

**HELEN'S STRUGGLES AGAINST PATRIARCHY
IN SOPHIE TREADWELL'S MACHINAL DRAMA**

THESIS

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HELEN'S STRUGGLES AGAINST PATRIARCHY IN SOPHIE TREADWELL'S MACHINAL DRAMA

THESIS

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CERTIFICATE OF AUTHORSHIP

I state that the thesis entitled "**Helen's Struggles Against Patriarchy In Sophie Treadwell's Machinal Drama**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who responsible for that.

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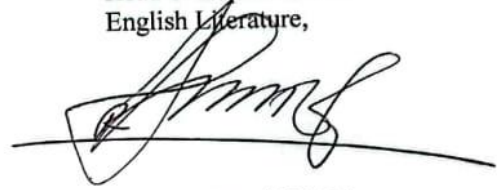
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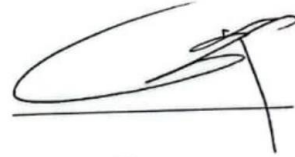
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MOTTO

"Be more concerned with your character than with your reputation. Your character is what you really are, while your reputation is merely what others think you are."

-Dale Carnegie-

DEDICATION

I dedicate this thesis to:

My parents who have always prayed for me in every step I take, to my siblings who have consistently supported me, and also to my family and relatives whom I cannot mention one by one.

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First and foremost, I express gratitude to Allah SWT for granting me health and His blessings, enabling me to complete this thesis entitled 'Helen's Struggles Against Patriarchy in Sophie Treadwell's Machinal Drama as the requirement for Sarjana Sastra (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Of course, the process of working on this thesis was not easy. I learned a lot and expanded my knowledge through the completion of this thesis. This thesis would not have been completed without the contributions and support from my parents, lecturers, and colleagues.

Therefore, the researcher would like to express the deepest gratitude to my beloved mother and father, Sumardiyanto and Yunita Hirawati who have supported me in every path I take, providing me with infinite love that is priceless and cannot be repaid. My lovely siblings Afif, Alya, Abraar, and Rama. Also I would like to expressed my deepest gratitude to my advisor Dr. Hj. Istiadah, M.A. Lastly, my supportive friends Sirkel Ayam Jago, and my bestfriends Mareta, Rake thank you for the amazing support.

Finally, the researcher realize that this thesis still needs constructive criticism and suggestion from the readers. I also hope that this thesis can give benefit and inspiration to the readers who are going to conduct a study.

Malang, December 1st 2023

Safina Hilmiadani

ABSTRACT

Hilmiadiani, Safina.2023. **Helen's Struggles Against Patriarchy in Sophie Treadwell's *Machinal* Drama**. Thesis. English Language and Letters Department Faculty of Humanities Maulana Malik Ibrahim State Islamic University of Malang.

Advisor : Dr.Hj. Istiadah, M.A

Key words : Feminist Literary Criticism, Patriarchy, Radical Literary Criticism

This research discusses the inequality of treatment inflicted by Helen's husband upon her. This unfair treatment is a common case within the patriarchal system. According to domestic violence statistics, 3 out of 10 women in the US experience violence, abuse, and domestic violence still persists to this day. This patriarchal system certainly harms women and provides privileges for men who engage in it. This research aims to describe the patriarchy practices that occur in the drama *Machinal* according to Walby's six structures of patriarchy theory and to discover how the main character Helen as Young woman effort against patriarchy practices in the drama *Machinal*. The theory used to analyse the topic is six structures of patriarchy by Walby. The data source of this research is taken from *Machinal* drama by Sophie Treadwell. The researcher collects the data, classifies them according to the problem of study, and interprets the data based on the six structures by Walby.

ABSTRACT

Hilmiadiani, Safina. 2023. **Perjuangan Helen Melawan Patriarki dalam Drama Machinal karya Sophie Treadwell**. Tesis. Jurusan Bahasa dan Sastra Inggris Fakultas Ilmu Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Istiadah, M.A.

