's sense is a consensus organization where submission is obtained through mastering the ideology of the hegemonic class (Simon, 2004).

Several studies have already been discussed concerning the novel of *Only Ever Yours*. Lunden (2017) analyzes thematic similarities between reproduction and physical exploitation in Atwood's *The Handmaid's Tale* and O'Neill's *Only Ever Yours* to unveil a continuation of social criticism in the feminist dystopian genre by employing feminist theory. Meanwhile, Muraveva (2018) intends to question media and advertising discourses, exemplified by an issue of *Cosmopolitan*, from a critical discourse analysis perspective and in a multidisciplinary and interdiscursive manner by comparing the problems that occurred in the novel *Only Ever Yours* to the issue of *Cosmopolitan*.

On the other hand, several analyses regarding the hegemony of a patriarchal ideology have been carried out by Utamia, Boeriswatia, and Zuriyatia (2018). This

research explores numerous types of domination of the patriarchal paradigm in the public domain against women, particularly the female figures in the *Hanauzumi* novel by Junichi Watanabe. Much in line, Andari, Rahayu, and Sudarwati (2015) also discuss patriarchal hegemony upon the woman in Tohary's novel entitled *Ronggeng Dukuh Paruk*. Additionally, Annisa (2019) discusses patriarchal hegemony in *The Waste Land* novel by T.S Elliot, implied from the poem's language through allusion. The study employed R.W. Connell's theory, masculinity, and Gramsci's hegemony.

Hence, as those presented studies focus on hegemony and patriarchal ideologies, the researcher is inspired to employ the hegemony theory to Louise O'Neill's *Only Ever Yours*. Such an analysis regarding patriarchal hegemony has not been conducted in the novel.

### **B. Problems of the Study**

1. What kinds of patriarchal structures are portrayed in Louise O'Neill's *Only Ever Yours*?
2. What kinds of media are used in portraying patriarchal hegemony in Louise O'Neill's *Only Ever Yours*?

### **C. Objectives of the Study**

In accordance with the research questions, the objectives of this study are:

1. To elucidate the kinds of patriarchal structures portrayed in Louise O'Neill's *Only Ever Yours*.

2. To elucidate the kinds of media operated in portraying patriarchal hegemony in Louise O'Neill's *Only Ever Yours*.

#### **D. Scope and Limitations**

This study focuses on investigating the patriarchal hegemony in the novel Louise O'Neill's *Only Ever Yours* by employing Antonio Gramsci's hegemony theory in the novel, along with the concept of patriarchy by Sylvia Walby.

#### **E. Significances of the Study**

The study will be of great benefit for both theoretical and practical aspects: For the theoretical significance, this study is expected to reveal the portrayal of patriarchal hegemony through a certain number of media and patriarchal structures in Louise O'Neill's *Only Ever Yours*.

Practically, the result of this study is expected to have contributions to lecturers, students, and the next researchers. This research is expected to give information regarding the kinds of media operated in succeeding patriarchal hegemony in the novel to the lecturers. Through this study, the students could deepen their insight and understanding of hegemony theory, particularly regarding patriarchal ideologies. Finally, this research can be a helpful reference for the next researchers to elaborate on this study with a similar issue of patriarchal hegemony.

#### **F. Definition of Key Terms**

The following is the definition of key terms which are used in this research:

1. Patriarchy - a culture or governmental system in which men possess power, and women are generally excluded.
2. Hegemony - domination by one group against another group to construct some ideas naturally accepted by the subjugated group.

### G. Previous Studies

Many studies have already been discussed concerning the novel of *Only Ever Yours*. Lunden (2017) analyzes thematic similarities between reproduction and physical exploitation in Atwood's *The Handmaid's Tale* and O'Neill's *Only Ever Yours* to unveil a continuation of social criticism in the feminist dystopian genre by employing feminist theory. By looking at the development of feminist movements during the most active decades of the genre, the results show that despite some people have argued that we are currently in an age of post-feminism, several issues in the previous 'waves' remain unsolved and relevant. Hence, O'Neill's novel appears to warn society today upon viewing feminism and past women's issues as things of the past.

Meanwhile, Muraveva (2018) intends to question media and advertising discourses, exemplified by an issue of *Cosmopolitan* and the novel *Only Ever Yours*, from a critical discourse analysis perspective and in a multidisciplinary and interdiscursive manner. Louise O'Neill offers a clear example of common trends and patterns through the grim setting of the novel. On the other hand, a handful of analyses regarding the hegemony of a patriarchal ideology have been carried out by Utamia, Boeriswatia, and Zuriyatia (2018). This research explores the



manifestations of domination of the patriarchal system in the public domain against women, particularly the female characters in the *Hanauzumi* novel by Junichi Watanabe. Based on the results of the study, the public patriarchal domination in female characters in the *Hanauzumi* novel is the separation of job roles, gender discrimination, lack of women in powerful positions in the country, limited opportunities for women in law and politics, cases of physical and mental abuse by men, restricted education for women and the exploitation of women in mass media.

Much in line, Andari, Rahayu, and Sudarwati (2015) also discuss patriarchy's domination over the woman in Tohary's novel *Ronggeng Dukuh Paruk*. The debate concerns the Javanese women's oppression due to the patriarchal culture. The result indicates that men rule women. On the other hand, according to Javanese principles, women must embrace their conditions. It also shows that *Srintil*, the main character, is described as cautious, loyal, willing to sacrifice, and willing to suffer. Additionally, Annisa (2019) also discusses patriarchal hegemony in the *Waste Land* novel by T.S Elliot, implied from the poem's language through allusion. The study employed R.W. Connell's theory, masculinity, and Gramsci's hegemony, which reveals the patriarchy depicted in the *Waste Land* is shown by femininity and masculinity in the *Waste Land*, promoting women's actions and male supremacy that are socially created and not inherent.

In short, some researchers have conducted several studies in a similar novel. The first research is undertaken by Lunden (2017), who analyzes thematic similarities between reproduction and physical exploitation in Atwood's *The Handmaid's Tale* and O'Neill's *Only Ever Yours* by employing feminist theory.

Meanwhile, Muraveva (2018) intends to question media and advertising discourses, exemplified by an issue of *Cosmopolitan* and in Louse O'Neill's *Only Ever Yours*, from a critical discourse analysis perspective and in a multidisciplinary and interdiscursive manner.

On the other hand, analyses regarding the hegemony of a patriarchal ideology have been carried out by Utamia, Boeriswatia, and Zuriyatia (2018), exploring the patriarchal system's manifestations public domain against women by the female characters in the *Hanauzumi* novel by Junichi Watanabe. Much in line, Andari, Rahayu, and Sudarwati (2015) also discuss patriarchy's domination over the woman in Tohary's novel *Ronggeng Dukuh Paruk*. A study by Annisa (2019) also examines patriarchal hegemony in T.S Elliot's *Waste Land* by employing R.W. Connell's theory.

Hence, as those previous researchers analyzed different topics in a similar novel and discussed patriarchal hegemony in the novels stated above, this study explores Louise O'Neill's *Only Ever Yours*. It is a novel of the dystopian genre in which women face hardship than men as such analysis regarding patriarchal hegemony has not been conducted in the novel. By employing Walby's theory of patriarchy and Gramsci's hegemony theory, the patriarchal system maintained through such hegemony agenda is thoroughly unveiled. In short, considering the explanation above, the researcher argues that it is essential to conduct this research.

## **H. Research Method**

### **1. Research Design**

This study is literary criticism as it employs a literary approach for criticizing literary works as in the novel *Only Ever Yours* by Louise O'Neill. Some critics consider literary criticism a practical application of literary theory as such criticism always deals with literary works. It is thus the study, evaluation, and interpretation of literature. The researcher attempts to explore some ideas given in this novel. This analysis focuses on the patriarchal hegemony in Euro-Zone society in the novel *Only Ever Yours* by Louise O'Neill.

This study deals with the literary sociology of writer, reader, and texts. In the text, sociology examines social issues related to the hegemony as Williams (Faruk, 2015) explains that literary works are one of the hegemony sites. It becomes the basis of the social formation that is upheld through hegemony. Hegemony, according to Williams (Faruk, 2015), is a process, not a form of passive domination; however, it is a specific thing that must be kept updated continuously, recreated, maintained, and modified. As one of the hegemony sites, literary works are seen as an integral part of the culture. In this case, the author belongs to organic intellectuals, one of the hegemonic apparatuses (Faruk, 2015).

This study employs Gramsci's hegemony theory and Walby's theory of patriarchy to analyze the novel's patriarchal structures and elucidate such media in succeeding patriarchal hegemony in the novel. Hegemony, in the sense of Gramsci, is a consensus organization where submission is obtained through mastering the ideology of the hegemony class (Simon, 2004). Meanwhile, Walby (1990) defines patriarchy as a system of social structures and behaviors under which men govern, dominate, and abuse women. Walby suggests that patriarchy works in a more

dynamic way across six distinct forms: 1) patriarchal mode of production, 2) patriarchal relations in paid work, 3) patriarchal state, 4) patriarchal relations in sexuality, 5) male violence, and 6) patriarchal culture.

## 2. Data Source

The data source of the research is the novel *Only Ever Yours*, published by the Quercus Publication in 2015. The data of this research are in the form of words, phrases, clauses, and sentences from the novel *Only Ever Yours*. Therefore, the researcher analyzes some texts from the novel as the data to be explored.

## 3. Data Collection

The data are collected by using these following steps:

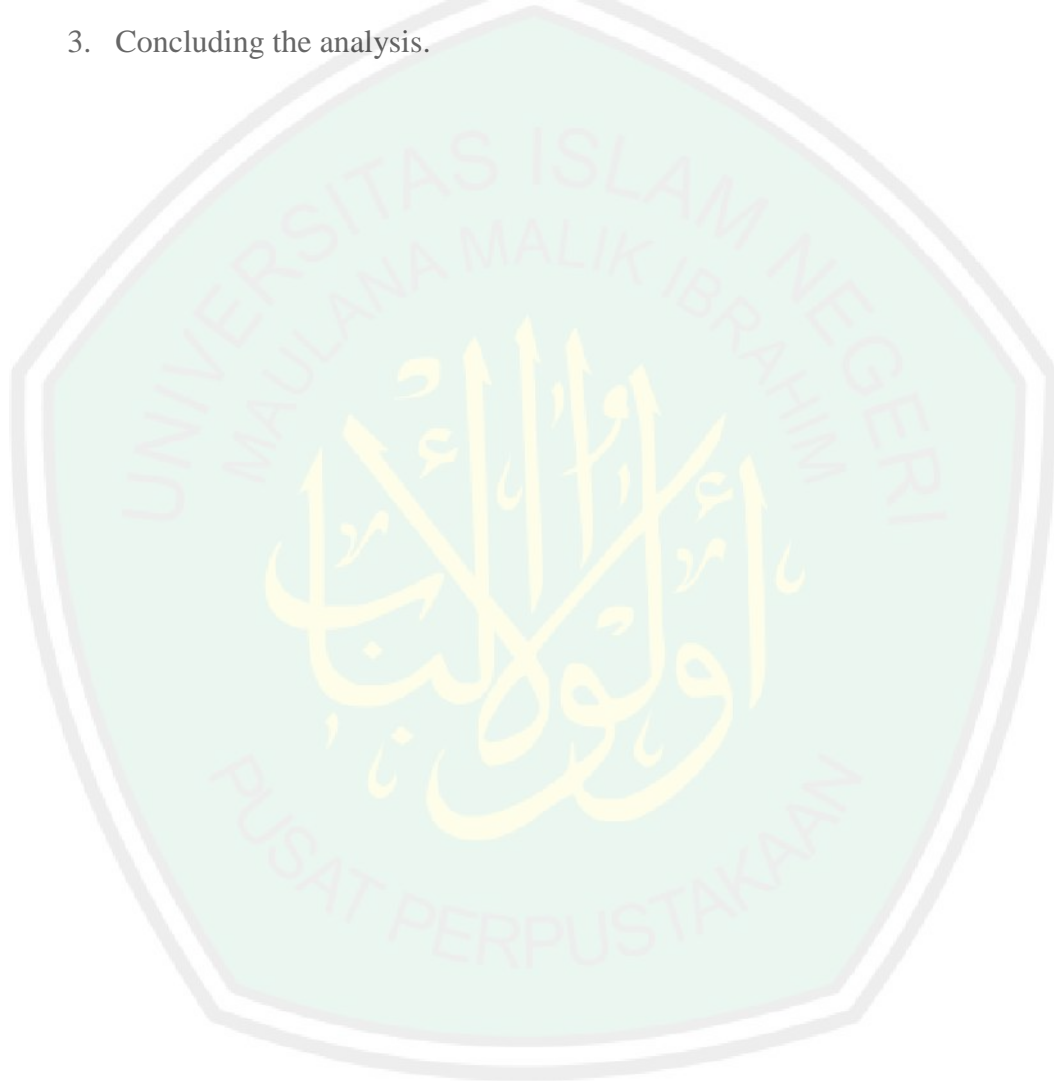
1. Reading Louise O'Neill's *Only Ever Yours* novel to understand the story of the novel.
2. Rereading and skimming the novel to explore the relevant data and information related to patriarchal structure and hegemony to analyze the patriarchal hegemony in the novel *Only Ever Yours*.
3. Classifying the data based on Gramsci's hegemony theory and Walby's patriarchal structure to answer the problems of the study in elucidating the kind of patriarchal structures about the media of hegemony portrayed in the novel.
4. Validating the appropriate data following the problems of the study.

