

**A RADICAL FEMINIST ANALYSIS ON THE MAJOR
CHARACTER'S STRUGGLE AGAINST CHRISTENDOM
PATRIARCHY IN DONNA WOOLFOLK CROSS' *POPE JOAN***

THESIS

**By:
Erwin Inayah
(03320132)**



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
HUMANITIES AND CULTURE FACULTY
THE STATE ISLAMIC UNIVERSITY OF MALANG
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**Presented to
The State Islamic University of Malang
In partial fulfillment of the Requirement for Degree of Sarjana Sastra (SS)**

**By:
Erwin Inayah
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2007**

APPROVAL SHEET

This is to certify that Erwin Inayah's thesis entitled
**A Radical Feminist Analysis on the Major Character's Struggle against
Christendom Patriarchy in Donna Woolfolk Cross' *Pope Joan***
Has been approved by the thesis advisor
For further approval by the Board of Examiners.

Malang, 2007

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DEDICATION

This thesis is proudly dedicated to my dearest parents; Sukandar & Uminah, and also Katuwi & Sholihah thank you for your endless love, trust, sacrifice, pray, and advise.

My beloved husband, M. Abid Musyaffa' thank you for your great love, care, support and advise.

My beloved sister and brothers; M. Ilyas, Iva Yuliana, M. Samsul Hidayat, M. Misbachul Aziz, and M. Alfan Achsani, thank you for your love, attention, pray and support.

All my friends, thank you for your support and your love.

MOTTO

يَدْخُلُونَ فَاُولَئِكَ مُؤْمِنٌ وَهُوَ اَنْتَى اَوْ ذَكَرٍ مِنَ الصَّالِحَاتِ مِنْ يَعْمَلْ وَمَنْ

نَقِيرًا يُظْلَمُونَ وَلَا الْجَنَّةَ ﴿١٢٤﴾

If any do deeds of righteousness, -Be they male
or female -And have faith, they will enter
Heaven, And not the least injustice will be
done to them. (An-Nisa': 124)

CERTIFICATE OF THESIS' AUTHORSHIP

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Hereby, i certify that the thesis I wrote to fulfill the requirement for sarjana sastra entitled *a radical feminist analysis on the major character's struggle against christendom patriarchy in donna woolfolk cross' pope joan* is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotations and bibliography. Due to the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

MALANG, 22ND OF SEPTEMBER

2007

AINUR ROSYIDAH

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Finally, I truly realize that this thesis still needs the constructive criticisms and suggestions from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the English Letters and Language Department students.

Malang, 3th September 2007

Erwin Inayah

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ABSTRACT

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People have functioned literature as the way to experience the world around them through their imagination, because literature often presents a documentary picture of life. It describes the real life of another world. By reading literary work, especially novel, people can enrich their emotion and also enrich their experience about life reality, including women oppression reality that is often presented in the literary work.

This study proposes of this study are to describe: (1) the Christendom view toward female (2) major character's struggle against Christendom patriarchy. The writer hopes that this study will be able to contribute some findings or information to the study of literature especially on Donna Woolfolk Cross' *Pope Joan*. Besides, this study is also expected to be useful as an alternative scientific material for deeper or further study on the same work.

This study is a literary criticism. The approach applied is feminist approach since the researcher analyzes patriarchy and the struggle against it. The data are chiefly collected from the original text of Donna Woolfolk Cross' *Pope Joan*. As the result this study shows, Donna Woolfolk Cross' *Pope Joan* contains several Christendom views that oppress female and the major character' struggles against.

Through the analysis in this study, it is found out that the Christendom views toward female revealed in four aspects of life. They are Education, Economy, Religion and Biology. In educational aspect; women are dangerous and unnatural to learn, women are incapable of reasoning, and a learned woman is a gross violation of nature. In economic aspect; it is ungodly for women to work. In religion aspect; having a daughter is a sin punishment from God, women are the mother of sin, women by nature are inferior to men, women are God's wrath cause, women are beneath men in conception, place and will, and women are not be able to be an educate and dominant creature. And in biological aspect; a woman's hair is Satan's net to catch a man's soul. The major character's struggle against the Christendom patriarchy is revealed in those four aspects of life as well. In educational aspect; the child Joan learns secretly, she refuses to destroy Homer's book, she escapes from home for studying, she becomes a famous

brilliant scholar, and she also institutes a school for women. In economic aspect; she works as a healer. In Religion aspect; she denies a dogma that women are inferior to men in conception, place and will. She struggles against catholic dogma to be a teacher, and she becomes a Lord Pope of Christendom, whereas her struggle against biological aspect is revealed in her masculine disguise.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Many literary critics have enormously enriched and invigorated the study of literary works, but there is still not conventional definition concerning 'what literature' is. There are many views on literature, but none can claim the correct or incorrect view on it. That is the fact that makes the study of literature both difficult and fascinating.

Literature can not in fact be 'objectively' defined. It leaves the definition of literature up to how somebody decides to read, not the nature of what is written (Eagleton, 1983: 8). Perhaps literature is definable not according to whether it is fictional or 'imaginative', but because it uses language in peculiar ways.

Jonee, Jr. (1969: 1) stated that literature is simply another way we can experience the world around us through our imagination. Literature, in its broadest sense, includes all written material. He divided this all written material into two different groups. The first is the *Literature of Knowledge* that is functioned to teach. In this group he placed the writings that mainly present information, such as scientific articles, dictionaries, directories, instructional manuals, travel folders, school textbooks, history books, etc. The second is *Literature of Power* that is functioned to move. In this group he placed the writings that mainly entertain, such as novels, poems, plays, magazines, etc. He concluded then with the words "imaginative literature which aims to arouse

thoughts and feelings”. So, when we use the term ‘literature’, we will be talking about written material that deals with thoughts and feelings.

The text of literary work is a source of endless speculation and argument, as critics compete to offer the most persuasive reading. Initially it might appear that all criticisms are purely subjective, as if every reader will see the literary work differently, but a response is also conditioned by the social context within which the literary work is read (Peck & Coyle, 1986: 150).

In general, there are three genres of literature. They are prose, poetry, and drama. Novel that is a written literary product which has the beautiful values and gives some fun and sadness for everyone who reads belongs to prose genre. It is a long work with a great amount of detail in every page (Peck & Coyle, 1986: 103).

Novel often presents a documentary picture of life. It looks at the people in society. As the presentation of documentary picture of life, many people have conducted some researches on novel by using various literary theories, including feminist theory.

Feminism, the root of feminist criticism was not inaugurated until the late 19th century. The term of feminist theory is an invention of the academic branch of mid –and late twentieth –century feminist movement. It refers to generating systematic ideas that define women's place in society and culture, including the depiction of women (Borgatta, 1992: 695). Betty Friedan in her book *Feminine Mystique* stated that feminist criticism is part of the broader new women's movement initiated in early 1960s (Leitch, 1944: 307) as Abram's statement that as a self-aware and concerted approach to literature, feminist criticism is not

inaugurated until late in the 1960s (1985: 233). It has begun from the reality that traditional cannon and person's view in literary works still have been differentiated, especially in describing women and men's character in the literary work. Sometimes the description is no equal and it is still influenced by patriarchal view and gender discrimination.

According to Patrick, feminist criticism is the literary theory that criticizes the literary works through the examination of female points of view, concerns, and values (<http://hub.cap.clemson.edu/~sparks/flc/flit.crit.html>). Feminist theory was blown up to deconstruct the opposition of men or women and the oppositions associated with it in the history of western culture. Feminist theory tries to champion the identity of women, demands rights for women, and promotes women's writings as women's experience representations (<http://www.wikipedia.com/feminist.php>). Otherwise feminists undertake a theoretical critique of heterosexual matrix that organizes identity and culture in terms of the opposition between men and women.

Peck & Coyle stated that

Feminist criticism might seem only to be concerned with demonstrating that literature is sexist in the portrayal of women, or with showing how texts reveal the injustices of a male society where women are regarded as inferior... But radical feminist criticism seeks not merely to describe the way things are but also to challenge the status quo (1986: 152).

Among the great novels that challenge the status quo, one novel should be mentioned here as the best presentation of documentary picture of life, the first rate, fast-paced that restores some lost history to modern reader (Rocky Mountain News), the vivid and compelling re-creation of the dark age (Reginald Rose, the

writer of *Twelve Angry Men*), and the rich history (Orlando Sentinel). It is *Pope Joan* novel. It is based on the life of one of the most fascinating, extraordinary women in western history. Pope Joan is a controversial figure of historical record, a woman who disguised as a man, rose to rule Christianity in the 9th century as the first and only woman who sat on the throne of St. Peter; the highest throne in Christendom (<http://www.popejoan.com/>). This compelling novel animates the legend with a portrait of an unforgettable woman who struggles against restrictions her soul cannot accept.

Brilliant and talented, young Joan rebelled against the medieval social strictures forbidding women to learn to read and write. When her older brother was killed during a Viking attack, Joan took up his cloak and identity, went to the monastery of Fulda, and was initiated into the brotherhood in his place. As brother John Anglicus, Joan distinguished herself as a great Christian scholar. Eventually she was drawn to Rome, where she became enmeshed in a dangerous web of love, passion, and politics. Triumphant over appalling odds, she finally attained the highest throne in Christendom.

Pope Joan is a sweeping historical set against the turbulent events of the 9th century; the Saracen sack of St. Peter's, the famous fire in the Borgo that destroyed over three-quarters of the Vatican, the battle of Fontenoy, arguably the bloodiest and the most terrible of medieval conflicts. The novel is a fascinating vivid record of what life was really like during the so-called Dark Ages, as master work of suspense and passion that has as its center an unforgettable woman, reminiscent of Dorothea in George Eliot's *Middlemarch*, Hester Prynne in

Nathaniel Hawthorne's *Scarlet letter*, Jean Auel's *Ayla*, Jane Austen's *Emma*, and other heroines who struggle against restrictions their souls will not accept (<http://www.popejoan.com/>).

The novel was written by Donna Woolfolk Cross who began teaching in the English department at an upstate New York college in 1973. Her books include two nonfiction works on language. *Pope Joan*, her first novel, is the result of seven years of research. The book has become an international best seller and has been a major motion picture.

Through the novel, Cross has chosen to tell a complex and controversial historical record by researching more than five hundred ancient manuscripts, including those of such acclaimed authors as Platina, Petrarch, and Boccaccio in seven years research. She has stricken a balance that allows her to add interesting detail without weighing down the story. She researched this book for many years and ended up with a ton of information. A lot of it was interesting, but it was also a digression and she had to cut down it tremendously (Cross, 2005). Although the writers of historical fiction walk a delicate tight-rope, but she has succeeded to provide a sense of reality, time, and place, with not so much as bring her narrative to crashing halt. She has made a good historical fiction.