Kata kunci: Kritik Sastra Feminis, Patriarki, Kritik Sastra Feminis Radikal

Penelitian ini membahas ketidaksetaraan perlakuan yang diterima oleh istri Helen dari suaminya. Perlakuan yang tidak adil ini merupakan kasus umum dalam sistem patriarki. Menurut statistik kekerasan dalam rumah tangga, 3 dari 10 wanita di Amerika Serikat mengalami kekerasan, pelecehan, dan kekerasan dalam rumah tangga masih terus berlangsung hingga saat ini. Sistem patriarki ini jelas merugikan perempuan dan memberikan hak istimewa bagi laki-laki yang terlibat di dalamnya. Penelitian ini bertujuan untuk mendeskripsikan praktik patriarki yang terjadi dalam drama "Machinal" berdasarkan teori enam struktur patriarki oleh Walby dan untuk menemukan bagaimana tokoh utama Helen sebagai perempuan muda berupaya melawan praktik patriarki dalam drama "Machinal". Teori yang digunakan untuk menganalisis topik ini adalah enam struktur patriarki oleh Walby. Sumber data penelitian ini diambil dari drama "Machinal" karya Sophie Treadwell. Peneliti mengumpulkan data, mengklasifikasikannya sesuai dengan masalah penelitian, dan menginterpretasikan data berdasarkan enam struktur oleh Walby.

مستخلص البحث

"Machinal" هلمبادياني، سافينا. 2023. "معاناة هيلين ضد النظام الأبوي في دراما سوفي تريديويل رسالة ماجستير. قسم اللغة الإنجليزية والآداب، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج

المشرفة: د. هالة إستيادا، م. أ

كلمات مفتاحية: النقد الأدبي النسوي، البطيريركية، النقد الأدبي النسوي الراديكالي

هذا البحث يتناول عدم المساواة في المعاملة التي تتلقاها هيلين من زوجها. هذه المعاملة الظالمة هي حالة شائعة في نظام البطيريركية. وفقاً لإحصائيات العنف الأسري، يعاني 3 من كل 10 نساء في الولايات المتحدة من العنف والاعتداء، ولا يزال العنف الأسري مستمرًا حتى الوقت الحالي. يظهر أن نظام البطيريركية يتسبب بضرر واضح للنساء ويمنح امتيازات للرجال المشاركين فيه. يهدف هذا البحث إلى وصف ممارسات استناداً إلى نظرية ستة هياكل للبطيريركية من البي والعتور "Machinal" البطيريركية التي تحدث في دراما على كيفية قيام الشخصية الرئيسية هيلين باعتبارها امرأة شابة بالتصدي لممارسات البطيريركية في دراما النظرية المستخدمة لتحليل هذا الموضوع هي نظرية الست هياكل للبطيريركية من قبل والبي. "Machinal" لصوفي تريديويل. قام الباحث بجمع البيانات، وتصنيفها وفقاً "Machinal" تم جمع بيانات البحث من دراما. أظهرت نتائج هذا البحث أن

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CHAPTER I

INTRODUCTION

A. Background of The Study

Reported by reputable sources the (*World Economic Forum's Global Gender Gap Report, 2020*) In recent years, patriarchy has remained a persistent and contentious issue in many societies around the world. This deeply ingrained system of power and control, which often privileges men over women, continues to manifest in various ways, despite ongoing efforts to challenge and dismantle it. One notable source of concern is the gender pay gap, where women still earn less than men for the same work in many industries,

Additionally, violence against women, including domestic abuse and sexual harassment, remains a grave concern, as Morgan & Oudekerk (2019) The National Crime Victimization Survey of 2018 reports that there were 734,630 occurrences of rape or sexual assault in 2018, accounting for 2.7 victimizations per 1,000 men aged 12 or older. There were 1,333,050 cases of domestic abuse, or 4.8 victims per 1,000 people who were 12 years of age or older. Intimate partners accounted for 3.1% (847,230 incidences) of the victims of domestic abuse. The rates of domestic violence and rape/sexual assault shown below have increased from those documented in 2016 and 2017 (Moore, A. M., & Gover, A. R, 2021,p.4).

Based on the above issues, the researcher decided to use Sophie Treadwell's play, 'Machinal', as the object of study. The playwright had works that were pro-women during that time. Of course, the researcher wants to know how the main female character in the 'Machinal' drama interacts with and is affected by the patriarchy. The play was written in 1928, a time when women's rights were limited, and they were expected to confront the societal norms and expectations. The protagonist of the play, Helen Jones, is a young woman trapped in a loveless marriage. She feels suffocated by her monotonous life and wants to break free from

it. However, she finds herself unable to do so due to societal pressures and expectations placed upon her by the patriarchy. Throughout the play, we see how Helen's actions are constrained by her gender and how she is ultimately punished for attempting to assert her independence.