## 4. Data Analysis



The data are analyzed by using these following steps:

1. Analyzing the data related to patriarchal hegemony by employing Antonio Gramsci's theory of hegemony and Sylvia Walby's theory of patriarchy.
2. Verifying the findings by relating the data with the analysis.
3. Concluding the analysis.



## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

The second chapter of the thesis discusses the review of related literature on the topic discussed. This chapter deals with the discussion of some references that are related to the theory. The literature reviewed are as follows: Sociology of literature, hegemony, and patriarchy.

#### **A. Sociology of Literature**

Sociology of literature is an interdisciplinary science between sociology and literature. Sociology itself attempts to find out how society is constructed of, how it takes place, and how it remains from time to time. By studying social institutions and all problems economic, religious, political, etc. all of which are social structure. It is possible to acquire a picture of human ways to adjust to the environment with socialization mechanism, the process of civilization which puts community members in their respective places, respectively (Saraswati, 2003). In accordance, Albrecht (1954) suggests that literature is perceived as representing norms and values, exposing society's ethos, class struggle mechanisms, and other forms of social reality.

According to Wolff, the sociology of arts and literature is a formless discipline, not well defined, consists of some empirical studies and various experiments on theory more generally, each of which only has a similarity in that matter all dealing between art or literature and society (Faruk, 2015).

Wellek and Austin (1995) classify real relationships between literature and society that is descriptive. The first is the author's sociology, the author's profession with literary institutions. That relationship is related to the social, economic, and political condition of the literary production, author's status, and author's ideology that can be seen from various author's activities apart from the literary works. Second is the content of the literary works, goals, and supplementary things implicitly shown in the literary work related to social issues. The third is the relationship between the reader and the social impact of literary works.

Albeit of indirectly addressing such literature, nevertheless, Gramsci's theory of hegemony is widely used as a basis for the study of sociological literature, as has been done by Raymond Williams, Tony Davis, and Ariel, Heryanto (Faruk, 2015). Within the framework of Gramsci's theory of hegemony, literature, which is one of the parts of the world ideas, culture, superstructures has not only become a reflection of the structure of the class of economy or infrastructure that is the material of finance, but rather as one of the strengths of the material of the finance itself. As the strength of the finance's material, ideology serves to organize humans, creating a place that, with it, man moves (Faruk, 2015). For Gramsci, the relationship between the ideal and the material does not occur in the same direction, but rather are mutually dependent and interactive.

Material forces are content, whereas ideologies are its form. The material forces will not be understood historically without the formation of ideologies, as it would be a delusional individual of material force (Faruk, 2015). Williams (Faruk, 2015) explains the existence of works of literature as one of the hegemony sites, as

it becomes the basis of the social formation that is upheld through hegemony. Hegemony, according to Williams (Faruk, 2015), is a process, not a form of domination that is passive. However, it is a specific thing that must be kept updated continuously, recreated, maintained, and modified. As one of the hegemony sites, literary works are seen as an integral part of the culture. In this case, the author belongs to organic intellectuals, one of the hegemonic apparatuses (Faruk, 2015).

### **B. Hegemony**

Gramsci's hegemony theory is one of the most important political theories. This theory is built on the premise of the importance of ideas and not the sheer physical strength in social-political control. In pursuance of Gramsci's thoughts, those under control do not only have to feel possessing and internalizing the authorities' values and norms, more than that. They also have to approve their subordination. This subordination is what is meant by Gramsci as intellectual and moral leadership (Gramsci, 1971).

According to Gramsci (1971), hegemony is the attempt of maintenance between real power and domination over the proletariat through effective means by the ruling class, namely through the control of ideas or consensus in society. Raymond William further stated that hegemony is a particular social process carried out as a whole, organized practically by respective meanings and dominance, values, and notions that can be abstracted as 'worldview' or 'class view.' (Higgins, 1999). William connects hegemony and culture in general, along with ideology in particular. Raymond Williams stated that hegemony is not merely an ideology but



hegemony is a system of meaning and values that lead to sensing reality. Such a case is exemplified by the internalization of the dominant's and subordination's group existence that most people find it difficult to move or change (Holub, 1992). In this sense, hegemony constructs particular views to appear "natural" or invisible as it does not appear as a specific view at all, "it's just about what it is."

Besides, two aspects differentiate Gramsci's hegemony from the other hegemony theories: 1) Gramsci broadened the definition of hegemony into politics and one party's superiority over another. This view is fundamentally opposed to the old idea of hegemony, which only reveals the relationship between the bourgeoisie and other groups; 2) Hegemony characterizes the word "cultural influence" and is not merely limited to political leadership in a coalition as perceived by the Marxist generations of the past (Ferna, 1983).

Gramsci introduced the idea of hegemony based on 'intellectual and moral leadership.' This leadership takes place based on the voluntary agreement of the lower classes of society against the upper classes, which lead, particularly, the approval of the leading groups in society (Hefni, 2011). For Gramsci, the social class will gain supremacy at the hegemony level in two ways: First, through domination or coercion. Second, through intellectual and moral leadership (Gramsci, 1971). On the one hand, a social group controls opposition groups to "kill" or subdue them, possibly conducted by military force; on the other hand, social groups lead groups of relatives and their allies. A social group may and must have enacted "leadership" before gaining political power (such leadership is essential for achieving such authority). The particular social group then becomes

powerful as it gains its power. However, even though it has maximum control in its hands, the leadership still needs to continue to "lead" as well (Patria & Arief, 2003).

The relationship between the two types of leadership, according to Gramsci, leadership and dominance imply three things. First, domination is made for all enemies, and hegemony is carried out to all allies and allies. Second, hegemony is a precondition for conquering the state's apparatus. Third, once the state's influence can be achieved, two aspects of this class's supremacy, directing and domination, continue. Thus, the concept of Gramsci's hegemony rests on leadership like 'intellectual and moral.' This leadership is due to a consensus on the lower classes of society's cooperative disposition against the leading upper classes. This subclass agreement came about due to the upper classes' success in instilling their community's philosophy. Such political internalization is achieved by constructing structures and institutions, such as the state, the common sense, community, organization, school, etc., strengthening the hegemony (Gramsci, 1971).

Besides, hegemony is not only a relationship of domination by using power, but an association of an agreement by using political and ideological leadership. The political or leadership government's function includes spontaneous agreement given by many masses regarding the general direction imposed on social life by the dominant group. The agreement, due to the prestige and trust enjoyed by the dominant group due to their position and function in production. Whereas the second function is a state apparatus with power, which legally can strengthen discipline in groups that disagree, both actively and passively (Gramsci, 1971).

In hegemony, Gramsci addresses the notion 'consensus.' He always relates it to spontaneity is psychological, which includes some acceptance of sociopolitical rules or other aspects of the rules. When Gramsci spoke of consensus, he described it to psychological spontaneity, which comprises the acceptance of sociopolitical regulations or other rules. Consensus can occur; 1) because of the fear of consequences if they do not adjust, 2) because they are accustomed to following goals in specific ways, and 3) because of awareness or approval of specific elements. The consensus, according to Gramsci, is the consensus created because there is a basis for agreement. For Gramsci, a consensus accepted by the working class is passive; that is to say, the consensus occurs not because the working class considers the existing social structure as its desire. However, it is due to the lack of a conceptual basis that effectively understands social reality (Siswati, 2018).

Hence, "Spontaneous" is in the sense that they are not the result of any systematic educational activity on the part of an already conscious leading group. However, it has been formed through everyday experience illuminated by "common sense," i.e., by the world's traditional popular conception—what is unimaginatively called "instinct." However, it too is, in fact, a primitive and elementary historical acquisition. (Gramsci, 1971). In reality, social groups are subordinate to accepting cultural systems and ethical values valued by the ruling group as if the system and values are universally valid and inherent in human life.

Power thus is something that is not substantial if such power solely relies on coercion and wealth. The dominant classes can only convincingly assert their authority if the classes can project their outlook on life into the social order and

make their outlook on life appear a standard reference. Hence, the essence of hegemony in Gramsci's theory is the ruling group's success in obtaining approval from the subordinate group. In hegemony, subordinate groups are mastered in accepting and approving ideas and the groups' political interests that control them. Hegemony for Gramsci is the most legitimate achievement of mastery as their power is received in the system of ideology, culture, values, or the mastered group's norms. Gramsci's emphasis on aspects of the consensus in his theory of hegemony is distinct from the theory put forward by Marxist theorists (Anwar, 2010).

There are three levels of hegemony found in Gramsci's concepts that are total hegemony (integral), declining hegemony (decadent), and minimum hegemony. The first is Integral hegemony. Integral hegemony is characterized by mass association reaching totality. Society reveals the degree of social solidarity and the power of intellectuals. It is apparent in the organic relationship between the government and the governed society. Relationships are not immune to inconsistency and antagonism, both socially and ethically (Patria & Arief, 2003).

The second is declining hegemony. In a modern capitalist society, the economic dominance of the bourgeoisie faces formidable challenges. Gramsci demonstrated the potential for such disintegration. In this possible definition, decomposition occurs "below the surface of the social reality." This decomposition suggests that even though the current structure has fulfilled its needs or goals, the "mentality" is not always according to hegemony's prevailing mindset. Therefore, cultural and political integration instantly collapses (Patria & Arief, 2003). Third, minimum hegemony. This third form is the lowest form of hegemony compared to



the two forms above. This condition existed in Italy from the unification era to the middle ages. Hegemony is based on the social solidarity of the cultural, political, and intellectual establishment, which goes hand-in-hand with any reluctance to interfere with the state. This social solidarity is much in line with Patria and Arief (2003). They stated that hegemony parties do not want to change their preferences and ambitions with other state sections in society.