Another interesting aspect of the novel is its solid a base of historical record. Despite many people doubt the existence of a female pope, but when they get to the end of the book and read the author's note –where Cross lay out, in detail, the evidences suggesting Joan was real –they will realize this story might actually be fact, not fiction.

Finally, we can infer that Donna Woolfolk Cross' *Pope Joan* not only presents the reality of a very misogynistic age in the Christian people but also presents "dreams" an ideal all feminists which is built upon democracy, sovereignty, equality, and liberty.

The study on feminism in a literary work has been much conducted by some researchers. Moh. Halili, student of State Islamic University of Malang, has conducted a Feminist Research on *Saman* by Ayu Utami in 2004. It was aimed at describing feminist perspectives and women's rights reflected by the female characters on the novel *Saman* by Ayu Utami.

Through feminist approach, Khoridah Hikayatin described The Hidden Feminism of 'Cleopatra' in William Shakespeare's *Antony and Cleopatra*. She has explored the oppression of the patriarchal Rome to Cleopatra, Cleopatra's struggles and Victories in facing patriarchal Rome in the *Antony and Cleopatra* drama script.

Because of above consideration, the researcher chooses a novel entitled *Pope Joan* written by Donna Woolfolk Cross which was printed in New York, published by Ballantine Books in 1997.

1.2 Problems of the Study

Based on the background of study above, the researcher wants to answer the following questions:

1. What is the Christendom view toward female in Donna Woolfolk Cross' *Pope Joan*?

2. How does the major character struggle against the Christendom patriarchy in Donna Woolfolk Cross *Pope Joan*?

1.3 Objectives of the Study

In relation to the previous problems of the study, the objectives of the study are formulated as follows:

1. To describe Christendom view toward female in Donna Woolfolk Cross' *Pope Joan*.
2. To explore the major character's struggle against the Christendom patriarchy in Donna Woolfolk Cross' *Pope Joan*.

1.4 Scope and Limitation

In order that study can answer the formulated problems appropriately, the researcher would like to emphasize its scope and limitation. The story is told from the point of view of three main characters: Joan, Gerold, and Anastasius. Scene narration through Gerold's eyes shows what was like to be a knight in the ninth century, Anastasius' eyes shows what was like to be a Roman citizen, familiar with the papal politics in that era, and Joan provides the unique of woman's perspective. However, it is impossible for the researcher to discuss all of them. Besides, not all of them have correlation with the discussion. In this study the researcher would like to analyze only on the exploration of the story that is narrated from the female "Joan" major character's point of view using radical feminist criticism that views women's oppression (or patriarchy) as the basic

system of power upon which human relationship in society are arranged (<http://www.wikipedia.com/feminist.php>). The researcher will focus on Kate Millet's Sexual Politics theory because Millet is one of radical feminist critic who firstly said that the root of women oppression in the sex or gender system is patriarchy (Tong, 1998: 73). That is the most appropriate theory to research and scrutinize the novel that tells about women's struggle against patriarchy as *Pope Joan* novel.

1.5 Significance of the Study

This study is significant to be conducted due to the theoretical and practical functions; theoretically, this research is aimed to enrich the theoretical bases of literary studies, besides this study tries to implement one of literary criticism, radical feminist criticism.

Practically, the researcher wants to remind everyone that people is created equal as Al-Quran said:

﴿أَتَقْنَكُمْ اللَّهَ عِنْدَ أَكْرَمِكُمْ إِنَّ﴾

A. Yusuf said that the meaning of this verse is that "Verily, the most honored of you in the sight of God is the most Righteous of you." (The Holy Qur'an Text Translation and Commentary, 1946: 1407) It means that the quality measurement of human honor in the sight of God is their piety. No one knows how big or how god his or her piety is. So, it was ungodly for everyone to dominate over the others.

Furthermore, the result of this study is expected to be useful as reference and alternative information for others especially English literature students who conduct the similar research.

1.6 Research Method

1.6.1 Research Design

In this research, the writer used literary criticism as her research design, because as Peck and Coyle said that literary criticism is usually regarded as the analysis, interpretation and evaluation the literary works (1984:149). Besides literary criticism is the only research design that is directly related to the literary works.

The researcher will use feminist criticism to analyze the feminist value in Donna Woolfolk Cross' novel entitled *Pope Joan* because feminist literary criticism is one of the literary approaches that is the most appropriate to analyze feminist value. The focus of feminist literary criticism is an analysis woman or "reading as woman". It means reading with consciousness that there is sex or gender discrimination in the meaning and interpretation of literature (Culler in Sugihastuti & Suharto, 2005:7). In term of this study, the researcher will focus the analysis on the major character's struggle against the Christendom patriarchy in Donna Woolfolk Cross' *Pope Joan*.

1.6.2 Data Sources

There are two data sources; primary data source and secondary data source. The primary source of this research is the literary work entitled *Pope Joan*

that was written by Donna Woolfolk Cross, published by Ballantine books in 1997. It consists of ninety chapters in four hundred twenty two pages. The data might present in the form of words, phrases, or sentences.

1.6.3 Data Collection

The researcher has done some steps in finding the materials, they are: firstly, reading and understanding the novel; secondly selecting the content of the novel which shows the feminist value; thirdly classifying the required data to answer the problems of study correctly; and fourthly evaluating the appropriateness of the data.

1.6.4 Data Analysis

In the analysis stage of a study, the data are tabulated, counted, summarized, compared, in a word, organized...(Ferman & Levin, 1975: 63).

In term of this study, the process of data analysis includes the following steps: the first is organizing and separating the data, thus only the required ones are quoted and analyzed based on the objectives of the study; the second is classifying the data based on the stated problem division, e.g. the form of Christendom view, and the major character's struggle; the third is describing Christendom view and the major character' struggle against it; and the fourth is drawing the conclusion and rechecking whether the conclusion is appropriate enough to answer the stated problems.

1.6.5 Definition of Key Terms

To avoid misunderstanding of terms, the researcher will clarify the meaning of terms as follow:

1. Feminist literary criticism is literary criticism informed by feminist philosophical belief that advocates the equality of women and men and seeks to remove inequalities and to redress injustice against women. Feminist theory embraces a variety of views on the nature of women and argues for pluralistic vision of the world that regards an equally important the experiences of women of all races and classes. (Richards, 1992, <http://www.findarticles.com>)
2. Radical Feminism is a branch of feminism that views women's oppression or patriarchy as the basic system of power upon which human relationship in society are arranged. (<[http://www.wikipedia.com/feminist .php](http://www.wikipedia.com/feminist.php)>).
3. Christendom is all Christian people in Rome area.
4. Patriarchy: Patriarchy is government by men –either within the family or in society at large –with authority descending through the father (Hawthorne, 1994: 145).

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Character and Characterization

Abrams (1985:20) says that a character is a person in a dramatic or narrative work which naturally possesses moral dispositional qualities that are expressed in what he says through the dialogue and what he does through his actions. Of course this definition can not be applied in certain kinds of literary works. The more general definition proposed by Wikipedia, encyclopedia online that character is the element of fiction that focuses on the individuals involved in the plot; these are usually human but could be animals or even forces of nature (<http://www.wikipedia.com/elements/fiction.php>). This definition reconciles with fantasy fiction or fables. In the fantasy fiction or fables, the characters are not people but the author gives them human ability and human psychological traits.

We can group the characters on the basis of some categories, e.g. flat and round characters. Flat characters have only one or two personality traits and are easily recognized as stereotypes. Such as the handsome prince, the heroic soldier, the lovely princess, and so on. Round characters have multiple personality traits (Haris in Widowati, 1996:21).

A character may be either static or dynamic; a static character is one who changes little. A dynamic character, on the contrary, is one who is modified by actions and experiences. In other words, a static character remains the same throughout the work, while a dynamic character changes in the

course of the work. Usually strong characters are rounded and dynamic; they exhibit the full range of human emotions and reactions to people and events. They have histories and more than one possible future. They have hopes and fears.

On the basis of importance, Koesnobroto, in Widowati (1996:21), says that we can distinguish two types of characters. They are minor and major characters. The former is the less important character while the latter is the most important character in a story. Koesnobroto also says that the chief character in a fiction or a play is called protagonist. The story portrays his or her struggle to achieve his or her goal. The opponent of this character is called the antagonist. The antagonist can be human or non human being, animate or inanimate things that hinder the protagonist in achieving his or her goal.

From the explanation, we can conclude that characters must be realistic; they must act and sound like people in the situations we find in the plot of the novel. Characters must be internally consistent; any change in a character must be caused by the circumstances or the actions of some other characters.

2.2 Feminism

Feminism became an organized movement in the 19th century as people increasingly came to believe that women were being treated unfairly. The feminist movement was rooted in the progressive movement and especially in the reform movement of the 19th century, when the major roots of

feminist criticism began to grow. During this time, women gained the right to vote and became prominent activists in the social issues of the day, such as healthcare, education, politics, and literature. But equality with men in these arenas remained outside their grasp (Bressler, 1998: 181).

The word "feminism" itself originated from the French word *Féminisme* in the nineteenth century, either as medical term to describe the feminization of male body, or to describe women with masculine traits. When it was used in the United States in early part of the twentieth, it was only used to refer to one group of women: "namely that group which asserted the uniqueness of women, the mystical experience of motherhood and women's special purity" (Jaggar in Pilcher & Whelehan, 2004: 44). Wolf stated "the word 'feminist'... according to the dictionary, means 'One who champions the rights of women'" (Hawthorn, 1994: 8)

Nowadays, it refers to women's movement that struggles against women oppression to change women position in the society. It also refers to generally systematic ideas that define women's place in society and culture (Borgatta, 1992: 695). Toril Moi makes a useful distinction between three cognate terms which provides a good starting: *feminism* is a political position, *femaleness* a matter of biology, *femininity* a set of culturally defined characteristics (Hawthorn, 1994: 68). But for Showalter, the *feminine* stage of women's writing involves a prolonged phase of imitating the prevailing modes of the dominant tradition and internalizing its standards of art; the *feminist*

stage involves the advocacy of minority rights and values; and the *female* stage is the phase of self-discovery and search of identity (1994: 69).

In general, feminism is rooted in political discourses of modernity, inheriting but also challenging its ideas of sovereignty, equality, liberty, rights and rationality (Rice & Waugh, 2001: 143). It is aimed to change this degrading view of women so that all women will realize that they are not a "non-significant other," but that each woman is a valuable person possessing the same privileges and rights as every man. Women, feminists declare, must define themselves and assert their own voices in the arenas of politics, society, education, and the arts by personally committing themselves to fostering such change, they hope to create a society where the male and female voices are equally valued (Bressler, 1998: 180).