In addition to support the argument and expanding on existing knowledge, the researcher discovered several previous studies that were related to this research. From the journal *Analysis of radical feminism in Pakistan through the poetic works of Kishwar Naheed a well-known Pakistani Poet*, the author (Kamran, 2023) used Helene Cixous theory, The theory of how to fight against patriarchy through feminist writing with the goal of breaking away from Patriarchal discourse. Then, another patriarchy theory used by two journals, namely "Radical Feminism in Eka Kurniawan's novel *Beauty is A Wound*" written by (Asnani, 2020) and "Women's Struggle against Patriarchy: An Analysis of Radical Feminism Through Nadia Hashimi's *A House Without Windows*" authored by Fauzia (2019). Both journals employ Kate Millet's theory. In their research, the researchers use this theory to uncover how the hierarchical, class, and gender dynamics within patriarchy adversely affect the characters within the discussed subject.

Two studies explore the impact of patriarchy on female characters in literature. In "The Portrayal of Hegemony and Patriarchy in Louise O' Neill's *Only Ever Yours* (Nurin, 2021)," the author employs Sylvia Walby's six structures of patriarchy, identifying three within the novel and analyzing how the wife character is oppressed. Meanwhile, "Hedda's Struggles in Fighting Patriarchal Ideology as Reflected in Ibsen's *Hedda Gabler* (Radical Feminism Analysis)" by Dedi Suhendi (2012) applies Gayle Rubin's radical libertarian feminism to examine Hedda's struggles, including her pursuit of androgyny, experimentation with sexuality, and rejection of biological motherhood. These studies contribute insights into feminist theories applied to literature.

Another several studies with the same object to support the research, In the study, Ozgur (2020) explores Expressionism in theater, focusing on Sophie Treadwell's "Machinal." Using Richard L.'s theory of expressionism stages, Ozgur highlights how the play portrays a mechanized human being, symbolizing societal pressures that push people to function like machines. The other study by Kathinka (2016), paralysis is analyzed as social criticism in Virginia Woolf's "Mrs. Dalloway," Sophie Treadwell's "Machinal," and Sylvia Plath's "The Bell Jar." Applying Appignanesi's theory of mental illness, the study examines Helen's passive behavior as symptomatic of hysteria, influenced by societal pressures and her husband's expectations.

The study by (Hammad Abed, 2015) delves into a literary psychoanalysis of Sophie Treadwell's "Machinal," focusing on personality development using John W. Santrock's theory. The study reveals that Helen's troubled psychology is rooted in painful childhood experiences, shaping her into a complex character. Another study by Saputra, I., & Leony, J. (2023), the researcher applies Kate Manne's theory of misogyny to analyze Sophie Treadwell's "Machinal." The study uncovers how the treatment of Helen by her husband and society constitutes a form of restriction, domination, and control, categorizing it as misogyny and shedding light on sexism and prejudice against women in her society. These studies collectively offer diverse perspectives on the themes and character analysis in "Machinal." Another study with a close object and idea to the title "Patriarchal Colonization of the Female Body in Machinal and Clit Notes" by Saide Harb-Ranero (2022). The research focuses on two literary works and discusses how women's powerlessness over their bodies.

Those previous studies have used Kate Millet's, Sylvia Walby, Helene Cixous, and other patriarchy theory and other journal articles that employ psychoanalytic approaches to analyze the play "Machinal" by Sophie Treadwell. In conducting a new study focusing on women's struggle against patriarchy, using the Machinal drama by Sophie Treadwell with feminist literary criticism and six structures of patriarchy theory by Sylvia Walby. Therefore, the researcher will conduct a study

entitled *Helen's Struggles Against Patriarchy in Machinal Drama* by Sophie Treadwell. This study focuses in six structures of patriarchy system by Sylvia Walby that are practiced in the drama, in addition, the researcher also using the perspective of radical feminism to answer how women character struggle against patriarchy.