### **C. Gramsci's Key Concepts**

Gramsci uses the definition of hegemony to explore the political, economic, and other philosophies of an established culture. A fundamental class should construct leadership as something different from a merely through the means of dominance, that is coercive. Hegemony introduces dimensions of moral and intellectual leadership (Faruk, 2015). Within Gramsci's theory framework, there are at least a few key concepts closely related to hegemony, namely culture, ideology, intellectuals, and the state.

#### **1. Culture**

Gramsci paid great attention to culture as one confidential strength which has a practical and dangerous effect on the public. Gramsci rejected the concept of comprehensive knowledge and saw the human as merely a container filled with data and mass of mental facts that are not related to each other, documented in the brain enabling the owner to react to different things from the world. According to Gramsci, the concept of a similar culture is hazardous, especially for the proletariat. It functions to create a weak and colorless intellectualism, much in line with Lears

(1986), who stated that the concept of hegemony highlights their power in the cultural realm. Hence, to be effective, such ideas need to be embedded through cultural institutions and practices that appear to be independent of politics (Jones, 2006). However, according to Gramsci, such a concept is not exactly considered a culture (Faruk, 2015).

The extra element of hegemony allows Gramsci to refer to the general question of the relationship between class and community. Gramsci poses three distinct problems through the idea of domination in various ways. The first challenge is a challenge towards a liberal idealist tradition that understands cultural issues as apolitical or as a matter of spirit that is not related to politics (Faruk, 2015). The second challenge goes to his Marxist enthusiasts who provide these procedures and reduce culture solely to reflect the basic economic community.

The third challenge is against his own time to transform the state's hegemony into "moral leadership and new intellectuals," which will expand and gain democracy (Faruk, 2015). For Gramsci, there is an essential connection between culture and politics, but these links are far from simple and mechanical ones. As Gramsci understood, the hegemonic culture depends not on the brainwashing of "the masses" but on the tendency of public discourse to make some forms of experience readily available to consciousness while ignoring or suppressing others (Lears, 1986).

## **2. Ideology**

The term ideology is often only interpreted as a system of ideas. For Gramsci, ideology is more than a system of ideas. He distinguishes between the changing system put forward by certain intellectuals and philosophers, and organic ideology that is historical, that is the ideology needed in certain social conditions: to the extent that ideologies are historically necessary, they have a validity which is "psychological"; they "organize" human masses, and create the terrain on which men move, acquire consciousness of their position, struggle, etc. (Gramsci, 1971). Ideology is not an individual fantasy; however, it is incarnated in society's collective life (Simon, 2004). Gramsci considers the world of ideas, culture, and superstructure as a reflection or expression of the economic class structure or infrastructure as one of the material forces themselves.

For Gramsci, the relationship between the ideal and the material does not occur in the same direction but is interdependent and interactive. Material is content, whereas ideologies will be mere imaginary individuals without material strength (Faruk, 2015). In *Prison Notebooks*, Gramsci further negates the idea put forward by Marx, stating that ideology is a mere illusion that it is not vital to be taken into account into human life. Contrary to Marx's statement, Gramsci addresses human organisms' reference between skeleton and skin concerning ideology and social beings. He analogizes skin as the ideology, thus wrapping the skeleton, which is impossible for a skeleton or skin to stand on its own. Such illustration thus clarifies the vital function of both skin and skeleton to work together in human's life (Filippini & Barr, 2017).

The various levels of ideology that Gramsci analyses include common sense, folklore, religion, philosophy (and science in part), can thus be arranged according to a scale of internal consistency, where common sense and philosophy represent the extremes of such a scale. Gramsci uses the term common sense to show how people are uncritical and unconscious in understanding the world (Filippini & Barr, 2017). Common sense is where the dominant ideology is built and becomes a place of resistance and challenges. Gramsci stresses that consensus is gained through bourgeois hegemony is active consensus, not passive submission. The agreement was not forced; but obtained through the integration of various forces in a complex process in which subordination and the workers' resistance were formed and reappeared (Simon, 2004).

### **3. Intellectuals**

Gramsci broadens the concept of intellectuals, that is, those who work as organizers in all facets of life, in production and the political and cultural spheres. The notion of the intellectual represented here constitutes an additional phase in the complex evolution of the Gramscian concept (Holub, 1992). Gramsci disagrees with the general view of intellectuals; they are not only thinkers, writers, and artists but also organizers as in the public servants and political leaders, and they are not only influential in civil society and the state, but also the means of production as expert machines, managers and technicians (Simon, 2004). Gramsci further argues that all men are potentially intellectuals in the sense of having an intellect and using it, but not all are intellectuals by social function. (Gramsci, 1971)



Intellectuals, in the practical sense, fall into two groups. In the first place, there are the "traditional" professional intellectuals, literary, scientific, and so on, whose position in the interstices of society has a certain inter-class aura about it but derives ultimately from past and present class relations and conceals an attachment to various historical class formations. Secondly, the "organic" intellectuals, the thinking, and the organizing element of a particular fundamental social class. These organic intellectuals are distinguished less by their profession, which may be any job characteristic of their class, than by their function in directing the class's ideas and aspirations to which they organically belong (Gramsci, 1971).

In his *Prison Notebook*, Gramsci exemplifies organic intellectuals as party leaders. They are intellectuals and political organizers and, at the same time, company bosses, wealthy peasants or housing managers, commercial and industrial authorities. Thus, the two groups of intellectuals are separated, but historically they can be mutually overlapped. In this case, the nature of the relationship between those groups will significantly affect the nature of the existing hegemony: whether there are conflict and stability between them, or the existence of such political and cultural ties between the two (Faruk, 2015).

#### 4. State

Gramsci expands the State's concept, given its relationship with organized consensus, not only that of the dominant, ruling classes but also that of the subaltern classes. Gramsci broke such dichotomy down further by introducing a concept that of 'political society,' meaning the repressive, organizational, and bureaucratic

functions of dominion, by using the term State – 'in the integral sense: dictatorship + hegemony'– to describe the combination of political society and civil society (Filippini & Barr, 2017). Gramsci distinguishes two regions in the State: the world of civil society and political society. The first is vital for the concept of hegemony because it is the territory of "agreement," "free will," while the second is the world of violence, coercion, and intervention. Although so, the two worlds are included in the concept of the State in a unique sense.

For Gramsci, the state's concern is not merely regarding government officials, but also hegemony or civil society apparatus (Faruk, 2015). Gramsci sorts the understanding of the superstructure into two levels of structure the leading, namely civil society and secondly, political or state society. In Gramsci's conception (1971), "civil society" includes all transmission apparatus commonly referred as "private" such as universities, schools, mass media, churches and etcetera in which it is central to Gramsci as a location of hegemony and political power in modern democracies (Ives, 2004). In contrast, "political society" are all public institutions that hold power to carry out juridical orders such as the army, police, and government.

For it should be remarked that the general notion of State includes elements that need to be referred back to the idea of civil society (in the sense that one might say that State = political society + civil society, in other words, hegemony protected by the armor of coercion) (Gramsci, 1971). Hence, every State is ethical in raising the great mass of the population to a particular cultural and moral level, a level (or

type) which corresponds to the needs of the productive forces for development and hence to the interests of the ruling classes (Gramsci, 1971).

#### **D. Patriarchy**

According to Walby, patriarchy is a system of social structures and practices in which men dominate, oppress, and exploit women. She further elucidates the concept and theory of patriarchy that is essential to capture the depth, pervasiveness, and interconnectedness of different aspects of women's subordination. It can also be developed in such a way as to take account of the various forms of gender inequality over time, class, and ethnic groups (Walby, 1990).

As a leading British sociologist, Walby puts her ultimate concern upon the issue of patriarchy. In *Theorizing Patriarchy*, Walby (1990) divides patriarchy into several structures. This patriarchal structure goes on and on by transmitting the tendency of gender inequality practices. The patriarchal structures, according to Walby, are:

##### **1. Patriarchal Mode of Production**

The patriarchal mode of production is in the form of full assignments for women in caring for children and doing household tasks. Females are controlled by their husbands in the bonds of marriage and domestic relations. Such work done by women can be seen starting from cooking and washing for the husband and looking after children. A woman as a wife does the work for her husband. The wife does not get wages from the work as it is all a consequence of the marriage. The husband

can control the wife's labor as he has the laborer's power while the wife only produces.

Besides, the husband could have sold his wife's energy because it was his. There are three theoretical stages of the claim as Walby (1990) said: first, that the domestic division of labor is the main form of the difference between men and women; second, that the division has a significant influence on other aspects of social relations; third, that all of the divisions are quite distinctive forms of inequality. Hence, this suggests unequal amounts of domestic work and such a total amount of work time done by the married couple and the unequal distribution of household resources. It also further implies women's less share of household goods consumption than men, from food to entertainment for leisure time.

## **2. Patriarchal Relations in Paid Work**

Patriarchy relations in paid work is in the form of separation of women's and men's work positions and salary differences. According to Walby (1990), the primary key of patriarchal relations in paid work is the closure of access upon women. This closure involves removing women from work with wages or the separation of women's work in them. This condition led to the devaluation of women's work and low wages for them. This devaluation has become a social fact not only for women in the work environment but also in other areas, including the domestic sphere and other aspects of gender relations.

Social relations that occur are between men, as the excluder and devaluer, and women, as the excluded and devalued. Walby (1990) added that in today's

capitalist-industrialist society, the concrete aspect of patriarchal relations is the labor division. The division of labor has several forms, both vertically and horizontally and between full-time and part-time. For example, at the vertical and horizontal hierarchies, women are often categorized as less skilled than men. The distinction between full-time and part-time work makes a difference in the amount of legal protection given to workers.

### **3. Patriarchal State**

Patriarchy in the state is in the form of the absence of women in influential positions in government and the limited number of women who possess a role in law and politics. According to Walby, patriarchal relations in the state are another form of the patriarchal structure. Its influence on gender relations is not a consequence of being a capitalist state, but somewhat of its patriarchal origins. Women are kept away from any access to state resources and power as part of the patriarchal system. A brief example published in Politico.com has raised the issue of patriarchy in the realm of politics, which is the biggest obstacle women face today in the United States. Regardless of a woman's experience, education, or abilities, society's patriarchal nature fosters the perception that women are less qualified and less competent than men.

Even further, Walby (1990) cites several previous studies, explaining that the patriarchal relations of the state cause various severe impacts for gender relations, including (1) establishing rules on marriage and divorce; (2) fertility, by legalizing or criminalizing abortion; (3) new contraception and reproductive



(biological) technology; (4) sexuality, with the birth of a court rule regarding childbearing by a lesbian; (5) about homosexuality; (6) about prostitution and pornography; (7) male violence, with court actions primarily related to rape, sexual abuse, and sexual violence; (8) priority housing policies for victims of sexual violence; and (9) concerning belief systems, for example, by setting parameters that allow the entry of religious influence.

#### **4. Patriarchal Relations in Sexuality**

Patriarchal relations in sexuality is defined as heterosexuality, both in terms of common origins and internal structures such as double standards. Walby (1990) also stated that sexuality is a social practice as it cannot be reduced on a psychological or biological level. Sexuality is a historical and cross-cultural variable in its form. Thus, sexuality influences other aspects of gender relations. Sexuality becomes even more critical in constructing social relations than is the custom in social theory. Nevertheless, Walby (1990) does not fully agree on liberal feminist thought, such as Mckinson, who considers that it is through sexuality that women's subordination continues.