Historically, men and women polarization has begun since the creation of the two creatures. According to mythology they are Adam and Eve who are created in the Eden Garden. Furthermore the "religious system" is made to control human society. It is used then to legalize and legitimate the hegemony of men's superiority in both social and psychological aspect. In that time, the roots of prejudice against women have been embedded; gender discrimination has begun with the Biblical narrative that places for the fall of humanity on Eve, not Adam. Firstly, the vision (wahyu) from God to men, God made a revelation to men. Secondly, the myth that Eve is created from Adam's rib. Thirdly, the declaration that the women are, borrowing Bressler's term, really "imperfect men" (Bressler, 1998: 181). These imperfect and spiritually weak

creatures, according to men, had made Eve pick 'Khuldi' fruit and followed by Adam then. Women have maintained a sensual nature that lures men away from spiritual truths, thereby preventing males from achieving their spiritual potential (Ratna, 2004: 182). Furthermore Eve is suspected as the cause of Adam's expulsion from the paradise, and women are regarded as the string of Satan to snare men to do the sin.

Another theory said that patriarchy –the site of the legitimate authority (coming from God) of the male (father/husband) has informed and continues to inform legal structures in such a way that the 'rule of the father' had until very recently a literal and very forceful meaning in the world (Kuhn & Walpe, 1978:68), the root of women oppression, has begun from the birth of *Homo Sapiens* that is believed as human forefather at 200,000 years ago. When they began to go hunting and war, women lived at home and care their baby (Ratna, 2005: 231). Furthermore patriarchy system became different in every group of people and place. That is the evidence that patriarchy is determined by culture. This cultural system is debated constantly by feminist.

The ancient Greek also abetted such gender discrimination when Aristotle, one of their leading philosophers and teachers, asserted that "The male is by nature superior, and the female inferior; and the one rules and the other is ruled" (in Bressler, 1998: 180). In similar fashion, Schopenhauer (in Grimshaw, 1986: 63) said that women are directly fitted for acting as the nurses and teachers of our early childhood by the fact that they are themselves childish, frivolous and short-sighted; in a word, they are big children all their

life long. So did Sartre, he stated:

"Here at its origin we grasp one the most fundamental tendencies of human reality –the tendency to fill ... a good part of our life is passed in plugging in holes, in filling empty places, in realizing and symbolically establishing a plenitude... it is only this stand-point that we can pass on to sexuality. The obscenity of the feminine sex is that of everything which 'gapes open' " (Grimshaw, 1986: 64).

In the next centuries, theologians, philosophers, scientists, and others continued such gender discrimination. For example in *The Descent of Man*, Darwin announced that women are of a "characteristic of... a past and lower state of civilization." Such beings, he noted, are inferior to men who are physically, intellectually, and artistically superior (Bressler, 1998: 181)

For century after century, men's voices continued to articulate and determine the social role and cultural and personal significance of women. According to Simone de Beauvoir, women's movement was begun in 15th century by Christine de Pizan who wrote about women oppression problems (Ratna, 2005: 227). But Bressler said that a faint voice crying in the wilderness against such patriarchal opinions arose and began to be heard in the late 1700s. Believing that women along with men should have a voice in the public arena, Mary Wollstonecraft authored *A Vindication of the Rights of Women* in 1792 (1998: 181). In the same opinion Barry said that Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792)...is classic book which had diagnosed the problem of women inequality in society, and (in some cases) proposed solution for it (Barry, 2002: 121)

2.3 Feminist Literary Criticism

Feminism as socio political movement revived in the late 1960s and early 1970s, especially in Western Europe and the United States. This revival is followed and continued by the developed countries. At that time feminism has become more and more of an international movement. From the start of this movement, the role of literature was considerable. It is considered as a resurgence of feminist literary criticism, as Abrams' statement that "as a self-aware and concerted approach to literature, feminist criticism was not inaugurated until late in 1960s"(1985: 233). This is partly because literary writing was less closed to women than most of the other arts and other forms of writing, but also because the past literary writing (especially) by women offered itself as a record and analysis of the past oppression of women (Hawthorn, 1994: 69). They have a long history, some of which has sometimes been obscured by the tendency for the writings of women to marginalized or consigned to invisibility or oblivion. The consequence has been that those feminist writers whose works are relatively known sometimes appear as isolated voices. In fact, however there has been a strong tradition of feminist argument since at least the eighteenth century and at no point have feminist writings or arguments disappeared entirely. (Grimshaw, 1986: 7)

Initially feminist criticism reflected the political goals of feminism in that authors and texts were judged in accordance with how far they could be reconciled with feminist ideology. The 'images of women' school of feminist critics adopts this point of view and is particularly concerned with how

women characters are represented in literature (Newton, 1988: 263).

Culler (1997: 128) said that feminist theorist champion the identity of women, demand rights for women, and promote women's writings as representations of the experience of women. On the other hand, feminists undertake a theoretical critique of the heterosexual matrix that organizes identities and cultures in terms of the opposition man and woman (in all aspect of life, including in literature).

Showalter divided feminist literary criticism into two distinct varieties. The first type concerned with *woman as reader* –with woman as the consumer of male produced literature, and with the way in which the hypothesis of a female reader changes our apprehension of a given text, awakening us to the significance of its sexual codes. She called this kind of analysis as *feminist critique*. It is a historically grounded inquiry which probes the ideological assumption of literary phenomena. It discusses the images and stereotypes of women in literature, the omissions and misconceptions about women in criticism, and the fissures in male constructed literary history. It is also concerned with the exploitation and manipulation of the female audience. The second type of feminist criticism is concerned with *women as writer* –with woman as the producer of textual meaning, with the history, themes, genres and structures of literature by women. She adapted the French term *la gynocritique: as 'gynocritics'* to call this kind of analysis. (Rice & Waugh, 2001:146-147)

One of the problems of the feminist critique is that it is male –oriented. If we study stereotypes of women, the sexism of male critics, and the limited roles women play in literary history, we are not learning what women have felt and experienced, but what men have thought women should be (Rice & Waugh, 2001: 148). The critique also has tendency to naturalize women's victimization, by making it the inevitable and obsessive topic of discussion. One sees, moreover, in works like Elizabeth Hardwick's *Seduction and Betrayal*, the bittersweet moral distinctions the critic makes between women merely betrayed by men, like Hetty in *Adam Bede*, and the heroines who make careers out of betrayal, like Hester Prynne in *The Scarlet Letter* (2001: 149). This comes dangerously close to a celebration of the opportunities of victimization, the seduction of betrayal.

Whereas the programme of gynocritics is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories. Gynocritics begins at the point when we free ourselves from the linear absolutes of male literary history, stop trying to fit women between the lines of the male tradition and focus instead on the newly visible world of female culture. Gynocritics is related to feminist research in history, anthropology, psychology, and sociology, all of which have developed hypotheses of a female subculture including not only the ascribed status, and internalized constructs of femininity, but also the occupations, interactions and consciousness of women. Anthropologists study the female subculture in the

relationships between women as mothers, daughters, sisters and friends; in sexuality, reproduction and ideas about the body; and in rites of initiation and passage, purification ceremonies, myths and taboos (Rice & Waugh, 2001: 149).

The basic thinking in literary analysis under feminist perspectives is understanding women position and women roles which is represented in literary works. Although there are many differences of feminist literary criticism definition the main point is the same as Culler statement “reading as women” that means reading with consciousness that there is sex or gender discrimination in the meaning and interpretation of literature. (Sugihastuti & Suharto, 2005:7). In other word, “reading as women” means reading with consciousness to open the doubt of men ideology which is patriarchal.

Feminist literary criticism is not meant criticism for women, or critique about women, or critique about women’s author; the simply of feminist literary criticism is criticism sees literary work by special consciousness that there is sex which has many relationships with culture, literature, and life. (Yoder in Sugihastuti & Suharto, 2005: 5)

2.3 Radical Feminism

There are several kinds of feminism. They were seen from many points of view as can be found in University of Virginia Online. In order to focus the research, the writer would like to discuss radical feminism only.

Radical feminism is a branch of feminism that views women’s oppression (or patriarchy) as the basic system of power upon which human

relationships in society are arranged. It seeks to challenge this arrangement by rejecting standard gender roles and male oppression. The term 'militant' feminism is pejorative term which is often associated, usually by detractors, with radical feminism. Often, radical feminism is seen by people other than adherents as a form of identity politics.

The term radical feminism (from Latin radix, radic-, root) is used as an adjective meaning of or pertaining to the root or going to the root. Radical feminist locate the root cause of women's oppression in patriarchal gender relations, as opposed to legal system (liberal feminism) or class conflict (socialist feminism and Marxist feminism). But in politics radical means fundamentalist or extremist.

Radical feminism tends to be universalizing rather than to focus upon the socially, culturally, and historically specific characteristics of patriarchy, although to this it needs to be added that radical feminists have led important campaigns against specific forms of oppression (Hawthorn, 1994: 70).

Radical feminists believe that their society is an oppressive patriarchy that primarily oppresses women. Radical feminists seek to abolish this patriarchy. Millet, one of radical feminists proposed the solution that the way to deal with patriarchy and oppression of all kinds is to attack the underlying causes of these problems that are sex role, temperament and status discrimination and address the fundamental components of society that support them through their institution, such as family, church, education, even state (Amal in Ihromi, 1993: 97-98)

While Radical feminism posits that the root cause of all other inequalities and women oppression is sex or gender system (Tong, 1998: 69). Some Radical feminists also acknowledge the simultaneity or intersectionality of different types of oppression which may include, but are not limited to the following: gender, race, class, perceived attractiveness, sexuality, ability, while still affirming the recognition of patriarchy (<http://www.student.Virginia.Edu/~uvanov/different.html>).

Patriarchal theory is not always as single-sided as the belief that all men always benefit from the oppression of all women. Patriarchal theory maintains that the primary element of patriarchy is a relationship of dominance, where one party is dominant and exploits the other party for their own benefit. Radical feminists have claimed that men use social systems and other methods of control to keep non-dominant men and women suppressed. Radical feminists believe that eliminating patriarchy, and other systems which perpetuate the domination of one group over another, will liberate everyone from an unjust society. (<http://www.student.Virginia.Edu/~uvanov/different.html>)

2.4 Patriarchy

The word patriarchy, comes from two Greek words – patēr (πατήρ, father) and archē (αρχή, rule), is a male head of an extended family exercising autocratic authority, or, by extension, a member of the ruling class or government of a society controlled by senior men. The word patriarch also denotes certain high-ranking bishops in some hierarchical churches. The word

patriarchy (or patriarchate) in that case refers to his seat and domain (<http://en.wikipedia.org/wiki/Patriarchy>). Literally, patriarchy means rule by the male head of a social unit (a family or tribe, for example). The patriarch, typically a societal elder, has legitimate power over others; men, all women, and children, especially the younger, in the social unit (Pilcher & Whelehan, 2004: 93). According to Hawthorn, patriarchy is government by men—either within the family or in society at large—with authority descending through the father (1994: 145). Patriarchy describes the structuring of society on the basis of family units, in which fathers have primary responsibility for the welfare of their families. Patriarchy is a social system of social structures and practices in which men dominate, oppress, and exploit women (Walby in Pilcher & Whelehan, 2004, 95).