B. Problems of The Study

Based on the previous explanation, the researcher then formulates two problems :

1. What are the structures of patriarchy that faced in Treadwell's *Machinal*?
2. How does Helen struggle against the patriarchy in Treadwell's *Machinal*?

C. Significance of The Study

This research is expected to have both theoretical and practical significance. Theoretically, this research is expected to enhance theoretical frameworks based on literary studies, particularly the application of patriarchy theory to literary works analysis. Besides that, this research aims to prove several forms of patriarchy experienced by the main character. Practically this research could be used as a reference for the readers who are interested in learning about Patriarchy.

D. Scope and Limitation

This drama provides many fascinating subjects to examine in detail. However, this study focuses on how the main character 'Helen' struggle to resist the patriarchy in the drama *Machinal* by Sophie Treadwell. The researcher uses feminist literary criticism and patriarchy theory by Walby as the approach to analyze the drama.

E. Definition of Key Terms

In this chapter, the researcher defines important terms that used in this study. to make this study clearer and avoid misunderstanding some definitions are put forward.

1. Feminist Literary Criticism

A tool for feminism theory-based literary analysis. It determines how a piece of literature depicts the interactions between men and women in all aspects.

2. Patriarchy

Patriarchy is a social system where males possess primary power and predominate in political leadership positions, moral authority, social privilege, and property ownership.

3. Radical Feminist Literary Criticism

an analytical approach that examines literature through a radical feminist lens, aiming to critique and dismantle patriarchal structures, challenge gender norms, and advocate for social and political transformation.

CHAPTER II

Review on Related Literature

In this chapter, the researcher will discuss the approach and the theory that will be applied to this study. These literature reviews are related to the main topic of the research and intended to answer the problems of this study, the researcher will provide an explanation of the approach in literary criticism. Feminist literary criticism, and radical feminist literary criticism, Patriarchy, and six structures of patriarchy by Sylvia Walby.

A. Feminist Literary Criticism

In order to analyze a literary work, feminist literary criticism uses a feminism-centric lens. To investigate female characters in the literary work is not easy because feminist literary criticism has to be consistent to the previous theory of literature in order to prevent the contradiction among theories. Thus, in further development, feminist literary discourse at least has four focuses. Hendaswara (cited in Idris, 2009) said that, To express women's and men's ideologies, how they see themselves in real life, and to express the feminist author's creative process as it is reflected in literary works are the first three goals. The first is to examine literary works with a feminist perspective. The second is to express women's and men's ideologies, how they view themselves in real life. The third is to discover gynoric aspects or understanding the feminist author's creative process as it is reflected in literary works.

Historically, according to Hodgson-Wright in *The Routledge Companion to Feminism and Postfeminism* by Sarah Gamble (2004), the early feminism can be described as any attempt in its many forms between 1550-1700 to contend with patriarchy. The early feminist movement focused on challenging people's perceptions of women's positions as weaker, more emotional, and illogical. However, there was no legal change

in women's position between 1550 and 1700. Women had no formal rights, including the right to vote, toward the end of the century.

The right to vote in local or national governments. Despite the fact that educational opportunities for women greatly improved between 1550 and 1700, women were forbidden from pursuing university education and the associated benefits (Hodgson-Wright, 2004).

One of notable things in feminism is the second wave of feminist. The second wave feminism began in the 1960s with the publication of *The Feminine Mystique* by Betty Freidan. Moreover, according to Thornham (2006), Simone de Beauvoir's book *The Second Sex* became one of the main references to feminism of the 1970s. Both Betty Freidan and Simon de Beauvoir believed that the only way to free women from oppression was to change women themselves.

The feminist literary criticism of today is a direct result of the 1960s' "women's movement." This movement was literary in crucial respects from the start, in the sense that it recognized the power of images of women disseminated by literature, and saw it as critical to challenge their authority and coherence. In this sense, the women's movement has always been preoccupied with books and literature, hence feminist criticism should not be considered an offshoot or a spin-off from feminism. Although unrelated to the movement's ultimate goals, it is one of its most practical means of influencing everyday behavior and attitudes (Barry, 1990).