Hence there is no need to distinguish between gender and sexuality because it is from male and female gender that male domination takes place. Walby (1990) considers this opinion inappropriate as it will hold women back from finding and identifying the strengths that result from sexuality. Sexuality applies in specific historical and spatial domains; hence it is not wise to be generalized. Thus, sexuality

is a significant historical variable for the emergence of women's subordination so that it needs to be identified and specified as a structure separated from gender.

### **5. Male Violence**

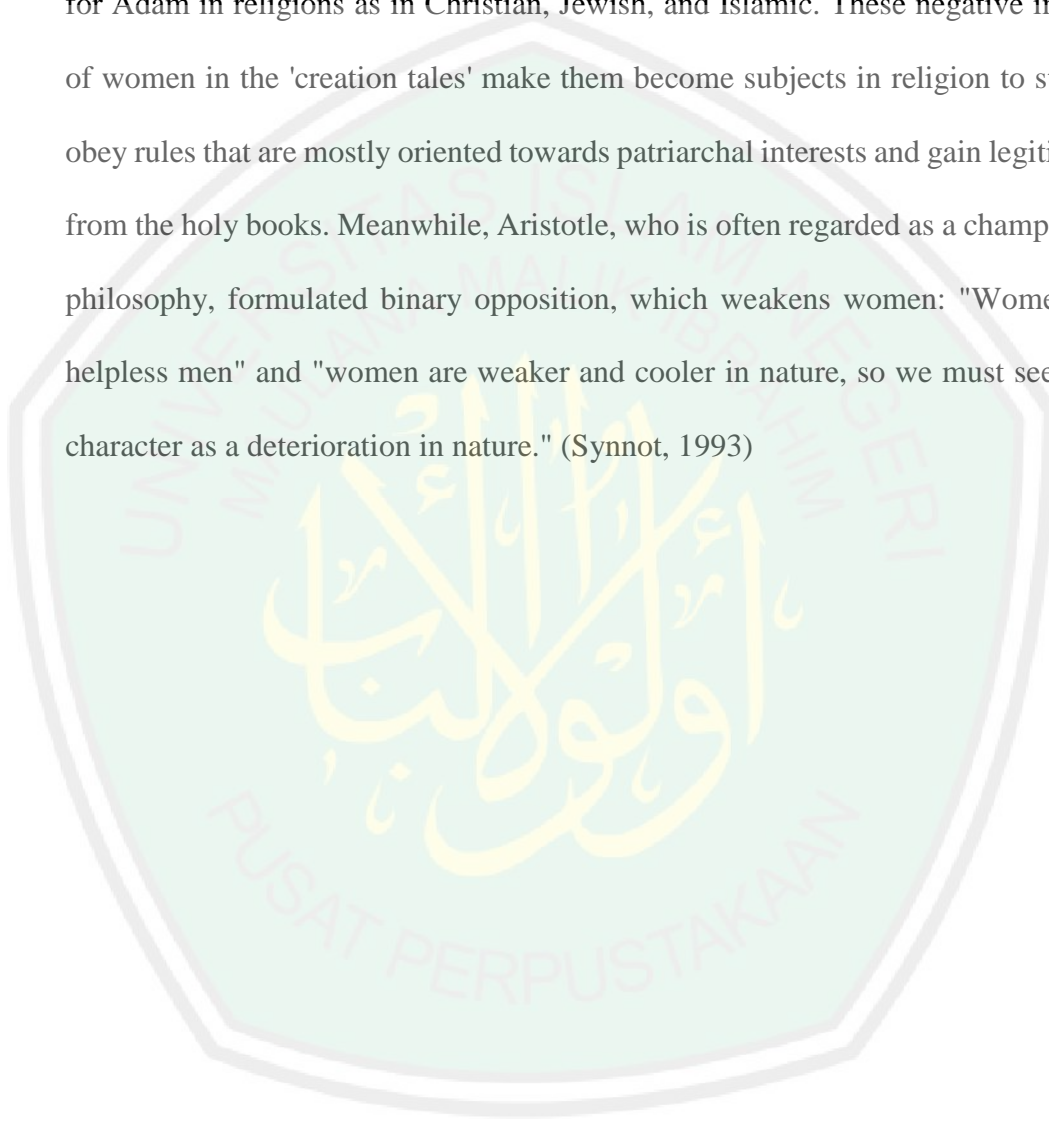
Patriarchy related to male violence is in the form of physical, psychological, and verbal violence. Male violence often appears as a random individual phenomenon and is sometimes thought to result from some men's psychological decline. Walby (1990) firmly rejects this assumption and says that male violence has origins in the social structure. Men use violence to dominate women. Indeed, not all men use this power for violence. However, male violence has a standard social form and has consequences for women's actions due to hopes for the goodness of women in their daily routines. Violence against women is most likely to occur in the domestic sphere, commonly known as domestic violence. The public sphere is in the form of rape, violence against wives, father and child incest, sexual harassment at work, and physical, sexual assault.

### **6. Patriarchal Culture**

Patriarchy in culture is in the form of such 'ideal feminine' demands for women in the family, education, religion, and mass media. According to Walby (1990), patriarchal relations in culture is a structure created from a diverse set of patriarchal practices. In the realm of philosophy, religion, education, and the norms of tradition, women are often a subject that is demeaned, while men are entitled to rule. In Greek legend, a woman named Pandora was sent down by Zeus to punish

men by opening a small box that contained difficulties, crime, and suffering (Synnot, 1993).

The Pandora legend is somehow very similar to the story of Eve's creation for Adam in religions as in Christian, Jewish, and Islamic. These negative images of women in the 'creation tales' make them become subjects in religion to strictly obey rules that are mostly oriented towards patriarchal interests and gain legitimacy from the holy books. Meanwhile, Aristotle, who is often regarded as a champion of philosophy, formulated binary opposition, which weakens women: "Women are helpless men" and "women are weaker and cooler in nature, so we must see their character as a deterioration in nature." (Synnot, 1993)



### CHAPTER III

#### FINDINGS AND DISCUSSION

This chapter answers the problems stated in chapter one by employing Gramsci's hegemony and Walby's patriarchy theory. This chapter presents the analysis of patriarchal hegemony portrayed in Louise O'Neill's *Only Ever Yours*.

##### A. Patriarchy

As a fundamental principle of injustice between men and women, patriarchy still leaves a significant space in the scope of a community's life. As a result, justice in working wages, state obligations, and equality in opportunity is still challenging. Various feminist movements have surfaced to overcome the inequality of working wages, state obligations, and unequal opportunities for women to receive such justice. Following this, as one of the leading sociologists, Walby states that patriarchy can be examined through patriarchy's six structures. Referring to the six patriarchal structures coined by Walby, there are four patriarchal structures in the dystopian novel *Only Ever Yours*, namely, the patriarchal mode of production, patriarchal state, patriarchal relations in sexuality, and patriarchal culture.

##### 1. Patriarchal Mode of Production

In this study, a dystopian novel discusses the struggles of young girls surviving in a patriarchal world that has become the researcher's interest. The novel depicted a horrific life of young girls prioritizing maintenance of such dreadful

beauty standards aiming to please men as their number one priority. In this novel, men are depicted as superior, as only boys who are born naturally. Girls are bred in laboratories and are embedded in the ideology of self-dispossession of their bodies. Furthermore, marriage is the ideal highest honor pursued by girls in the novel as they have to compete to achieve this desirable position of being married to. They also attend special schools where they learn how to please men until the boys choose the girls they favor to be their wife as the girls cannot determine the boys. This condition thus implies that women are subordinate to men.

The pace of the eves' preparation to be a companion is known as the 'Ceremony.' At this moment, the eves are asked to prepare themselves in terms of physical appearance. Training will be given to see their mastery in handling such challenges. As their purpose in life is to be a companion, the task given is not far related to the qualities of a wife, which is stereotyped as a homemaker as asserted by Walby (1990), that women have committed themselves to the role of homemaker to such an extent that they have no alternative way of gaining a right livelihood. She also further emphasizes that motherhood remains an essential component of the discourse of femininity. Therefore, household chores have become one of the aspects needed to be carried out upon the wife concerning the femininity discourse. Knowingly, a woman has a pivotal role in carrying out such matter as portrayed in the following quote:

*"This is what we have wanted since we were in 4th year, learning how to change diapers on our training dolls in Little mama classes." (p.55)*

*"Today, eves, you have been set the task of creating red velvet cupcakes. Go to your cooking stations. Please do not forget your aprons. If I see any stains on your clothing, I will be extremely unhappy." She settles onto a high stool at the far right corner of the room, rearranging her black robes carefully. The Homemaker room has a row of ovens and*



*adjacent sinks set in a U-shape, the central space holding six rows of long mirror-plated tables. There are five individual stations with the cooking utensils and ingredients that we will need for our task on each table. I grab my apron from underneath my station, a sugary peach color patterned with cartoon lipsticks." (p.154)*

Early in life, the eves in the novel are trained to develop a particular skill of taking care of a child and cooking, which ought to become the wives' duty rather than the husbands. In this case, women are compelled to devote their leisure time to complete household affairs in caring for children and cooking. The matter of parenting, which should be a joint responsibility, is now solely women's full responsibility. Likewise, cooking and preparing meals are meant to be carried out by women. Accordingly, apart from seeking assistance from their husbands, this exemplar is considered merely the wives' responsibility without having to bother the husbands.

As a result, the husband enjoys this convenience, which is in line with Walby's statement that this occurs mainly through state regulation of the relationship between paid employment and household labor or, in a more general sense, between production and reproduction; state's law is driven mainly by economic considerations, including the level of unemployment and economic growth, which, in turn, are related to the continuation of patriarchy and capitalist accumulation (Walby, 1990) Hence, a woman as a wife does the work for her husband. The wife does not get wages from the work because it is all a consequence of the marriage. The husband can control the wife's labor because he has the laborer's power while the wife only produces. Correspondingly, Hartmann (1981) looks at the link between patriarchy and capitalism and argues that patriarchy links all men to each other irrespective of their class. Hartmann (1981) also further

contends that both housework and wage labor are the binding sites of women's exploitation by men as woman's work benefits both capital and her husband. In correspond to that, the husband could have sold his wife's energy as it was his (Walby, 1990). Thus, patriarchy is maintained for the sake of men.

## 2. Patriarchal State

Patriarchy in household affairs has a significant role where an individual male subjugates a female individual. Even in a collective number, patriarchy is still continuously maintained. In particular, the government has contributed to the success of this social system. This contribution is evidenced as below:

*"Once again, it is time to give my Public Address to the eves of the final year. I must impress upon all of you how crucial the coming months are to your future. This is the decisive moment, the moment you have spent the last sixteen years preparing for. It is time for you to make a contribution to the society that has created each of you, whether it be as a companion or a concubine." (p.51)*

After devoting sixteen years of training in school, an important announcement is conveyed by the Father, the ruler of the Euro-Zone mainly addressed to the eves. A long preparation of sixteen years has indeed intended for a crucial destiny of life in their future. Eves are meant to meet upon their fate, either becoming a companion or concubine. Correspondingly the two choices are inseparably aimed at the interests of men. First, a companion must give offspring, while concubine is only a momentary gratification free to be met and left. They need to accept it gracefully as it's their very own inevitable fate. In this sense, eves are not meant to choose what they desire to do as the State has decided it. The State takes their freedom of life under the pretext of the need for real contributions to the

society that creates them. Grievously, the eves could not do anything else but accept it.

Indeed, women are already aware of their life goals, solely the two choices mentioned above. To maintain women's integrity as patriarchal beings, the State airs a video to understand the origins of women bred in laboratories.