Beyond the debate of the definition above, however, each feminist has different definition concerning 'patriarchy'. Therefore they have different solution about women's released from the patriarchal oppression. In the other word, every feminist theory has different strategy to release women from patriarchy because of different point of view in defining 'patriarchy'. For example Mitchell, she defined patriarchy as material and ideological power; as material power, patriarchy must be solved by materialism and as ideological power, it must be solved by psychoanalytic. Whereas Millet defined that patriarchy is not only men ideology, but also the root of racial, sexual, and economical discrimination in the world (Firdaus, 2005: 22). Millet's book was

doubtlessly the most popular literary doctoral dissertation published in the early Space age (Leitch, 1944: 309).

Throughout the theory of "sexual politics", Millet attempted to prove that sex is a status category with political implications. In this case, the term "politic" shall refer to power-structured relationships arrangements whereby one group of persons is controlled by another. This is because our society, like all other historical civilizations, is a patriarchy. The fact is evident at once if one recalls that the military, industry, technology, universities, science, political office, and finance –in short, every avenue in society, including the coercive of the police, is in male hands. As the essence of politics is power, such realization cannot fail to carry impact.

Millet proposed that there are eight techniques of control that socialized, naturalized, and also generalized "Patriarchy". Studying them is purposed to convince us that a truly political state of affairs operates between the sexes to perpetuate the series of oppressive circumstances toward women as the subordinate group.

Those eight techniques of control are interrelated. One aspect depends on the other. One aspect can not operate by itself. However each aspect has different task and function that complete the others. For example, ideological technique of control can not operate as shaping behavior without biological technique of control, so does biological technique. Both of them can not operate their functions without sociological technique, anthropological

technique, and so on. They much influence and give impact to each other.

They are:

1. Ideology

An observation has proven that government is upheld by power supported either through consent or imposed through violence. Conditioning to an ideology amounts to the former. Furthermore sexual politics obtains consent through the “socialization” of both sexes to basic patriarchal polities with regard to temperament, role, and status.

Temperament, as the psychological component, involves the formation of human personality along stereotyped lines of sex category (“masculine” and “feminine”) based on the needs and values of the dominant group and dictated by what its members cherish in themselves and find convenient in subordinates; aggression, intelligence, force, and efficacy in the male; passivity, ignorance docility, “virtue”, and ineffectuality in the female.

As the sociological component, sex role decrees a consonant and highly elaborate code of conduct, gesture and attitude for each sex. In terms of activity, sex role assigns domestic service and attendance upon infants or babies to the female, and the rest of human achievements, interest and ambition to the male. The limited role allotted the female tends to arrest her at the level of biological experience. Then status, as the political component, follows from such assignments above. It is a pervasive assent to the prejudice of male superiority. It guarantees superior status in the male, inferior in the female (Millet, 1971: 26).

2. Biology

In this aspect, Millet assumes that culture can work as shaping behavior if cooperated with nature. For example the heavier musculature of the male is biological in origin but also culturally encouraged through breeding, diet and exercise. It denotes that male supremacy, like other political creeds, does not finally reside in physical strength but in the acceptance of value system which is not biological (1971: 26-27).

Some anthropologists believe, patriarchy is not of primeval origin, but it was preceded by some other form they call pre-patriarchal origins, and the argument of physical strength as a theory of its origin is always frustrated by lack of certain evidence (1971: 27).

And the psycho-social distinctions made between the two sex groups which are said to justify their present political relationship are not the clear, specific, measurable and neutral ones of the physical sciences, but are instead of an entirely different character - vague, amorphous, often even quasi-religious in phrasing - it must be admitted that many of the generally understood distinctions between the sexes in the more significant areas of role and temperament, essentially cultural, rather than biological, bases. Moreover, Endocrinology and genetics afford no definite evidence of determining mental-emotional differences (1971: 28-29).

Actually, the real differences between the sexes are, we are not likely to know them until the sexes are treated differently, that is alike there is no differentiation between the sexes at birth. Psychosexual (e.g. in terms of

masculine and feminine, and in contradiction to male and female) personality is therefore postnatal and learned (1971: 29).

3. Sociology

As the chief institution of patriarchy, family socializes patriarchy to all of its members. Mediating between the individual and the social structure, the family effects control and conformity where political and other authorities are insufficient. It is both a mirror of and a connection with the larger society; a patriarchal unit within a patriarchal whole. As the fundamental instrument and the foundation unit of patriarchal society, the family and its roles are prototypical. Serving as an agent of the larger society, the family not only encourages its own members to adjust and conform, but acts as a unit in the government of the patriarchal state which rules its citizens through its family heads.

There are three patriarchal institutions: the family, society, and the state that are interrelated. Even, it is supported by religion such as the catholic precept that “The father is head of the family”, the governments today also support this, as in census practices of designating the male as head of household, taxation, citizenship, etc. Whereas female heads of household tend to be regarded as undesirable and also misfortune.

Traditionally, patriarchy granted the father nearly total ownership over wife or wives and children, including the powers of physical abuse even those of murder and sale. Classically, as head of family, the father is both begetter and owner in a system in which kinship is property (1971: 33-35).

4. Class

It is in the area where the caste-like status of the female within patriarchy is most liable to confusion. The sexual status often operates in a superficially confusing way within the variable of class. In a society where status is dependent upon the economic, social, and educational circumstances of class, it is possible for certain females to appear to stand higher than some male, not when one looks more closely at the subject. For example: a black doctor or lawyer has higher social status than a poor white sharecropper. The fact shows that the existence of sexual hierarchy has been re-affirmed and mobilized to "punish" the female quite effectively. And incidents from life (bullying, obscene, or hostile remarks, from male to the female) are another sort of psychological gesture of ascendancy.

The function of class or ethnic mores in patriarchy is largely a matter of how overtly displayed or how loudly enunciated the general ethic of masculine supremacy allows itself to become. Here one is confronted by what appears to be a paradox: while in the lower social strata, the male is more likely to claim authority on the strength of his sex rank alone, he is actually obliged more often to share power with the women of his class who are economically productive; whereas in the middle and upper classes, there is less tendency to assert a blunt patriarchal dominance, as men who enjoy such status have more power in any case. (1971: 36)

The sociologist Hugo Beigel has observed, both the courtly and the romantic versions of love are "grants" which the male concedes out of his total

powers. Both have had the effect of obscuring the patriarchal character of Western culture and in their general tendency to attribute impossible virtues to women, have ended by confining them in a narrow and often remarkably constricting sphere of behavior. The concept of romantic love affords a means of emotional manipulation which the male is free to exploit, since love is the only circumstance in which the female is (ideologically) pardoned for sexual activity. Romantic love also obscures the realities of female status and the burden of economic dependency. As to "chivalry," such gallant gesture as still resides in the middle classes has degenerated to a tired ritualism, which scarcely serves to mask the status situation of the present (1971: 37).

One of the chief effects of class within patriarchy is to set one woman against another, in the past creating a lively antagonism between whore and matron, and in the present between career woman and housewife. One envies the other her "security" and prestige, while the envied yearns beyond the confines of respectability for what she takes to be the other's freedom, adventure, and contact with the great world. Through the multiple advantages of the double standard, the male participates in both worlds, empowered by his superior social and economic resources to play the estranged women against each other as rivals. One might also recognize subsidiary status categories among women: not only is virtue class, but beauty and age as well (1971: 38).

5. Economy & Education

The most efficient branches of patriarchal government is in the agency of its economic hold over its female subjects. In traditional patriarchy, women

were assumed as non-persons without legal standing permitted no actual economic existence as they could neither own nor earn in their own right. In modern patriarchy, women have certain economic rights. They are engaged in work but not paid for (1971: 39-40).

Woman's independence in economic life is viewed with distrust. Prescriptive agencies of all kinds (religion, family, and society) continuously admonish or even inveigh against the employment of middle-class women, particularly mothers. The toil of working class women is more readily accepted as "need," if not always by the working-class itself, at least by the middle-class. In brief, the position of women in patriarchy is a continuous function of their economic dependence. Just as their social position is vicarious and achieved (often on a temporary or marginal basis) through males, their relation to the economy is also typically vicarious or tangential (1971: 40-41).

Furthermore as patriarchy enforces a temperamental imbalance of personality traits between the sexes, they (males) segregate educational institutions, accept a cultural programming toward the generally operative division between "masculine" and "feminine" subject matter, assign the humanities and certain social sciences (at least in their lower or marginal branches) to the female - and science and technology, the professions, business and engineering to the male. Of course the balance of employment, prestige and reward at present lie with the latter. The control of these fields is very eminently a matter of political power (1971: 42).

6. Force

The history has proven that most patriarchies have institutionalized force through their legal systems. We can see the Middle East region, In Afghanistan and Saudi Arabia the adulteress is still stoned to death with a mullah presiding at the execution. Execution by stoning has ever common practice through the Near East also. It is still condoned in Sicily. Needless to say there was and is no penalty imposed upon the male correspondent. Save until recent times, adultery was not generally recognized in males except as an offence one male might commit against another's property interest. Even, upper strata males had license to seduce lower-class women in Western societies (1971: 43).

Patriarchal force also relies on a form of violence particularly sexual in character and realized most completely in the act of rape. The figures of rapes reported represent only a fraction of those which occur, as the shame of the event is sufficient to deter women from the notion of civil prosecution under the public circumstances of a trial. In rape, the emotions of aggression, hatred, contempt, and the desire to break or violate personality, take a form consummately appropriate to sexual politics (1971: 44).

At general, the history of patriarchy presents a variety of cruelties and barbarities that much discriminate women in the inferior and hampered position; sadism with the male (“the masculine role”) and the victimization with the female (“the feminine role”). Even the patriarchal legal systems deprive women of control over their own bodies.