Regarding the concept of patriarchy, feminism sees patriarchy as the main matter to be paid attention. Feminists mainly uses the term of patriarchy to describe the power relation between men and women in society and the root cause of women's subordinations (Sultana,2011). Feminist used the term of patriarchy like a concept to understand women's realities. It

questions whether society has prominently valued male authors and their literary works because it has valued men more than women.

All in all, feminist literary criticism can be defined as a thought and as a knife to analyse and to describe the roles and the position among men and women that portrayed in literature by exploring the social, economic, politics, and psychological aspects of literary productions (as writers, as characters, as readers, etc) and to reveal the extent of male dominance in all of these aspects (Carter,2006,p.91)

B. Radical Feminist Literary Criticism

Radical feminism, sometimes referred as the second wave of feminism, emerged between 1960 and 1970. They start with the idea that all social and political structures should be dismantled and reconstructed. While, marxist feminism maintains that there are two major classes in society: the working class and the capitalist class; radical feminism, on the other hand, maintains that there are two main classes in society: men and women (West, 2017). In this instance, women are the oppressed and men are the oppressors.

According to radical feminism, patriarchy is the primary cause of women's oppression. In other words, rather than opposing men, they were against the system (Lewis, 2018). They disagreed with the way society is set up, where men dominate women. Thompson (2018) stated that the struggle against the male domination had political priority over other forms of politics, not only because of a pressing need to redress the harms done to women, but because liberation of women would mean the liberation of all. Thus, to make equality between men and women, for radical feminism, is to remove the patriarchy system itself.

Radical feminism also believes that all forms of domination in all social forms is seen as the result of patriarchy system. Radical feminism views patriarchy as dividing societal rights, privileges, and power primarily along the lines of sex, and as a result oppressing women and privileging men (Higgins,2018). A belief of men holding all of power is the main matter. That is why most men run the state and institutions, control the media, dominate the workplace, etc.

For radical feminism, patriarchy is the center of women's subordination that is manifested in variety forms in all social life. Therefore, it is appropriate if radical feminism is used as the approach of the study since this feminism approach can help the researcher to reveal patriarchy practices in the drama.

C. Patriarchy

Patriarchy by Sechiyama is the allocation of gender roles, where men and women are expected to engage in productive and reproductive labor, respectively. Along with this universality are a multitude of models of patriarchy that cut across and transcend political and economic systems, and sociocultural norms. In the case of Japan, Confucianism had little to do with the modern and contemporary models of patriarchy. Instead, it is more of a function of capitalist development and a conscious effort of the state to institute an ideology that sets the role of married women in reproductive labor and men in the productive sphere. The emphasized role of the mother on housework is also a characteristic inherent in Japanese patriarchy (Fuess, para. 2).

As feminism has evolved over time, the concept of patriarchy has broadened in its definition. Presently, patriarchy is commonly understood to encompass male dominance, delineating power dynamics wherein men exert control over women. It characterizes a systemic arrangement where women are systematically kept in subordinate positions across various dimensions (Bhasin, 2006, as cited in Sultana, 2011). In essence, it denotes the existence of a societal framework promoting male supremacy to the detriment of women (Higgins, 2018). Notably, feminist theories emphasize that patriarchy is not an inherent inevitability but rather a socially constructed set of relations that can be altered (Pierik, 2018). Therefore, the term "social structures" plays a crucial role in defining the nature of patriarchy.

Social structures play a significant role in building and perpetuating patriarchal systems. Patriarchy is a social system in which men hold primary power and dominate in roles of political leadership, moral authority, social privilege, and control of property. It is important to note that patriarchy is a complex and multifaceted phenomenon influenced by various historical, cultural, and structural factors (*Simone, 1949*).

Walby is one of the theoretician who proposed the theory of patriarchy through social structures to define patriarchy. Walby's work is grounded in a rigorous theoretical framework that synthesizes various feminist perspectives. She defines patriarchy as a system of social structures and practices that systematically oppress and dominate women. Her conceptualization goes beyond a mere focus on individual sexism and delves into the institutional and structural dimensions of patriarchy (*Theorizing Patriarchy (1990)*).

Walby identifies six key structures of patriarchy: paid work, household production, sexuality, culture, violence, and the state. She argues

that these structures interact and reinforce each other, creating a complex web of male dominance. Her emphasis on these interconnected structures is a significant contribution to feminist theory. Walby acknowledges the importance of intersectionality, highlighting that patriarchy intersects with other forms of inequality, such as class and race. She argues that women's experiences of patriarchy are shaped by their social location, making her work more inclusive and relevant to diverse feminist perspectives *Walby, S. (1990)*.