*“And then she showed us the video. The infamous “girl Graves,” thousands of unwanted daughters disposed of in an ever-expanding hole, their heads crushing against each other like broken china dolls. Drugstores with shelves upon shelves stacked with gender-specific fertility drugs, as easy to buy as chewing gum. And the body learned. It learned that a female baby was an invader, come to steal her mother’s beauty. A female baby was dangerous.” (p.67)*

Horrific things are further shown by depicting a video entitled 'girl graves,' eves are exposed to the gruesome story concerning thousands of unwanted daughters thrown in a hole. Such a bizarre phenomenon of crushing each other's heads is shown as precise as the broken china dolls. Their existence has been intensely despised that they have to destroy themselves. This phenomenon cannot be separated from the emergence of gender-specific fertility drugs scattered everywhere in the drugstore as its sales are closely similar upon selling bubble gum.

In this case, the Euro-Zone community implies their interest in a specific gender type, mainly male. Ironically, the female baby has been considered a troublemaker and usurper of her mother's beauty so that her presence is loathsome. This fact is a particular example of such implications for their sensitivity in judging or blaspheming other women for the past sixteen years in the school, to be precise in Comparison studies, which is still very much attached to them until now.

As asserted by Zajicek and Calasanti (1998), who point out that state practices toward women are those laws, regulations, policies, and ideological

pronouncements whose goal is to encourage the development of certain behaviors and roles on the part of women. In particular, the educational system of such institution has a vital role in both differentiating men and women and providing man with more credentials as in the forms of closure against women's subordination, which are usually more subtle because of the explicit discourse of 'meritorious achievement' of the institution (Walby, 1990)

As a result of this specific behavior developed in the institution, they do not favor their daughter to be far better than themselves. It thus clarifies that women despise being compared to their very own daughters as jealousy and an excessive amount of insecurity make mothers lose their sense of affection and compassion for females and instead choose males as heirs.

*“When years passed in the Zones and no female babies were born. Soon there was only a handful of the original women left, all past childbearing age, and the threat of extinction seemed far too certain. Genetic Engineers were forced to create women to ensure the survival of the human race.” (p.68)*

The quotation above addresses the related matter that has undoubtedly captured the State's attention regarding women's extinction. Women's existence is much extinct due to such a tendency to choose the specific gender type of child. This extinction is thus quite alarming considering that women have an essential role in human reproductive matters. However, in a patriarchal world, women possess no control over fertility or reproductive rights. On account of that, the State imposes the Genetic Engineers in creating women for their survival. It can be seen in this case that instead of limiting or eliminating gender-specific fertility drugs, the government has chosen to produce women. The State acknowledges the root of all problems they caused as Walby (1990) cites several previous studies, explaining



that the state's patriarchal relations cause various severe impacts for gender relations as in new contraception and reproductive (biological) technology.

Thus, they instill sharp thoughts into their minds upon such competition of beauty and perfection. Meanwhile, eves who are much akin to a student solely apply the knowledge they have gained during their sixteen years in school into the real-life as asserted by Sultana (2012) that men and women behave, think, and aspire as they have been taught to think of masculinity and femininity in ways which condition difference. Walby (1990) also suggests that ideas about masculinity and femininity are found in social relations. They are part of the actions that go to make up the patriarchal structures.

Towards their last destiny to become a companion, the 'Ceremony' session is about to come. There is a session where eves must fulfill the boys' summons who choose them in the ' Ceremony' session. In this session, the eves have not been chosen as companions. However, they are solely allowed to get to know each other and exchange stories about their lives. As the main character, Freida is permitted to meet a boy, namely Darwin, after choosing her. Darwin is a handsome and rich boy. He is the son of an influential person who is a Judge in Euro-Zone. During their chatting session, Darwin tells a story about an affair conducted by a wife. He also explains the sentence to be received by the woman, as shown below:

*"The Father was fair." I nod automatically. Of course, He was fair. He's always fair. "He married them off to lower-ranked Inheritants whose wives had died unexpectedly in son-birth. But they wouldn't obey the rules. One of their husbands caught them together, in his bed." I gasp at the audacity. They must have been desperate. "It didn't matter that it was two women," Darwin continues, scratching roughly at his neck. "It was still adultery. So the adultery sentence still stood." (p.326)*

*"When that didn't work out, they were sent Underground for a few weeks. For the usual genetic testing, you know. To see if they could find the faulty wiring." (p.327)*



*“they sewed up their . . . er, their . . . you know, their private parts. And then they shot them. Two clean bullets right through the brain.” (p.328)*

*“It’s standard for companions who commit adultery.” (p.328)*

It is proven from the text that the Euro-Zone's ruler, who is a man, is considered to be fair to give such punishment to those wives who commit adultery. Horrific punishment is immediately given to them; they are sent to Underground for genetic testing to seek for mistakes made in themselves. Their sensitive parts are then sewn to prevent any sexual activities. It does not stop at this point as they are shot with two bullets speeding into their brain. Ineptly, the wives are obliged to accept the consequences of their actions. Nonetheless, punishment only applies to women as the state is patriarchal and is capitalist and racist. (Walby, 1990)

*“All men go to concubines. It’s no big deal.” (p.307)*

In this case, Darwin also asserts that men have the right to have an affair, as it is very reasonable for men to do so. The state is noticeably unfair in giving such punishment to those wives who commit adultery, whereas husbands can see concubine anytime to vent their sexual desire. Additionally, adultery for husbands is considered remarkably reasonable to be carried out. Men are free to do as they wish, while the shackles of increasingly detrimental regulations must constrain women. The State, thus can be seen as biased-gender and benefit men in general as asserted by Walby (1990) that the state is engaged with gendered political forces, its action have gender-differentiated effects, and its structure is highly gendered:

*We all went through the School system, and we obeyed the rules. Who does this girl think she is?” “Poor Darwin. He must have felt so manipulated. The eves are supposed to be trained properly and behave themselves (p.363)*

*Having sex isn’t the issue. Who cares?” georgia ignores grace as she clucks loudly. “And love isn’t that big a deal either.” “Love before marriage is forbidden.” grace frowns.*

*“How dare this eve assume that an Inheritant would love her before he had formally chosen her? It’s the height of presumptuousness (p.363)*

*“She should have had more control,” tyra says, looking straight to camera. For a moment I feel as if she can see me and I duck out of view. (p.363)*

*“Will they put her on trial?” grace asks. (p.363)*

*“It’s still unacceptable. The eves have extensive training in the correct behavioral procedures.” (p.443)*

*“She is an eve. She was designed to meet a purpose and she has been trained for the last sixteen years to perform in a way that meets that purpose.” (p.451).*

As unjustly treated, women are unforgivable for causing mistakes. They are considered as creatures who are required to be perfect and are unlawful to do wrong. This is regarding Freida's behavior, who has expressed her desire to become a companion. Freida thus violates the procedural behavior that has been taught at school. In a meeting with the boys, eves are prohibited from persuading them to choose the eves as companions. It is unforgivable to be conducted by the eves. However, Freida violates this rule to express her desire for Darwin to become his wife and conduct sex before marriage. This problem is also raised on the television under the show of *The Chit Chat*, where Georgia, Grace, and Tyra, as the hosts, condemn the terrible behavior of Freida's incapability of controlling and expressing her opinions.

It is seen here that eves strongly apply the ideology taught in the correct behavioral procedures. They make it as a reference for their lives. They are meant to be perfect. They are intended to do under the proper behavioral procedures. No more or less. Hence, such a slightest mistake caused by a woman is unacceptable. Therefore as an eve, it is fitting for her to live by fulfilling her goals as she has prepared for sixteen years in such specific ways that would eventually fulfill those

goals. Due to Freida's mistakes, who has embarrassed the eves by having sex before marriage and expresses her desire to be a companion. Freida thus also fails to become a companion, as shown below:

*"I give myself up for the good of the Euro-Zone. I give myself up for the good of the Father. I give myself up for the good of my fellow chastities. I give myself up for the good of the School. What little I am, I give myself up. What little I am, I give myself up. What little I am, I give myself up." (p.489)*

*"Today they shaved my head. Today they ripped my useless womb out and I am empty, so empty. As a chastity, I must sacrifice." (p.493)*

As Freida fails to become a perfect woman, she cannot become a companion or concubine and eventually become chastity. The task of chastity is as the ruler's right hand, the Father, in the school. They are in charge of taking care of newborn babies until they turn sixteen years old, as she has been through for sixteen years. By becoming chastity, it is determined by the State to sacrifice herself. The sacrifice must be rendered all out. Freida has to let her head shaved bald, and her uterus lifted. She has no power and control over her body other than having to obey the stipulated. In sum, due to patriarchy, women are deprived of their legal rights, and opportunities as patriarchal values restrict women's mobility, reject their freedom over themselves, and lose their legal rights over the property (Sultana, 2012; Walby, 1990).

### **3. Patriarchal Relations in Sexuality**

Sexuality is created by society, as Walby (1990) stated that sexuality is a social practice as it cannot be reduced on a psychological or biological level. The demand to become heterogeneous is a social demand. As society expects couples to be heterogeneous, hence women do seek male partners. Following this, women

are taught to surrender upon men's wishes and need to become men's source of pleasure;

*“The class drags on. The Inheritants have taken their seats in the last row of the classroom as chastity-bernadette leads us in a never-ending question-and-answer session. What would you do if you failed to produce sons? Throw myself on the pyre before my Termination Date so my husband can marry someone better. What would you do if a man asked you for sex when you were feeling unwell? Always be willing. What would you do if a man asked you to perform a sexual act you felt uncomfortable with? Always be willing.”* (p.374)

In Euro-Zone, women play a huge role in satisfying men's desires. They are taught to obey all the wishes of men perpetually. The ultimate life purpose of a woman is to please a man. In line with this, in the question and answer session during class, the eves have been asked questions about such possible scenarios once they later have a family. Responding to that, various kinds of answers begin to arrive, and each answer has a similar goal: to meet men's needs. A wife is asked to throw herself in a pile of wood before the Termination Date falls at the age of forty if they cannot give birth to a son. Without a doubt, a wife is willing to harm her life for the convenience of her husband.

This sacrifice is made to enable her husband to marry another woman. Likewise, other sacrifices continue in terms of the invitation to have sex. Women must agree upon such an invitation from men to have sex even though they are sick. Furthermore, it has become the duty of women to be willing to perform a sexual act without their consent, as it is the proper duty of women to comply with all men's requests regardless of any circumstances, which is much in line with Jipson (1998), who states that women are supposed to defer to men and obey men's wishes as that is what women do. Hence this suggests women's subordination in the sexual



practices and as receivers of male violence is still continually conducted (Walby, 1990).

Correspondingly, being a connoisseur of sex is not a big problem for men. Precisely, this is much prevalent as men are believed to be very natural to accept the offer without having any consideration:

*“Of course he was going to take it if it was offered to him. He’s a man— it’s only natural for him to want to have sex.” (p.447)*

#### **4. Patriarchal Culture**

Patriarchal culture is in the form of such 'ideal feminine' demands for women in the family, education, religion, and mass media. According to Walby (1990), patriarchal relations in culture is a structure created from a diverse set of patriarchal practices. In the realm of philosophy, religion, education, and the norms of tradition, women are often a subject that is demeaned, while men are entitled to rule. Culture has a vital role in balancing an ideology that has been implanted in a sphere of society. Patriarchal ideology exaggerates biological differences between men and women, making sure that men always have the dominant or masculine roles and women still have the subordinate or feminine ones.