7. Anthropology: Myth & Religion

Anthropology, religious and literary myth all attest to the politically expedient character of patriarchal convictions about women. One anthropologist refers to a consistent patriarchal strain of assumption that "woman's biological differences set her apart . . . she is essentially inferior," and since "human institutions grow from deep and primal anxieties and are shaped by irrational psychological mechanisms . . . socially organized attitudes toward women arise from basic tensions expressed by the male." Under patriarchy the female did not herself develop the symbols by which she is described. As both the primitive and the civilized worlds are male worlds, the ideas which shaped culture in regard to the female were also of male design. The image of women as we know it is an image created by men and fashioned to suit their needs. These needs spring from a fear of the "otherness" of woman. Yet this notion itself presupposes that patriarchy has already been established and the male has already set himself as the human form, the subject and referent to which the female is "other" or alien. Whatever its origin, the function of the male's sexual antipathy is to provide a means of control over a subordinate group and a rationale which justifies the inferior station of those in a lower order: "explaining" the oppression of their lives (1971: 46-47).

The feeling that woman's sexual functions are impure is both world-wide and persistent. One sees evidence of it everywhere in literature, in myth, in primitive and civilized life. It is striking how the notion persists today. The

event of menstruation, for example, is a largely clandestine affair, and the psycho-social effect of the stigma attached must have great effect on the female ego. There is a large anthropological literature on menstrual taboo; the practice of isolating offenders in huts at the edge of the village occurs throughout the primitive world. Contemporary slang denominates menstruation as "the curse." There is considerable evidence that such discomfort as women suffer during their period is often likely to be psychosomatic, rather than physiological, cultural rather than biological, in origin.

All patriarchies enforce taboos against women, such as; touching ritual objects (those of war or religion) or food. In ancient and preliterate societies women are generally not permitted to eat with men; hedging virginity and defloration in elaborate rites and interdictions; etc (1971: 47-48).

In this case, we can conclude that in sexually segregated situations the distinctive quality of culturally enforced temperament becomes very vivid. This is particularly true of those exclusively masculine organizations which anthropology generally refers to as men's house institutions. The men's house is a fortress of patriarchal association and emotion. Men's houses in preliterate society strengthen masculine communal experience through dances, gossip, hospitality, recreation, and religious ceremony. They are also the arsenals of male weaponry. It is supported by the Myth, as a felicitous advance in the level of propaganda, since it so often bases its arguments on ethics or theories of origins, and the Religion with its unquestionable dogma (1971: 48-54).

8. Psychology

All aspects of patriarchy already described have each an effect upon the psychology of both sexes. Their principal result is the interiorization of patriarchal ideology. Status, temperament, and role are all value systems with endless psychological ramifications for each sex. A tendency toward the reification of the female makes her more often a sexual object than a person. This is particularly so when she is denied human rights through chattel status. Even where this has been partly amended the cumulative effect of religion and custom is still very powerful and has enormous psychological consequences. Woman is still denied sexual freedom and the biological control over her body through the cult of virginity, the double standard, the prescription against abortion, and in many places because contraception is physically or psychically unavailable to her (1971: 54-57).

Millet ended the discussion with the word; perhaps patriarchy's greatest psychological weapon is simply its universality and longevity. A referent scarcely exists with which it might be contrasted or by which it might be confuted. While the same might be said of class, patriarchy still has more tenacious or powerful hold through its successful habit of passing itself off as nature. Religion is also universal in human society and slavery was once nearly so; advocates of each were fond of arguing in terms of fatality, or irrevocable human "instinct" - even "biological origins." When a system of power is thoroughly in command, it has scarcely needed to speak itself aloud;

when its workings are exposed and questioned, it becomes not only subject to discussion, but even to change. Such a period is the one next under discussion (1971: 58).

2.5 Women in Christendom Patriarchy

As we know that St. Peter; the highest throne of Christendom is located in Rome. In explaining the condition of women in Christendom patriarchy, the researcher needs to describe the condition of women in the patriarchal Rome.

Rome is a state that is lead by the head of church. Catholicism has been influential in maintaining the place of the family as both a focus of Roman life and the only area in which women have been permitted any scope for development in a sphere acknowledged to be their own (Kuhn & Walpe, 1979: 70). The church's teaching on the family legitimizes what can be seen as an authentically bourgeois conception of the family by means of an insistence on a particular social order. Thus a specific division of roles in general are allotted in terms of the family's declared functions. The church's attitude to the family provides authoritative reference for this set of views. It has helped to create and justify a repressive set of formulations which permit strong sanctions against women who do not conform to them, and even the construction of laws which distinguish the importance of crimes according to whether are committed by men or by women. Thus it is that the subservience of women to their fathers and husbands is actually written into Roman law. (Kuhn & Walpe, 1979: 71)

The women of imperial Rome have unprecedented power and independence. They are not allowed to own property in their own name, control their dowries, receive some forms of formal education, and attend public functions. Still, Rome is at heart a very patriarchal society. Women can not join the legions, vote, or hold office. They are expected to concentrate their efforts on the family and home, and are legally subject in many ways to the commands of their father or husband. Despite these limitations, ambitious aristocratic women have achieved prominence in arts and politics, and in the later arena can serve as important advisors or rallying figures.

(<http://smartin.bol.ucla.edu/rome/rociety.html#women>)

2.5 Previous Study

Some universities students have done the study of feminism in literature with many different objects. The first is Feminist literary criticism on *Saman* by Ayu Utami that was conducted by M. Khalili, the student of UIN Malang (2004). He focused on her research on the women freedom in love and myth of virginity, religion and marriage, also women rights in social affairs and making decision. The second is Khoridah Hikayatin. Through feminist approach, she described the hidden feminism of 'Cleopatra' in William Shakespeare's *Antony and Cleopatra*. She has successfully explored the oppression of the patriarchal Rome to Cleopatra, Cleopatra's struggles and Victories in facing patriarchal Rome in the *Antony and Cleopatra* drama script.

All writers above analyzed the novels using feminist literary criticism in general. In this study, the researcher has different point in analyzing *Pope Joan* novel by Donna Woolfolk Cross under the tittle **A Radical Feminist Analysis on the Major Character's Struggle against the Christendom Patriarchy in Donna Woolfolk Cross' *Pope Joan***. She uses the radical feminist criticism to analyze the mayor character's struggle against the Christendom patriarchy.

CHAPTER III

ANALYSIS

Patriarchy and the struggle against it is never ending story. It will appear and come up along human being history. Where patriarchy oppresses women, there will be women struggle against it. It includes Donna Woolfolk Cross' *Pope Joan*, a historical novel. It tells us about the system of patriarchy that oppresses women in the country that used the religion as a rule.

Rome, where the story is set, is the Official Religion State; the state is lead by the head of church. Catholicism much influences in maintaining the place of the family as both a focus of Italian or Roman life and the only area in which women have been permitted any scope for development in a sphere acknowledged to be their own.

In this chapter, the researcher will cover the result of the data analysis of which has been accomplished and collected based on the formulated research problems. It is analyzed descriptively based on the Kate Millet's theory as the researcher discusses previously, but the researcher would like to simplify Millet's categorization that are eight into four, because as the researcher described in the previous chapter that the eight techniques of control are interrelated. One aspect depends on the other. One aspect can not operate by itself.

Those four categories are; Education, Economy, Religion, and Biology. Class aspect belongs to education and economy because education and economy were very crucial things in determining class stratification. Ideology, Force, and Myth belong to Religion because Rome, where the story is set, is the Official

Religion State that use religion as the rule, so religion becomes Rome state's ideology that has power to enforce the citizen to obey it, and religion needs myth to support its unquestionable dogma. Furthermore explaining the four is the same as explaining sociological and psychological aspect of characters in the novel.

3.1 Christendom View toward Female

3.1.1 Education

3.1.1.1 Women are dangerous and unnatural to learn

In Ingelheim, a village in Rome, women are forbidden to study. People believe that women are passive, ignorant, docile, and ineffectual creature. So, it is impossible and also unnatural for them to study. We can see this when Joan asks her brother, Matthew, to teach her reading and writing. Although Matthew is affectionate brother and he also loves Joan very much, he refuses to teach Joan reading and writing, but finally Matthew teaches her after she forced him and promised to keep it as their secret.

Matthew sighed it was not going to be easy. "It's not only that, Joan. *It's dangerous and unnatural for a girl to read and write.*" (*Pope Joan*, page 19)

From the evidence above, we know that women education has been determined and dictated by what the dominant group (men) cherish themselves and find convenient in subordinates group (women) through stereotyped lines of sex category, masculine and feminine; Masculine characteristics are aggression, intelligence, and efficacy. Whereas, feminine characteristics are passivity,

ignorance, docility, “virtue”, ineffectuality, and so on based on the needs and values of the dominant group (men).

In this case, Joan is the victim of patriarchal ideology that forbids women to study. It appears from the word “It’s dangerous and unnatural for a girl to read and write”. It is *dangerous* because the head of family (father) has helped to create and justify a repressive set of formulations and given strong sanctions against women who do not conform to them. And it is also *unnatural* because a particular social order has insisted on women studying prohibition as the natural order. It also shows the relationship between patriarchal ideology and culture that can only work for shaping behavior if it cooperates with nature (biology) because we do not know that study is unnatural for girl until the culture determined it.

3.1.1.2 Women are incapable of reasoning

It is Aesculapius, a teaching master of the cathedral schola in Mainz, a Greek who knows Joan’s brilliance and decides to teach her when he come to Canon’s grubenhause. He is a Christian scholar who much knows about the study of logic. He is different from the other Christian scholar. He prefers to study pre-Christian and classical text of Plato, Homer, Cicero, and so on. He believes that reason is God-given. He is not fear to expose faith to reason because God gives reason to us to lead us to Him. He believes that *Cogito, ergo Deus est*; I think, therefore God is. He says:

“Then why fear to expose faith to reason? If God gave it to us, how then should it lead us from Him?”

“Indeed,” Aesculapius went on, “is it *lack* of faith that leads men to fear the scrutiny of reason? If the destination is doubtful, then the path must be

fraught with fear. A robust faith need not fear. A robust faith need not fear, for if God exists the reason can not help but lead us to Him. 'Cogito, ergo Deus est,' says St. Augustine, 'I think, therefore God is.'" (Pope Joan, page 32)

Aesculapius is a scholar who has different view from mainstream in Roman society that forbids women to study. He teaches Joan who is a woman, because he sees that Joan has aptitude to study, Joan shows every sign of a prodigious intellect. But he is not allowed by Canon to teach Joan except he will teach her elder brother, John also. Canon says:

"A woman as scholar!" The canon was indignant. "She to study the sacred texts while her brother is ignored? I will not permit it. Either you teach both or neither" (Pope Joan, page 38)

Finally Arsculapius teaches both of them. It runs for two years when he has to go to Athens. He promises Joan to arrange a formal tutoring after the day he leaves, and he gives Joan a Homer's book that is translated in Latin and Greek to keep her lesson fresh (to resume the study) until the day of formal tutoring comes.

The day comes when an emissary from the Bishop of Dorstadt comes to grubenhause to take Joan studying in the Schola; a church's school in Dorstadt. Canon does not permit her to go, he argues that it is Johannes (John) not Johanna who is wanted by the Bishop, and he sends John to Dorstadt. But in the night, Joan escapes from home and goes to the Dorstadt.