This ideology is so powerful that "men are usually able to secure the apparent consent of the very women they oppress." They do this "through institutions such as the academy, the church, and the family, each of which justifies and reinforces women's subordination to men" (Millett, 2000). Walby (1990) also argues that patriarchs once openly proclaimed that women were not welcome in certain spheres of life; in contrast, today, they are more likely to deny that women's barriers exist. This denial implies the shifted patriarchal ideology from an available



exclusion of women as 'naturally' different, to one of denying the extent of women's disadvantages and denying that women's slight 'underachievement' is a result of discrimination. Hence, patriarchal ideology is continuously maintained and justified regardless of the notion used.

In Euro-Zone, women are required to be beautiful physically. Those women who do not fulfill this requirement are considered as hideous or beyond reasonable limits. The limit of perfection for Euro-Zone women is for those who can fulfill the criteria or culture of the Euro-Zone community. The Euro-Zone community strongly emphasizes beauty that exists in women who can withstand emotions without showing any slightest expression on their faces. In other words, immune to pain. Additionally, Euro-Zone's women are also competing to become 'good women.' The scope of 'good women' is included in terms of being obedient to men, maintaining weight proportionally, and not over-thinker. These can be proven by the following excerpt:

*"#1-ranked girls from the last ten years rush onto the screen, one girl quickly replaced by another, and another, always a newer, better version to follow. A foto of the best legs winner, long, perfectly shaped, clad in the highest of high heels. The screen on our desktops splits in two, a foto of the perfect legs to the left, a foto of our legs appearing to our respective screens' right. A voice roars from the ceiling, "Room for improvement." (p.50)*

In a quest to become a perfect person, the dialogue above illustrates the idea of possible betterment needed to be cherished by all eyes. As they have not rendered such refinement, eyes, in this case, feel ashamed of their physical appearance, which in this sense is their thigh. Their very own body is open to be compared without their consent. This comparison has become very common as the standard of beauty in Euro-Zone has been determined to have a proportional body shape, neither too fat nor too thin. This awareness is continuously cultivated as a set of institutions

function to create women's representation with a patriarchal gaze in various arenas such as religions, education, and the media (Walby, 1990).

As a standardized reference, several photos that function as a medium of influence are used to showcase last year's first ranked girls, showcasing a picture of perfect legs that are all admired by every girl in the school. The photo of their seniors and their legs are lined up to be compared. As a result, they realize such differences from their legs, which are far from perfect. Furthermore, a voice emanates from emphasizing possible room for such improvement, in which such progress that is heralded equals the challenging demands of the eves to always strive for perfection.

*"I massage my thighs violently, wanting to tear strips off them as I feel the skin dimpling underneath my fingers. The room is inky black and I am glad. I am glad. I don't want the others to see me, to see how wrong I am." (p.50)*

Realizing that she is far from perfect, Freida as wrong as she feels hurriedly massage her thigh to make her thighs thinner compared to her senior. This spontaneity occurs due to such excessive shame and guilt. She thinks that she does something wrong, as it would be very embarrassing if anyone knew. Favorably, her insecurity is concealed in a dark room, which remains no one to see each other's flaws. She is so ashamed that she cannot let her imperfection being seen by others.

As a further attempt to pursue perfection, the eves are reminded of playing their best part. They must remember that they are entirely created, yet there is still room for improvement. Eves indeed have to remember a great set of beauty standards to improve and maintain their beauty. Placing those words of 'there is always room for improvement,' thus, eves are more likely to boost their motivation to achieve such improvement. It does not stop at this point as the chastity also

reminds the lousy effect of squinting, that is, wrinkles. Wrinkles here equals to hideous, which is not favored by vast and in need of prevention. Hence, those are innumerable such demands for women to look perfect, as also stated in the novel as follows:

*“Or a chastity of course. You must all play your equal part. Remember, you may be perfectly designed, but there is always room for Improvement.” (p.51)*

*“Squinting causes wrinkles.”(p.51)*

*“They could have used the money for the Engineers’ research, to make the eyes prettier and prettier and prettier. There’s always room for Improvement.”(p.475)*

Beauty is a priority. As much as the eve cares about beauty, the eve also wishes that the Engineers' research should use the money available to make them beautiful as it is apparent that there is always room for improvement. In the matter of pursuing perfection and becoming 'good women,' their environment plays a significant role in manipulating their ways of thinking as such:

*“I am a good girl. I am pretty. I am always happy-go-lucky.”  
“The robotic voice spills down the walls and crawls along the floor, searching for a receptive ear. And we eves are more receptive when sleeping. We are like sponges, absorbing beauty, becoming more and more lovely as we dream. More and more valuable.”  
(p.4)*

Being a good, beautiful, and happy woman is the foundation of life for every eve. Every night a sound that is humming sentences is endlessly played. They are bombarded with such audio messages in an attempt to instill the beauty and perfection ideologies. By the time they sleep, they are expected to become beautiful and charming while they dream beautifully and become priceless.

*“No man will ever want a companion who thinks too much. I do try to be more controlled. I try to shape my mind into nothingness. But when night falls in the dorms the demons stir, their eyes flashing white in the dark, looking for something to feed on.” (p.5)*

*“I am a good girl. I am appealing to others. I am always agreeable.” (p. 5)*

Freida realizes that men do not favor those women who are thinkers and incapable of controlling themselves. On the contrary, she still thinks and somehow feels empty when the night arrives. This condition implies her sense of being humane to feel anxiety and worry. She cannot neglect that intuitive feeling of hers. In this case, the feeling of powerlessness, discrimination, and experience of limited self-esteem and self-confidence jointly contribute to women's subordination. Thus, women's subordination is a situation where a power relationship exists, and men dominate women. (Sultana, 2012)

Thus, the culture of restraining emotions is seen as a way of men's implicit method of controlling women as there are possible scenarios of declining men's offers if they become vocal of their wishes. Hence, it will not benefit men to grant their wishes instantly. Above all, "the state has a systematic bias towards patriarchal interests in its policies and actions" (Walby, 1990). Eves cannot be vocal and expressive upon their thoughts; thus, manipulating women's thinking is continuously carried out. It is shown as Freida frequently pins that she is a good woman, liked and always obedient as below:

*"I am pretty. I am a good girl. I always do as I am told." (p.13)*

Women are expected to be always obedient. In this sense, they cannot express their thoughts and disapproval upon such cases. They must be a 'good woman' in any circumstances in favoring men and society neglecting their very own favor to determine and decide. Hence, women continuously trick their minds with such words related to beauty and behave 'good' according to the specified



standards. This is done to restrain their emotions and alert themselves of Euro-Zone's demands of beauty and perfection as further shown below:

*"Crying is ugly, the chastities yelled when as children we fell and scraped our knees. Crying makes your skin blotchy. No man wants a girl who cries. You must be happy and lighthearted at all times. So I don't cry. I am torn apart with not crying."(p.385)*

*"Good girls don't cry. Good girls don't cry. My shoulders heave, a low keening coming from the pit of my stomach."(p.417)*

Crying is terrible; the chastities scolded the eves when they were children.

This phenomenon has shocked them as crying causes saggy skin, and they cannot let this happen. Not to mention, no men like women who cry. The chastities continuously remind them to be happy and resigned in any circumstances. That is also why, even in a state of despair, the novel's main character will never dare to cry. Her restraining action can be seen as albeit of feeling a tremendous burden; the main character is seen to restrain her feelings. On the contrary, her body spontaneously responds honestly to her state of the mental condition after experiencing a harsh incident. It concludes as trained to be inhuman, Freida is yet humane to feel those feelings. These feelings suggest that even though the current structure has fulfilled its needs or goals, the "mentality" is not always according to hegemony's prevailing mindset (Patria & Arief, 2003).

There might be a concept that beauty is in the eye of the beholder. Nonetheless, Euro-Zone society does not apply this concept as they set a certain standard to be perfect and beautiful. In this case, women pursue the beauty standards agreed upon the society, which is to be proportionally well-built. Being fat is not favored, as mentioned in the novel:

*"If you keep gaining weight, you'll never become a companion. You won't even be good enough to be a concubine."(p.54)*



*“No man likes a fat girl. We have been told this since design.”(p.54)*

If eves becomes fat, things will turn difficult for them. They will have a small possibility to achieve what can be achieved by the proportional women as in the incapability of becoming a companion and concubine. It implies that fat women are in a lower position than those proportionate women. This stereotype happens as everything is merely judged from the physical aspect.

Further cases are illustrated as the eves regularly compare their physical appearance with others leading to the loss of self-confidence, self-respect, and self-esteem. Thus, much in line with (Sultana, 2012) the experience of subordination destroys women's self-respect, self-confidence, and self-esteem and sets limits on their aspirations. This experience also clearly suggests that the state continually cultivates women's subordination through the institutions in instilling the experience of subordination (Walby, 1990). Be that as it may, they seek a certain way to be in proportion and strive for perfection in doing such:

*“You have gained weight.” The voice fills the room. “You are now 118.8 pounds. I will recommend in your weekly report that you are to take extra kcal blockers until your weight stabilizes between 115 pounds and 118 pounds.”(p.17)*

Being fat is ugly; thus, excessive body fatness is needed to be removed. Freida, in this sense, is recommended to consume chastity kcal blockers by chastity. She is required to finish it so that her weight is stable. Prescribing such medication to control body weight has become a prevalent phenomenon supported by chastity and colleagues.

*“Have you tried throwing up?”(p.11)*

Additionally, other efforts are also made to maintain balanced body weight. The trend of 'spewing food' is one of the alternatives to managing the body.

Surprisingly, it is favored by women in Euro-Zone. It is not something to be ashamed of as Freida confidently questions her fellow peer, Daria, on this matter. This action suggests that the organic differences between women and men are differently interpreted and valued according to the dominant form of appropriation of a natural consequence to satisfy human needs. (Sultana, 2012). Correspondingly, to instill the understanding of such interpretation and valuation, Walby (1990) points out that preferred discourses on femininity and masculinity are greatly institutionalized in social life sites.

## **B. Hegemony**

According to Gramsci, hegemony is the attempt to maintain real power and domination over the proletariat through effective means by the ruling class, namely through controlling ideas of consensus in society (Gramsci, 1971). In a thought-provoking dystopian novel by Louise O'Neill, the researcher has found three aspects supporting the patriarchal hegemony: hegemony through television, chastity, and institution. Those are elucidated as follows:

### **1. Hegemony through Television**

Television has become a sophisticated media to influence society in the least possible manner of turning it into somewhat despicable. This manner is much line with Tuchman (1978), who states that the mass media's role may play in shaping young girls' wants, needs, and expectations to the degree that mass communication institutions influence behavior and attitudes. Gramsci (1971) also further states that

such institutions have functioned to raise the population's great mass to a particular cultural and moral level. This level (type) corresponds to the productive forces' needs for development, and hence to the interests of the ruling classes, as shown in the following excerpt:

*"The Americas-Zone's Next Top Concubine is playing, newly designated concubines participating in tasks to select the one who will be chosen as the American Father's concubine for a year."(p.84)*

A show of competition has expanded its journey to appear on the television entitled the Americas-Zone's Next Top Concubine. In this regard, girls who are fated to be concubines strive to be chosen as the American Father's concubine for a year. In this sense, this contract period shows such a limited amount of time to be a prestigious concubine among the other. Such broadcast on the television has indeed formed a new prevalent culture within the society of upholding such competition in seeking the best concubine. Concubine, which is a medium of lust, turned out to have a particular spot for the people of the Euro-Zone. Their presence is recognized as a means of pleasure and, without a doubt, is aired on the television.

Such a phenomenon becomes a possible source of inspiration for the audience as it might also trigger the eyes and concubines to learn vulgar moves to satisfy the lust of men who are respected in a competition, as mentioned above. It is much in line with Hansen, Littwitz, and Sczesny (2016), who stated that gender stereotypes prevailed in society are reflected in the media. Still, the media also influence how women and men are perceived in the respective community. The way research findings are reported in the popular press may also affect readers' beliefs and attitudes and reinforce stereotypes. In addition to this, some broadcasts are also slightly sensitive to be broadcasted on the television:

*“An ad for vaginal bleaching cream. One for a new laser treatment that promises to remove any unsightly body hair. “If only amber had known about this!” amber, a member of girl band the slutz, has her hand held high, waving to a friend. The camera zooms in, a red arrow pointing out the shadowing of stubble across her armpit.”(p.84)*

In one of the television shows, a vaginal bleaching cream advertisement is a typical advertisement. Such an advertisement offers a laser treatment that promises to remove any unsightly body hair. They are quite forthright in promoting the line. Indeed, this is closely related to the beauty standard of caring for beauty in the Euro-Zone. Since beauty is a virtue for women, it is natural for a woman to pay more attention to her body. Moreover, men despise ugly women. Therefore, Euro-Zone society expects women in their country to pay enough attention to themselves, including their private areas, to satisfy men. Following this, television broadcasts topics related to women which are aired as follows:

*“By Sunday afternoon I feel as if I am drowning in boredom. I’ve seen all the nature shows they are streaming on television and all that’s left are reality-show repeats. Wives of the Euro-Zone. Wives of the Americas-Zone. Euro-Wives versus Americas-Wives, Battle to the Death.”(p. 91)*

The interest of television's content on women's topics is further strengthened by the existence of various programs such as Wives of the Euro-Zone, Wives of the Americas-Zone, and Euro-Wives versus Americas-Wives. This similar pattern of women's contents is certainly related to the lifestyle of the Euro-Zone community who are in favor of making women as objects that are worth watching. Additionally, Tuchman (1978) points out that media reflects society's dominant values, and they add a strong link in the chain of socialization that keeps women dependent. Correspondingly, a social group may and must have enacted "leadership" before gaining political power (such leadership is one of the key requirements for gaining such power). The certain social group then becomes powerful as it gains its power.



However, even though it has maximum control in its hands, the leadership still needs to continue to "lead" as well. (Patria & Arief, 2003). Hence, hegemony agenda is instilled in the realm of philosophy, religion, education, and the norms of tradition and women are often a subject that is demeaned. At the same time, men are subjects who are entitled to rule (Tuchman, 1978). Man's superiority is thus illustrated as below:

*"I'm yo King, yeah I'm yo King. Suck it down, coz I'm yo King." (p.91)*

*The newest rapper from the Americas, Lil' Pete's video, is on Rap television. He's standing on a substantial gold-plated throne, a crown on top of his spiky red hair. He has numerous leashes in his hands, like reins, extending to diamond-studded collars wrapped around the neck of each of the five naked blond concubines at his feet. They're kneeling on all fours, glossy mouths slack until it's time to sing the chorus. "You're my king, Lil' Pete, you my king." (p. 91-92)*

In a video shown on a rap television show, Lil Pete is depicted standing on a vast gold-plated throne and wearing a crown on his head and surrounded by five naked concubines. The concubines are kneeling at their feet tied to leashes while singing the chorus 'You're my king, Lil' Pete, you my king.' This gruesome portrayal meant to emphasize that women are none other than the servants of men who are in a lower position than men. Not only that, but the concubines have also admitted their subordinate position by saying that Lil Pete is their king.

On the other hand, Lil Pete stands on her throne and holds a chain wrapped around their necks, enjoying his position as a king as he can control and do anything he wishes to the women. Hence, the Euro-Zone society is severely expected to view men as such. Hegemony thus is based on the social solidarity of the cultural, political, and intellectual establishment, which goes hand-in-hand with any reluctance to interfere with the state. This is much in line as Patria & Arief (2003) stated that hegemony parties do not want to change their preferences and ambitions



with other sections of the state in society. This does not stop at this point; men are endlessly portrayed as strong and powerful. Such depiction of a strong man is exemplified as follows:

*“The screen at the back of the stage flashes images: the traditional triquetra of the thirds; the Father of the Euro-Zone lifting steel weights as easily as if they were cardboard; another of him surrounded by adoring women ... a companion caring for her husband and sons— she is warm, loving, nourishing them with her beauty; then a concubine, her head thrown back in ecstasy, her lips and legs parted, ready to be ravished.” (p.165)*

The Euro-Zone father is shown to lift steel weights in ease, surrounded by several adoring women. When there are men who are portrayed as strong, thus there are attractive women who surround them. This portrayal reflects that women always surround men as their followers or, in the worse sense, their servants. Following the next quotation, it illustrates a loving companion adored by vast as a warm, caring, and nourishing them with her beauty on the one hand. On the other hand, Concubines are portrayed as willing and behaving as wild as possible, as in parting their legs willingly to be ravished by men. This action implies their distinct roles to satisfy men in which beauty and surrendering themselves are essential apart from being a warm and loving woman. Such portrayal of companion and concubine has become the reference for the Euro-Zone society, particularly women.

Women are endlessly discussed in a series of television shows, for example, related to the following:

*“Stream television.” I’m lying on my bed, flicking through channel after channel, the flashing colors blurring before my eyes. “Redesigning! Gone! Wrong!” (p.188)*

*“Hello there!” Her voice is reed thin. “My name is Natasha, I’m thirtyseven and I’ve given birth to seven sons.” Seven sons? That must be some kind of record. As a reward for her good behavior, her husband has been offered a free “companion vaginal redesign.” He signs a release form giving permission for Natasha to be shown on television, smiling at the cameras.” (p.189)*

A surgical procedure, namely redesigning, has become a prevalent case among the Euro-Zone society. It starts with the opening of a thirty-seven years old woman introducing herself as Natasha. She then proudly states her record of giving birth to seven sons. The Euro-Zone society sees this as a brilliant achievement as she has been rewarded for getting a free "companion vaginal redesign" by her husband. In addition to his, her husband takes the initiative in permitting Natasha to be aired on television. This action implies the husband's superior control over his wife to give birth to seven sons and demanding a free "companion vaginal redesign." Men do demand women under Euro-Zone's culture, which suggests that 'good women' are those who will always be willing upon men's wishes. However, in this case, luck does not favor him, as shown below:

*"Something tells me this isn't Natasha's first redesign." (p.189)*

*"These things happen unfortunately." The Re-Designer shrugs. The camera zooms in on Natasha as she leans closer to the mirror, searching for something that she will never find again. A hint of forbidden tears freezes over her pale green eyes, the fine lines and wrinkles becoming more pronounced as her face crumples with the effort to control her emotions. I turn it off. She's thirty-seven, I tell myself. Thirty-seven. She is only three years away from her Termination Date anyway." (p.190-191)*

In this quotation, Freida shows a great deal of doubt that the current surgical procedure might not have been Natasha's first redesigning. In this case, Natasha breaks into tears as the re-designer informs her painful surgical procedure. She is stunned as she sees what she has lost through a reflection of a mirror. Freida is as shocked as Natasha. She hurriedly turned off the television, acknowledging her sympathy for her unlucky fate to experience such tragedy in her three years away from her Termination Date. Despite successfully harming an individual, such procedure will always proceed as Euro-Zone society considers it as one of the

manners to enhance such aesthetic standards as has been further evidenced by the following quotation:

*“Certain aesthetic standards must be upheld.” (p.191)*

As a widely enjoyed platform by Euro-Zone society, television functions as a medium of entertainment, which is easily obtained. The existence of television has a powerful exposure in running such an ideology that benefits men. Television shows that are considered entertaining; in fact, they have a veiled purpose in conducting hegemony. As Gramsci has understood, hegemonic culture depends not on the brainwashing of "the masses" but on the tendency of public discourse to make some forms of experience readily available to consciousness while ignoring or suppressing others (Lears, 1986). For Gramsci, there is an essential connection between culture and politics, but these links are far from simple and mechanical ones. The ruling party thus inserts an exceptional understanding of each of these individuals.

The insertion of ideology presented continuously will gradually shape someone's mindset and behavior, referring to what is seen and heard. Thus this exposure becomes the success of the hegemonic agenda. Besides, hegemony through television has unconsciously generated new insights that are not forced. As stated by Gramsci (1971), hegemony is the combination of force and concern which balance each other reciprocally without power predominating excessively over consent. Indeed, the attempt is always made to ensure that power will appear based on the majority's consent. Hence, This is how hegemony works in terms of consent, where the community has the responsibility to do so without such regulations.

Gramsci further also asserts that ideologies are included in the form of common sense, folklore, religion, philosophy (and science in part) can thus be arranged according to a scale of internal consistency, where common sense and philosophy represent the extremes of such a scale Gramsci uses the term common sense to show ways in which people are uncritical and unconscious in understanding the world. (Filippini & Barr, 2017)

## **2. Hegemony in Institution**

Gramsci argued that the state's or ruling elite's control over social class could be maintained by two and only two means: first, through domination or coercion. Second, through intellectual and moral leadership. (Gramsci, 1971) Hegemony is the people's spontaneous consent to and adoption of the values, desires, ideas, beliefs, perspectives, knowledge claims, and so forth that serve the state's interests and / or ruling elite. (Brons, 2017) Gramsci took this a step further when he divided the superstructure into those overtly coercive institutions and those that were not. The coercive ones, which were the public institutions such as the government, police, armed forces, and the legal system, he regarded as the state or political society. The non-coercive ones were the others such as the churches, the schools, trade unions, political parties, cultural associations, clubs, the family, etc. which he regarded as civil society.

To some extent, schools could fit into both categories. Parts of school life are coercive (compulsory education, the national curriculum, national standards, and qualifications) while others are not (the hidden curriculum). As stated by Lears



(1986), the concept of hegemony highlights their power in the cultural realm. Hence, to be effective, such ideas need to be embedded through cultural institutions and practices that appear to be independent of politics (Jones, 2006).

*“Your skin is too dark, Naomi,” I hear someone say. “I think that you should ask about some lightening cream.”(p.75)*

*“Cara, your hair color washes out your skin tone,” someone else whispers. “I think you should ask about a tanning cream.”(p.75)*

*“We have undertaken this task every Friday since our first Comparison Studies class in 4th year; two different victims each time. I always start off wanting to be kind, but somehow, once I start speaking too, I can’t stop. I guess it does sort of make me feel better, at the time, a faint feeling of superiority swelling inside me like a balloon, but afterward my tongue feels bitter, like a hole has burned through it.”(p.75)*

In a lesson, namely comparison studies, women are responsible for judging the two chosen women to be mocked at. It depicts a clear illustration as the main character also participated in providing comments upon Naomi and Cara. Such statements blurted out are regarding the victims' unappealing physical appearance based on their opinions. In this regard, Naomi's skin is told to be too dark while Cara's hair does not flatter her skin tone. As the main character, Freida has also stated that as a bully assigned to give judgments, she feels much better after pinpointing one's flaws. She feels superior to say whatever she desires upon the person, neglecting the victims' feelings hearing upon those comments. Indeed, she has shown no regrets upon doing such behavior.