The first time she arrives in Dorstadt, Odo; as the master of Schola, did not approve with the Bishop's whim to accept Joan studying in the Schola. Odo thinks

that it is dangerous and ungodly to allow women for studying in the Schola. He says:

“*Women are, by nature, quite in capable of reasoning.*” His eyes flicked over Joan dismissively, then returned to the Bishop. “Their natural humors, which are cold and moist, are unpropitious for cerebral activity. They can not comprehend the higher spiritual and moral concepts.” (*Pope Joan*, page 82)

Odo forbids women for studying, what can be seen as an authentically Bourgeois conception of women’s brain and capability of reasoning that has been insisted as natural order. He believes that women can not use their reason or comprehend the higher spiritual and moral concepts. He thinks that the most appropriate assignments for women are domestic service and attendance upon infants.

3.1.1.3 A learned woman is a gross violation of nature

Judith is Viscount Waifar’s wife. She is a learned woman; she is able to read and write Latin moreover she writes a commentary on the life of Esther, but it is seen by men as an abomination for them and also a gross violation of nature.

“Judith, wife of Viscount Waifar,” replied Brother Rudolph, the master of novices. “A learned woman. They say she can read and write Latin like a man.”...

“She has a great reputation for piety. She has even written a commentary on the life of Esther.”

“Abomination,” said Brother Thomas, one of the other novices... Thomas was convinced of his own superior virtue and seized every opportunity to display it. “*A gross violation of nature.* What can a woman, a creature of base passions, know of such things? God will surely punish her for her arrogance”

“He already has,” Brother Rudolph replied, “for thought the viscount needs an heir, his lady is barren. Just last month, she was delivered of an other stillborn babe.” (*Pope Joan*, page 182)

One day she goes to the church of Fulda to light a candle in the church to pray her dead baby that had fallen prematurely. But, the sacristan of the church forbids her to enter because she is still in “uncleanness” time (in sixty-six days) of her birth of the baby.

“Return home, Daughter,” Brother Hildwin continued, “and pray in your own chapel for the soul of your unbaptized babe. God has a horror of what is against nature. Lay down the pen and pick up a womanly needle; repent of pridefulness, and He may lift the burden He has placed upon you.”
(*Pope Joan*, page 183)

Just like Joan, Judith is often humiliated. All her learning, her intelligence, and also her breeding stand for naught, unappreciated, and useless. People believe that it violates nature, arrogant, and against God’s Law for women to learn reading and writing. Learned women will be punished by God and Judith’s still born baby is believed as the punishment from God.

3.1.1.4 A learned woman is God’s wrath cause

Canon often punishes Joan while she disobeys his command or confronts his rule. He has always hated her, even when she was little, before the lines of battle between them had been drawn. She never elicits anything more from him than a sour, grudging tolerance. To him she has always been only a stupid, worthless girl. He always blames Joan for all of God’s wraths down upon his family. For example, when Joan’s older brother, Matthew, is died, he accuses that Joan is the cause of Matthew’s death. He thinks that her enthusiasm, eagerness, and love of learning have murdered Matthew.

“I can read. Matthew taught me. We kept it a secret so no one would know.” The words spilled out in a breathless jumble. “I can make you proud, Father, I know I can. Let me take over Matthew’s studies and I –” “You!” Her father’s voice rumbled with anger. “It was you!” He pointed at her accusingly. “You are the one! *You brought God’s wrath down upon us. Unnatural child! Changeling! You murdered your brother!*” (*Pope Joan*, page 28)

Canon almost killed her if her mother did not come to help and abate

Canon’s anger.

Religion, even supported by myth, has taken root deeply in human mind, segregated the sexual quality between men and women with its unquestionable dogma. Religion also forces and forms human temperament and character vividly. They behave as religion order. Religion become men’s instrument to control over women, a rationale which justifies the inferiority of female and also an explanation of the oppression of their lives.

3.1.2 Economy: It is ungodly for a woman to work

Madalgis is a poor free woman who has four children. After her husband’s death, she tries to support her family life by working the land that has been worked by her husband. But this heroic effort is abruptly curtailed by Lord Rathold, her neighbor, who wants to own the land. Lord Rathold reports Madalgis’ labors to Abbot Raban, a head of the church. Then Abbot Raban forbids her, upon the threat of excommunication, to take up the tiller or hoe again. Raban thinks that it is unnatural and also ungodly for a woman to do the men’s work.

Despite her destitute appearance, she was not Colona but a freedom woman whose husband had held independent title to manse encompassing

some twelve hectares. After his death, she has tried to support her family by working the land herself, but this heroic endeavor was abruptly curtailed by her neighbor, Lord Rathold, who coveted the prosperous manse, Lord Rathold had brought Madalgis' labors to the attention of Abbot Raban, who forbade her, upon threat of excommunication, ever to take up tiller or hoe again. "*It is ungodly for a woman to do the work of men,*" he told her. (*Pope Joan*, page 200)

The evidence above shows that, women can not earn money by their selves. They are assumed as non-persons without legal standing permitted no actual economic existence. Women can not earn money. People think that work belongs to men. So it is unnatural for women to work, women going work means against God's law and sinful till the head of religion forbids all women go to work even women from lower class who go to work as the "need".

Finally, Starvation forces Madalgis to sell the manse and house to Lord Rathold for a fraction of its worth. She receives only a few solidity and a tiny hut in a nearby her ex-house with a place of pasturage for her cows. But, this condition does not make her give up. From these cows' milk, she made cheese. In this way, she is able survive her family life since she bartered it with other food and necessities.

She had taken up cheese making; in this way she had managed to take out a minimal subsistence, bartering the fruits of her labor for other food and necessities. (*Pope Joan*, page 200)

Upon the pretext of religion, men had cut women's economic access. The basic foundation that forbad women to go to work is a religion dogma that the head of family is men. It means men are responsible for the family life, so they have to go to work to survive their family life. Whereas, the fact shows that not all

women have husband, and not all women have a health and strong husband who is able to go to work.

3.1.3 Religion

The basic foundation of men view towards female is the myth of Adam and Eve; the declaration that the women are, really imperfect men. These imperfect and spiritually weak creatures had made Eve picked 'Khuldi' fruit and followed by Adam then. Women have maintained a sensual nature that lures men away from spiritual truths, thereby preventing males from achieving their spiritual potential. People believed that sin came through woman, further more women were viewed as the mother of sin, inferior to men and so on.

It is a precise thing to use myth as a means to socialize patriarchy, because myth is to be believed not to be questioned. No one knows from whom the myth came, but no one ask why and how the myth was, no one ask whether it is true or not. Whenever someone says that something is a myth, everyone will accept and believes without any comment or question.

3.1.3.1 Having a daughter is a punishment from God

It is the twenty-eight day of Wintarmanoth (winter season) in the year 814 M, the severest winter in living memory. Johanna, called Joan, is born in her mother's sorrow because Joan is born in premature age. In the painful condition that almost kills her mother until Canon, her father, gives his help in the process of her birth. But, Canon is very disappointed since he knows that the baby is a girl.

“A girl,” Hrotrud announced. “A strong one too, by the look of her,” she added, nothing with approval the infant’s lusty cry and healthy pink color. She turned to meet the canon’s disapproving stare. “A girl,” he said. “So it was all for nothing.” “Do not say so, sir.” Hrotrud was suddenly fearful that the canon’s disappointment might mean less for her to eat. “The child is healthy and strong. God grant that she live to do credit your name.” The canon shook his head. “She is a punishment from God. A punishment for my sins –and her.” He motioned toward Gudrun, who lay motionless. (*Pope Joan*, page 8)

Canon thinks that his help is useless because women are the mother of sin, sin came through women. He thinks that having a daughter is a punishment from God. It is showed by the word. “*She is a punishment from God. A punishment for my sins and her.*” He motioned toward Gudrun.

3.1.3.2 Sin comes through a woman

Canon has two different characters or divided spirits; one is dissolute and mean, the other loving and attentive. It was religion’s patriarchal ideology that triggered the metamorphosis. Canon adheres strictly to the catholic religion dogma. He is dissolute and hard hearted towards women includes his wife and daughter. In the first time he knows that the child was girl. He is very disappointed because he thinks that having a daughter is a punishment from God. Then when he knows that her wife, Gudrun, will live after violent and hard birthing, he is happy and attentive for a moment. But, not after he remembers something from catholic holy book “*Per mulierem culpa successit,*”; Sin came through a woman.

He moved to the bed and stood looking down at Gudrun. Gently he touched the white-gold hair, darkened now with sweat, for a moment,

Hrotrud thought he was going to kiss Gudrun. Then the expression changed; he looked stern, even angry.
“*Per mulierem culpa successit,*” he said. “Sin came through a woman.” He dropped the lock of hair and stepped back.
Hrotrud shook her head. *Something from the Holy Book, no doubt. (Pope Joan, page 9)*

Canon is minor, round, and static character. He dedicates his life to serve Catholicism. He is arrogant, egoist, and not romantic. He disables to express his feeling of love even it towards his family. He is traditionalist and always refuses every new thing that is not mentioned in the Bible.

As the head of family, Canon has socialized patriarchy to all of its members; wife and children, with legitimating its ideology. Since Joan was child Canon had shown that women are inferior creature through his attitude towards Gudrun, his wife. In this term, Canon’s family is a mirror of the society in that time (middle age). Family has given a big contribution in patriarchy with socializing the young (through the example and admonition of their parents) into patriarchal ideology’s prescribed attitudes toward the categories of role, temperament, and status. Family decrees that the status of both children and mother was primarily or ultimately dependent upon the male.

3.1.3.3 Women are by nature inferior to men

Joan is four years age when her mother begins to tell her about the story of her mother’s secret faith towards Woden, Thor, Freya, and the other Gods who are believed by her mother’s Saxon childhood before the armies of Karolus brought the word of Christ with blood and fire. Suddenly, her father comes from his

missionary journey and hears this harmful story, he is very angry and punishes her mother for the good of her soul because she has told the heathen story and she also disobeyed to her husband; the two mistakes against the law of God.

“You know the first of the Commandments, don’t you?”

Joan nodded and recited dutifully, “Thou shalt have no other gods before me.”

“Yes. That means that the gods Mama was telling you about are false; it is sinful to speak of them”

“Is that why father—”

“Yes.” Matthew broke it. “Mama had to be punished for the good of her soul. She was disobedient to her husband, and that also is against the law of God.”

“Why?”

“Because it says so in the Holy Book.” He began to recite, “For the husband is the head of wife; therefore, let the wives submit themselves unto their husbands in everything.”

“Why?”

“Why?” Matthew was taken aback. No one had ever asked him that before. “Well, I guess because...because *women are by nature inferior to men*. Men are bigger, stronger, and smarter.” (*Pope Joan*, page 16-17)

Matthew has used religion dogma to socialize and naturalize men superiority. It appears from the words “*women are by nature inferior to men.*” That is a familiar motto that is often used to denote male supremacy without any critical question to refuse it, especially from female because male supremacy tends to be so stable and female oppression tends to be so continues.

3.1.3.4 Women are beneath men in conception, place and will

The first time Joan comes to Dorstadt, she is examined by the Master of Schola, Odo, to see if she is fit for study at Schola. Although Joan has answered the question about Orthodox Theology very well but Odo refuses the fact. She thinks that Joan has a highly developed imitative ability which allows her to

memorize and repeat the worlds of men. So, it gives the appearance of thinking or reason.

Odo looked like a man who has tasted vinegar. “It appears the child has some knowledge of orthodox theology. Nevertheless, this in itself does not anything.” He spoke condescendingly, as if to a difficult child. “There is, in some women, a highly developed imitative ability which allows them to memorize and repeat the words of men, and so give the appearance of thought. But this imitative skill is not to be confused with true reason, which is essentially male. For, as is well known” –Odo’s voice assumed an authoritative ring, for now he was on familiar ground – “*women are innately inferior to men.*” (Pope Joan, page 83)

Furthermore he uses myth to support his opinion. It is “*Women are innately inferior to men.*” And Joan asks him why women are innately inferior to men?, Odo sees her question as the proof of her ignorance and stupidity then he offers St. Paul’s assertion that women are beneath women in conception, place and will because Adam is created first and Eve after wards. Eve is created to serve Adam as companion, and Eve could not resist the devil’s temptation and ate the apple.

Odo smiled, his thin lips drawing back unpleasantly. He had the look of the fox when it knows it has the rabbit cornered. “Your ignorance, child, is revealed in that question. For St. Paul himself has asserted this truth, that *woman are beneath women in conception, in place, and in will.*” “In conception, in place, and in will?” Joan repeated. “Yes.” Odo spoke slowly and distinctly, as if addressing a half-wit. “In conception, because Adam was created first, and Eve afterward; in place because Eve was created to serve Adam as companion and mate; in will, because Eve could not resist the devil’s temptation and ate of the apple.” (Pope Joan, page 83-84)

That is the image of women; the image that is created by men and fashioned to suit their needs, the image that segregated sexual quality between men and women. Unfortunately, the sexual segregation is so prevalent in the society, and patriarchy encounters evidence of it in everywhere with everything

including myth. The myth of Adam and Eve is the most famous Myth that has taken root deeply in human mind.

3.1.3.5 Women are not be able to be an educate and dominant creature

Joan studies well in the Schola. She is still enthusiast and eager to learn although she often gets decimating treatment from the people around her, including Head Master of Schola, Odo. She has to sit apart from the other students because she is the only girl and the boys are forbidden to do anything with her.

Odo never gives up looking for Joan's mistakes that can be appropriate reason to dismiss her from the Schola. Despite Joan always do the task that given perfectly, Odo always punishes her without clearly reason. Actually Joan does the task for better than any of other students can have done in twice the time given, her explanations in the task are accurate and complex-even Odo does not try to deny that.

“...Child, what explanation can you offer for such sloppy work?”
Sloppy work! Joan was indignant. She had just glossed ten pages of text – far more than any of the other students could have done in twice the time. Her explanations were accurate and complete –even Odo did not try to deny that. She had seen his eyes as they scanned the passage with her elegant handling of the subjunctive. (*Pope Joan*, page 92)

He always tries to make her angry and she always keeps her emotions under control. She knows what Odo is trying to do. So, how hard he provokes her she will not oblige him. She will not provide him a reason to dismiss her from the Schola.

“Very well,” Odo said, “As punishment for your indolence, you will copy out the passage from First Timothy, chapter two, verses eleven and twelve, twenty-five times in a good ham before you leave.”

Joan sighed and picked up her stylus. First Timothy, chapter two, and verses eleven and twelve. She knew it well enough; it was not the first time Odo had levied this punishment. It was a quotation from St. Paul: *“I do not permit a woman to be a teacher, nor must a woman domineer over a man; she should be quite and listen with due submission.”* (Pope Joan, page 92)

Joan is often punished to copy out the passage from the First Timothy, chapter two, and verses eleven and twelve many times until she knows it by heart. It is a quotation from St. Paul: “I do not permit a woman to be a teacher, nor must a woman domineer over a man; she should be quite and listen with due submission.”

Odo is free to do what he wants. Although he has many reasons to punish Joan, but actually the basic reason is she is a girl. People including Odo believed that a woman is not permitted to learn, nor dominate over man. Woman has to be beneath man in everything. A woman has to be a passive while a man active as written in First Timothy that must be copied out by Joan.

That is the proof that patriarchy has institutionalized force through their legal system. Whatever, Odo does was right because the system has made it right. What he does is based on that verse of Timothy.

Patriarchy has been successful to oppress women through the legal system. Through the First Timothy, Chapter two, and verses eleven and twelve, Patriarchy has been legitimated by Catholicism that has been official state religion of Rome.

3.1.4 Biology: A woman’s hair is Satan’s net

Patriarchy provides the father nearly total ownership over wife and children, including the power of physical abuse even those of murder and sale. It

can be known when Canon's wife, Gudrun, disobeys his order to bond her extraordinarily beautiful hair all the time. He punishes her directly without any question about the reason. He thinks that a woman's hair is the net wherein Satan catches a man's soul.

A woman's hair, her husband said, is the net wherein Satan catches a man's soul. (*Pope Joan*, page 11)

3.2 Major Character's Struggle against Christendom Patriarchy

Destiny has chosen Johanna, called Joan, to be one of its historical records. Her audacious and braveness has made her to realize not only the greatness beyond her dreams but also grief beyond her imaginings. He always struggle against everything that restrict and prevent her from her enthusiasm ambition to learn. She could not imagine to life without learning.

Joan is a strong girl. She is a round, dynamic, major character, and also protagonist. She exhibits the full range of human emotions and reactions to people and events. She is so inquisitive, so determined, and so sure of herself. Since Joan has been a child, she has been different from the other children in her age. The eyes of wise old women have shone forth from her little girl's face. No wonder the other girls in the village have nothing to do with her.

Her enthusiasm and eagerness of studying make her run away from home to Dorstadt for studying at the Schola of palace. But when she is fifteen years old, the Viking; Scandinavian attack Dorstadt and cause her older brother, John, dies. In a narrow time when she does not have another choice, she assumes her elder brother's identity and enters Fulda (a Benedictine Monastery) where, as brother

Joan Anglicus, she distinguishes herself as a great scholar and healer. Eventually she is drawn to Rome, where she becomes enmeshed in a dangerous web of love, passion, and politics. Triumphant over appalling odds, she finally attains the highest throne in Christendom.

3.2.1 Education

3.2.1.1 Joan learns secretly

Joan's struggling against the structure arranged by patriarchal society has begun since she was child, when she did not know that what she does was a struggle against patriarchy. The child Joan is always so full of questions. She loves learning very much. Her enthusiasm and eagerness of learning can not be resisted. Her brain is so brilliant; she already knows the first ten psalms by heart when she was only four years old. She asks her elder brother, Matthew, to learn her writing and reading. Although her father, Canon, forbids her, but her enthusiasm can not be resisted then she and Matthew keep it as their secret and they learn quietly.

After that, it became a kind of game between them. Whenever the chance presented itself, not nearly as often as Joan would have liked, Matthew would show her how to trace letters in the earth. She was an eager student; through wary of the consequences, Matthew found it impossible to resist her enthusiasm. He too loved learning; her eagerness spoke directly to his heart. (*Pope Joan*, page 18-19)

3.2.1.2 Joan refuses to destroy Homer's book

After Matthew dies, Joan is taught by Aesculapius who much teaches her pre-Christian and classical texts. Aesculapius also teaches her to read Greek using

the ancient texts of Menander and Homer whose poetry the canon regards as nothing less than pagan blasphemy. But it runs only in two years, because Aesculapius has to go to Athens. He gives her a Homer's book in the day he leaves.

Every night after her family sleep, Joan wakes up and studies the book, she studies that book for hours until her eyes are red and her head aches from the strain working in the bad light. But it does not stop her. She is very happy. On the other side, her father is very angry when he knows it. He thinks that she is practicing magic in the night with a witch's book. And he almost kills her if she does not explain that it is not a witch's book. But, father sees that it is the book of godless heathen that offends against the lord because it is the book of Iliad, a Homer's Poem. It must be destroyed.

Her father orders her to destroy it by erasing the letters using a knife. She does, but when she is going to erase on the word "*Aletheia*", means Truth, she stops the knife, her hand touch the word. Then she resolves to offend against her father; she refuses her father's command. She does not want to destroy the book.

"Daughter, you have offended God with your disobedience. In penance, you will work day and night until these pages are wholly cleansed of their ungodly contents. You will take nothing but bread and water until the task is complete. I will pray for God to have mercy upon you for your grievous sin." He pointed the book. "Begin."

Joan placed the knife on the page and scraped as her father shown her... She moved to begin on the next word. *Aletheia*. Alethia. Truth. Joan stopped...

A Fierce denial rose within her. All the fear and misery of the night gave way before one overwhelming conviction: *This must not be!*

She put down the knife. Slowly she looked up to meet her father's eyes. What she saw there made her draw her breath sharply. (*Pope Joan*, page 59)

She is prepared to accept the heavier punishment, and then Canon begins to lash her to within an inch of her life and will have killed her whether his wife's screams not attracts the attention of some villagers. It has taken three strong men to drag him away from the child.

The Brave Joan struggles against her cruel father who enforces her to destroy the book although she knows enough the law that a man is a master in his own home. The only law governing his absolute right to dispense punishment as her father sees fit is one that limited the size of the stick he can use.

3.2.1.3 Joan becomes a famous brilliant scholar

Joan is a brave woman who would rather give up everything than live without learning. She escapes from her family for the chance to study in the Palace Schola of Dorstadt. She is eager to learn despite the opposition of family and society.

Joan stepped out of the silent darkness of the grubenhause into the moonlit night. Shapes of familiar objects loomed eerily transformed by shadows.
(*Pope Joan*, page 74)

With this escape, she has broken free from the narrow confines of life in Ingelheim especially from her father's authority. Her father will not master her life anymore.