Thus kind of ideology hence is historically necessary; it has psychological validity: ideology 'regulates' humans and gives a place for humans to move, to gain awareness of their position, their struggle, and so on. (Gramsci, 1971) Ideology is not an individual fantasy; however, it is incarnated in society's collective life



(Simon, 2004). Furthermore, the victims mocked are despised to show any disaccord expressions as emphasized by Freida in the following excerpt:

*"I take a deep breath, trying to remember what we learned in Unacceptable Emotions class. Anger is ugly. Nice girls don't get angry."(p.103)*

Classes by classes are taught to the girls with such aim of preparing them to be better. Such class for the betterment included the Unacceptable Emotions class where having emotions is a sin. Women's feelings are meant to be restrained. Another important lesson for eves is sex education, as stated in the following excerpt:

*"Welcome to sex-ed for concubines. The only third who needs to know this stuff!"(p. 287)*

*"Concubines have always been a part of society, an important part. You just have to make sure that the guy you're with is having a good time. Easy!"(p.287)*

*"It's nice to make eye contact." The voiceover advises, and sure enough her blank eyes are fixed on his. "Always be willing."(p.287)*

*"He yanks her head back sharply. Grabbing her by the waist, he pushes her onto the bed and she throws her head back, moaning. "Make noise. Make sure that you look like you're really enjoying it." (p. 287-288)*

*"The guys are always anonymous, their faces blurred, and the women may as well be. The man on-screen is pulling out of her now, aiming at her face, and christy's foot starts to knock restlessly against her chair's leg, her face pallid at this glimpse into her future. A lump forms in my throat. That can't happen to me."(p.288)*

*"That's enough for today," chastity-mary says. (p.289)*

Eves have to watch a series of concubines teaching them to have sex properly. In general, concubines have a particular spot within the society. Their part has become pivotal as the source of pleasures. Further explained thoroughly, specific manners are elucidated to catch the man's heart, including making eye contact, along with a demonstration of yanking the concubine's head with pushing her onto the bed as he throws her back in a moan. Besides, noises are meant to be emanated from women. Not to mention, they are encouraged to act of being

pleasured when they are not. What further seems ironic is that the women's identity and faces are possibly revealed while men cast remain safe and sound. Thus, Euro-Zone cherishes men better than women in any way possible.

It does not stop at this point as such hegemony agenda has also been delivered through audio voiceovers as it is stated in the following quotations:

*“All eyes are created to be perfect but, over time, they seem to develop flaws. Comparing yourself to your sisters is a useful way of identifying these flaws, but you must then take the necessary steps to improve yourself. There is always room for Improvement.”(p.72) (Audio Guide to the Rules for Proper female Behavior, the Original Father)*

*“I lie awake, listening to the nighttime Messages play on and on. I must be a good girl, I must, I must, I must.”(p.136)*

Women in this regard have no other choice despite comparing themselves with other women. Heralded by the term 'there is always room for improvement,' women tend to identify their flaws and are imposed to find specific ways to improve or in the sense of changing themselves into what they believed in as 'for the better.' Furthermore, such audios are played in the school regardless of its timing. During night time, they can even hear such messages seeping through their sleeping time. Indeed, what has been attempted to embed is considerably strong to be embedded upon the eyes. Thus, the concept of Gramsci's hegemony rests on leadership like 'intellectual and moral.'

This leadership is due to a consensus on the lower classes of society's cooperative disposition against the leading upper classes. This subclass agreement came about because of the upper classes' success in instilling their community's philosophy. Such political internalization is achieved by constructing structures and institutions, such as the state, the common sense, community, organization, school,

etc., strengthening the hegemony (Gramsci, 1971). Thus, the institution takes the opportunity to accommodate eves to influence and implement hegemony.

In their daily lives, eves struggle with the environment that requires them to behave as taught in the school. If students compete to get the best rank in understanding the lesson in a regular school, it is different from the eves in the Euro-Zone. They compete to be beautiful and always obedient to men. Such demand is acceptable as frequently; the institution has a unique role in teaching the truth. The truth that is believed by the community is, no doubt, a lifestyle system that is intentionally made to please men in Euro-Zone. Thus, it is accessible to insert patriarchal ideologies, considering that the institution's function constitutes a place for women to learn. The lessons they entail are not related to science that enables them to be critical; instead, what is taught is how to become a woman who strictly obeys rules which are mostly oriented towards patriarchal interests. For it should be remarked that the general notion of State includes elements which need to be referred back to the notion of civil society (in the sense that one might say that State = political society + civil society, in other words, hegemony protected by the armor of coercion) (Gramsci, 1971).

### **3. Hegemony through Chastity**

As a media of hegemony in which it is also a part of the state apparatus, the teaching profession is vulnerable to state-infused ideologies and supports the hegemony agenda. The teaching profession in Euro-Zone is thus carried out by the chastities, as shown below:

*"If you keep gaining weight, you'll never become a companion. You won't even be good enough to be a concubine."*(p.54)

*"No man likes a fat girl. We have been told this since design."*(p.54)

*"YES, chastity-Ruth." We have to give her what she wants. We will give her whatever she wants."*(p.80)

*"She reaches into the pocket of her robe and retrieves a marker, someone behind me gasping at the rare sight of a writing implement. Wielding it like a blade, she walks around christy, once, twice, three times, before cutting into christy's fair skin, drawing vivid red circles on her body."*(p.80-81)

*"She's fat, girls. She's fat and disgusting. Say it with me. She's fat. Fat. Fat."* (p.81)

The state has seemed to cast a spell upon the girls by heralding a standard bodyweight adored by men. It has been further emphasized by a statement acknowledging that fat girl is despicable since the very beginning of their life and life chances are narrowed as they become overweight, which equals to their unworthiness to be companion or concubine. Hence, women do everything that is in favor of men. Following that, a girl who has happened to gain weight is facing a bully led by their very own chastity, namely chastity Ruth. Chastity Ruth commands the eves to mock her by saying 'she's fat' together in unison. In this sense, chastity has implicitly taught the eves to be inhuman and to be a bully. Thus, this behavior implies chastity's function as one of the state apparatuses to raise the students' particular cultural and moral level is in the interest of the ruling classes (Gramsci, 1971).

Furthermore, her punishment also goes on as chastity Ruth draws vivid red circles over her body. Ironically, no one shows up to defend her, and everyone comes in unity to blame the wrongdoer who is in line with Gramsci, who addresses the notion 'consensus'; he always relates it to psychological spontaneity, which includes some acceptance of sociopolitical rules or other aspects of the rules. (Patria



& Arief, 2003). He further elucidates that people adjust to fear because of the fear of the consequences of not adjusting to it. Hence, conformity is pursued through frightening pressures and sanctions. People adjust to hegemony as they are used to following goals in certain ways.

In this case, conformity is a matter of permanent participation because people adhere to certain behavior patterns, and it is rarely possible to refuse. Conformity that arises from behavior has levels of awareness and agreement with certain elements in society. (Patria & Arief, 2003). Hence, it can be seen that the fact of every "spontaneous" movement contains rudimentary elements of conscious leadership, of discipline, is indirectly demonstrated by the fact that there are existing tendencies and groups who extol spontaneity as a method. (Gramsci, 1971)

*“As you know, girls, there is always room for Improvement. With every year since your design date, you are getting older, losing your bloom, depreciating in value. Standards, girls! Standards must be upheld. I’m sure #755 and #734 are grateful.”(p.77)*

*“An easy way to ensure equality of standards is to create consistency”(p.77)*

Euro-Zone has never seemed to lack of idea to embed the patriarchy way of life to the eves. While reminding eves of how older, ugly they get every year. A strict metric is still needed to be upheld, the standard of beauty, in particular. It is further emphasized that the quality of ensuring beauty standards can be performed by creating consistency. Eves are urged to start creating one to keep ensuring them in a beautiful state.

Being beautiful does ease eves' life. Eves can capture inheritants' hearts by their beauty amidst other eves. The inheritants are those boys who are at the same age as the eves, who will later possibly choose the eves they favor to be their companions. In such a situation while preparing the eves to meet the inheritants,



eves seem to show their disapproval by showing cross faces upon such announcement as shown below:

*“I see a lot of cross faces here. Do you all have some strange desire for an anti-age redesign by the age of twenty?” chastity-Ruth says. “No one likes an angry girl. Are you teaching them how to manage their Unacceptable Emotions correctly, hope?” chastity-hope’s moon-shaped face falls with embarrassment. “Nice girls don’t raise their voices. Nice girls don’t get angry. Control yourselves.” chastity-Ruth gestures at us to get out of her sight as quickly as possible.” (p.177)*

In this regard, chastity Ruth feels disappointed by offering an anti-age redesign at the early age of twenty if they continue to be angry. She does this due to her disappointment with the eves in lacking control of emotion. She emphasizes that nice girls do not raise their voices. They are also meant to control their feelings in any circumstances. In addition to her disappointment, she even questions chastity Hope's responsibility upon teaching the eves in Unacceptable Emotions class properly as she cannot stand the eves' responsive expression.

In this sense, Gramsci's emphasis on critical awareness, the importance of intellectuals being part of everyday life, and the part played by the so-called 'common sense' in maintaining the status quo have helped open up the transformational possibilities of education (Burke, 1999). In an institution, the influential medium of success is teachers. Their role is to teach and assess the ability and improvement of their students. As a powerful state apparatus in the hegemony, chastity regulates and inserts ideological ideals in the eves clearly stated through the institutions they hold. They also have the power to educate and monitor eves to have the qualities the State desires, much in line with Gramsci (1971), who asserted that the state apparatus has the legal power to strengthen discipline in groups that disagree, both actively and passively. Hence, Gramsci's hegemony is the most legitimate

achievement of mastery as their power is accepted in the system of ideology, culture, values, and the mastered group's norms (Anwar, 2010).



## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter summarizes the discussion on research findings, which provides two layers; patriarchy and hegemony. This chapter also provides suggestions for further research, which benefits other research conduct.

#### A. Conclusion

In line with the research questions and objectives, the finding is obtained to answer the patriarchal hegemony in the novel. There are four patriarchal structures discovered in the novel. They are the patriarchal mode of production, patriarchal state, patriarchal relations in sexuality, and patriarchal culture. On the other hand, patriarchal hegemony is portrayed through television, institution, and chastity.

The patriarchal mode of production is depicted in babysitting and cooking lessons in the school for the eves. Meanwhile, the portrayal of the patriarchal state is shown in terms of women's limited life choices, gender fertility drugs, women's infidelity sentences, and women's prohibition of expressing opinions. On the other hand, patriarchal relations in sexuality are depicted as women are required to accept the invitation to have sex, kill themselves when infertile, and perform a sexual act without their consent. On the other hand, patriarchal culture can be seen as women in Euro-Zone must withstand emotions and compete to become 'good women.'

Furthermore, in an attempt to instill patriarchal hegemony upon the Euro-Zone society, several media like television, institution, and chastity are operated to succeed in the agenda of patriarchal hegemony. It is depicted as the television broadcasts such sensitive contents related to women as in the concubine competition, a vaginal bleaching cream advertisement, a free "companion vaginal redesign," and variety shows of wives and a strong and powerful portrayal of men in the television shows. Meanwhile, hegemony through the institution is conducted in 'Comparison Studies,' 'Unacceptable Emotions,' and sex education classes. On the other hand, the chastity commands the eves to be a bully and uphold a life motto of "there is always room for improvement" to pursue perfection.

### **B. Suggestion**

The last section in this chapter is suggestion. The researcher would like to suggest the next researcher attempting an analysis of *Only Ever Yours* from another perspective. There are still many topics that could be analyzed and discussed deeply as in employing the power-relation concept by Michel Foucault. Foucault's power-relation concept serves as a helpful guide in exploring power relations in a literary work. This research indeed has many weaknesses. Therefore, critics and suggestions are welcome by the researcher.

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## CURRICULUM VITAE



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