Eventually drawn to Rome, Joan really enjoys active and busy life; one that suits Joan perfectly. It offers all of the opportunities of monastic life with none can limit her freedom to do anything she wants. She could exercise the full measure of her intelligence without check or censure. She has access to the

Schola's Library, a small library but has good collection of more than fifty volumes, and no one questions her if she chooses to read Cicero or Plato rather than Augustine. She is free to come and go as she pleases, to think as she likes to express her thoughts without fear of flogging and exposure. The time passes day's work. Her cleverness soon makes her as a famous brilliant scholar. Many scientists all over Rome come to make a discussion with her, and they go home bring satisfaction of her astuteness in debate.

The depth and breadth of her education soon earned her a reputation as a brilliant scholar. Theologians came from all over Rome to engage her in learned discourse; they went away awed by the breadth of her knowledge and her quick-witted skill in disputation. How dismayed they would have been, Joan thought with an inward smile, had they known they had been bested by a woman! (*Pope Joan*, page 245)

This Joan's attitude breaks Patriarchal Ideology that determines sex temperament that dictates woman to be passive, ignorant, docile, virtuous, and ineffectual creature. And man to be aggressive, intelligent, forced, and efficient creature.

3.2.1.4 Joan institutes a school for women

Joan is not only educated woman but also educating woman. After she is elected as The Lord Pope, The Bishop of Roman people, she builds and institutes a school for women. All church's communities do not approve her idea of this. Even the papal party who has supported Joan's candidacy is shocked with the whim. Some of them confront Joan publicly in the meeting.

The following month, the entire ecclesiastical community was jarred to its foundations when she announced her intention to institute a school for

women. Even those of the papal party who had supported Joan's candidacy were shocked: What manner of Pope had they elected? (*Pope Joan*, page 366)

One of them confronts Joan publicly in the meeting.

Jordanes, the *secundicerius*, confronted Joan publicly on the matter during weekly meeting of *optimates*. (*Pope Joan*, page 366)

Jordanes offers the myth to confront Joan. According to him, the size of a woman's brain and her uterus are inversely; the more a girl learns less likely she will ever bear children. But, Joan denies it with logical reason and observation that women are capable of learning as men.

Joan thought for a moment. "If what you say is true, how do you account for the extraordinary fertility of learned women such as Laeta, who corresponded with St. Jerome, and who, according to this report, was safely delivered of fifteen healthy children?"

"An aberration! A rare exception to the rule."

"If I remember correctly, Jordanes, your own sister Juliana knows how to read and write."

Jordanes was taken a back. "Only a little, Holiness. Just enough to allow her to keep the household accounts."

"Yet according to your theory, even a little learning should have an adverse effect upon a woman's fertility. How many children has Juliana born?"

Jordanes flushed. "Twelve."

"Another aberration?"

"Obviously, Holiness," *Jordanes* said stiffly. "your mind is quite made up on this matter. Therefore, I'll say no more." (*Pope Joan*, page 367)

3.2.2 Economy: Joan works as a healer

Joan is an independent woman. She has independent economic life since she goes to Rome alone. She works as a healer. She could live independently without any family or husband.

After the midday meal and the short nap (for it was the custom in the south to sleep away the sweltering afternoon hours), she went to the infirmary, where she had passed the rest of the day tending the sick. Her knowledge

of the medical arts stood in her good stead, for the practice of medicine here was nowhere near as advanced as in Frankland. The Romans knew little of the healing properties of herbs and plants, and nothing of the study of urine to diagnose and treat disease. Joan's successes as a healer put her services much in demand. (*Pope Joan*, page 245-246)

Joan becomes a success healer in Rome. Her ability to heal sick is unquestionable. Her knowledge of medical arts soon earns her reputation as a famous healer. It makes her to be a Pope's Healer.

So things might have continued indefinitely had the newly elected Pope Sergius not fallen ill. (*Pope Joan*, page 246)

3.2.3 Religion

3.2.3.1 Joan denies that woman is inferior to men in conception, place, and will.

When Joan comes to Dorstadt to study in the Palace Schola of Dorstadt, she is mocked and underestimated by The Master of Schola, Odo, just because of her sex; a woman. He thinks that women have no ability to learn because women are beneath men in conception, place and will. Joan disagrees with the opinion and offers a logical reason to refuse it. She says that:

“Why,” She said at last, “is a woman inferior in conception? For though she was created second, she was made from Adam's side, while Adam was made from common clay.”

There were several appreciative chuckles from the back of the hall.

“In place” –the words tumbled out as Joan's thoughts raced ahead and she reasoned her way through –“woman should be preferred to man, because Eve was created inside Paradise, but Adam was created outside”

There was another Hum from audience. The smile on Odo's face wavered. Joan continued, too interested in the line of her argument to consider what she was doing. “As for will, woman should be considered *superior* to man” –this was bold, but there was no going back now –“for Eve ate of the apple for love of knowledge and learning, but Adam ate of it merely because she asked him.” (*Pope Joan*, page 84)

3.2.3.2 Joan struggles against the catholic dogma to be a teacher

Joan struggles against the catholic dogma that forbade women to be a teacher through becoming Arn's teacher when she and Brother Benjamin live in Madalgi's house to heal her for a few days.

"Show me another one," Arn pleaded.
Joan smiled at him. For the past few days, she had been teaching the boy Bede's classical method of digital computation, and he had proved an apt and eager student. (*Pope Joan*, page 202)

3.2.3.3 Joan becomes a Lord Pope of Rome

Joan also struggles against the catholic dogma that forbids women to dominate over men through becoming the Lord Pope of Rome, the highest throne of all Christian people throughout the world. It means that she domineer upon all Christian men all over the world.

"John Anglicus." Paschal, the primicerius, addressed her in formal tones.
"By the will of God and of the Roman people, you have been elected Lord Pope of Rome, Bishop of The Roman See."
The he prostrated himself before her and kissed her feet. (*Pope Joan*, page 356)

3.2.4. Biology: Joan disguises as a man

Joan is being married with a young man, the son of a furrier in Dorstadt, when Viking, the Scandinavian attack the town. They kill everyone live and plunder everything leave. Fortunately Joan can escape from that tragedy. She moves stealthily to the side of *reredos*, a big box wrought of wood in the church where the Scandinavian attack.

In that terrible condition, she has no hope, no way, and no chance except taking over her elder brother's chance to study in a great monastery of Fulda.

She had to escape from Dorstadt...She acted quickly; she put off her brother's mantle and put it on her own body. Then she covered him with her own discarded cloak. She went to the altar and cut off her long hair. She assumed her elder brother's identity and went to Fulda. (*Pope Joan*, page 157-158)

With her new identity, she disguises herself as a man named John Anglicus. None know that John Anglicus, born on Joan of Ingelheim, was a woman. She is successful in this man's disguise. But, eventually she drawn to Rome and meets Gerold again, Gerold knows that John Anglicus was Joan directly in the first time they meet.

He started up as she came hurrying through the portal, her priest's robes billowing behind her. Her cheeks were rosy from the exertion of her walk; her cropped white-gold hair curled around her face, accentuating her deep-set gray-green eyes, eyes that drew him likes pools of light a dark sanctuary. How ever had she succeeded in this man's disguise? He wondered. To his knowing eyes, she looked very womanly and wholly desirable. (*Pope Joan*, page 302)

The evidence above shows that actually men and women are physically same. They were not different. It is easy for Joan to disguise herself as man. She only wears a man's clothes. So, none knows that she is a woman. She breaks the patriarchal ideology which says that women are by nature inferior to men. Men are bigger, stronger, and smart. Because Joan has proven that everyone; man either woman, has the same potency to be superior, big, smart, etc, if they do that, because they will not know they can unless they try.

CHAPTER IV

CONCLUSSION AND SUGGESTIONS

After presenting the result of analysis in the previous chapter, the conclusion and suggestions are taken in this part. The conclusion is drawn based on the formulated research questions, while suggestion is intended to give information to the next researchers who are in doing further research in this area.

4. 1 Conclusion

There are two purposes in this research, they are; 1). To describe the Christendom view toward female in Donna Woolfolk Cross' *Pope Joan*, 2). To explore the major character's struggle against the Christendom patriarchy in Donna Woolfolk Cross' *Pope Joan*.

From the result of the data analysis, the following findings are obtained that the Christendom viewed toward female in four aspects of life. They are Education, Economy, Religion and Biology.

In Educational aspect, they viewed that women are dangerous and unnatural to learn, women are incapable of reasoning, and a learned woman are a gross violation of nature. In economic aspect, they viewed that it is ungodly for women to work. In religion aspect, they viewed that having a daughter is a sin punishment from God, women are the mother of sin, women by nature are inferior to men, women are God's wrath bringer, women are beneath men in conception, place and will, and women could not become teacher nor domineer over men.

Whereas in Biological aspect, they viewed that a woman's hair is Satan's net to catches a man's soul.

Those Christendom views were purposed to socialize, naturalize, and also generalize "Patriarchy" in order to oppress women and also perpetuate the series of oppressive circumstances toward women as the subordinate group.

It was Joan, a brave woman who struggle against that patriarchal oppression. Her struggles were revealed in four aspect of life too; Education, Economy, Religion, and Biology. Her struggles appear in several acts, they are:

In Educational aspect, the child Joan learned quietly despite the opposition of family and society, she offended against her father's command to destroy Homer's book, she escaped from home for studying, she became a famous brilliant scholar who had bested many scholar of men, and she also educated the other women by instituting a school for women. In Economic aspect, she had independent economic life by working as a healer, even she was be able to be the best healer in Rome. In Religion aspect, she had bested her traditionalist teacher who thought that women are inferior to men in conception, place and will. She became a man's teacher; something that was forbidden by the First Timothy, chapter two verses eleven and twelve, a quotation from St. Paul: "I do not permit a woman to be a teacher, nor must a woman domineer over a man; she should be quiet and listen with due submission." And her greatest struggle against religion is becoming a Lord Pope of Christendom. Whereas her struggle against Biological aspect was revealed her masculine disguise, a disguise upon which her life depended.

4.2 Suggestion

Actually applying feminist literary criticism is very interesting, because there many literary works that revealed women oppression in the human being history when women are not seen as a person but more as an object of man to do what they want. So researching feminist literary work was the same as researching the real history of women oppression. We will get many useful things to face our real life, because the oppression may still occur in our circumstances in the more refined form. As the researcher stated previously that the oppression and the struggle against it is a never ending story.

Hence, it is suggested for the next students to conduct the same research in order to enrich our knowledge about oppression and its forms. So, we can completely remove any oppression forms in the world. Then we can reach the paradise of world where all people were in the same position, and only God who has right to determine who the superior and dominate group is, as the God said;

(13 تارجحلا) أَتَقْنِكُمْ اللَّهُ عِنْدَ أَكْرَمِكُمْ إِنَّ

“Verily, the most honored of you in the sight of God is the most Righteous of you.” (Al-Hujurat: 13).

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