D. Six Structures of Patriarchy by Walby

Sociologist Sylvia Walby identifies six structures of patriarchy in her influential book, "Theorizing Patriarchy (1990). Johannedottir (2009) and Sultana (2011) explained the concept of patriarchy as a system of social structures in which men domination against women, oppress, and exploit women. The use of the term social structures is important, since it implies rejection both of biological determinism, and the notion of every individual man is in a dominant position and every women being the subordinate one. Based on (Walby, 1990: 20) at the most abstract level it exist a system of social relations. These structures are patriarchal relations in paid employment, patriarchal relations in the state, patriarchal relations in the household, patriarchal relations in sexuality, patriarchal relations in culture, and patriarchal relations in violence. In relation to each of the structures, it is possible to examine sets of patriarchal practices which are less deeply sedimented.

First, Patriarchal relations in paid employment, this structure refers to the ways in which gender inequality is perpetuated in the workplace. Men typically hold more high-paying and powerful positions than women, and women are often relegated to lower-paying and less prestigious jobs. This structure includes unequal pay, occupational segregation, and

discrimination against women in hiring and promotion. Based on (Walby, 1990, p. 38) Radical feminists have written only a little on paid employment, the focus on their empirical work being sexuality and violence. When they have written on the topic it has often brought to bear their concern with men's power over women through violence and sexuality. Radical feminists have made some important contributions to the understanding of issues such as sexual harassment, but not much about the other aspects of women's engagement in labour.

Second, Patriarchal relations in the state, women are underrepresented in parliaments, legislatures, military, and other entities almost everywhere in the globe (Higgins, 2018). Even though there has been some effort to increase women's status in the public arena, equal opportunities legislation is rarely enforced (Thompson 2017). While not a monolithic organization, the state exhibits a systematic bias toward patriarchal interest in its policies and actions. This framework sees patriarchy system, which causes women to be far away from governmental resources and authorities. Laws and rules are not implemented to women, causing harm to them. For example, the state has a monopoly on justifiable compulsion, despite the fact that men can use a substantial amount of violence against women without being punished (Ragasatiwi, 2018). This violence appears to be tolerated by the state, as the state takes no significant measures to combat it.

Third, this structure within homes refers to the manner in which gender inequality is reinforced within the family. Men dominate women's lives in these structures and profit materially from patriarchy. Men control the majority of property and other productive resources. It is because women continue to perform the majority of domestic labor (Higgins, 2018). Their labor, however, is not considered work at all. Housewives are members of the producing class, whereas husbands are members of the expropriating

class. They appear to be reliant on their husbands. The writer notices that this structure occurs in the economic field. Women perform domestic labor as a result of their marriage to men. They cook, sweep, care for children, do laundry, and soon. They do those tasks as volunteers because women's household work is not considered work at all. Because they do not receive salaries despite their efforts, they rely on their husband, who is the sole owner of the household's assets.

Fourth, patriarchal sexual relations This structure refers to how gender inequality is maintained in sexual relationships. Sexual objectification of women, the double standard of sexuality, and the ways in which sexual violence is normalized are all examples of this. Men govern women through the terrain or medium of sexuality. Patriarchal sexual connections imply that heterosexuality has been established as the standard by society (Johannasdottir, 2019). The goal is to differentiate between lesbians and homosexuals. However, the norm directs women's lives to serve males and eventually marry them. Males appear to be required, and women's lives appear to be dependent on males. It causes a sexual double standard in society that men blame women who are sexually active as slags and those who are not as drags, which men with many sexual conquests are admired.

Fifth, the culture. The keys to the patriarchal relations in culture are the differentiation of the discourse of femininities and masculinities, and the valuation of masculinity above femininity. This structure has distinguished between men and women and expected different kinds of behaviour from them. Men and women behave, think, and aspire differently because they have been taught to think of masculinity (e.g. strength, bravery, fearless, etc) and femininity (e.g. caring, nurturing, love, etc) in ways condition difference (Sultana, 2019). Patriarchal gaze is still strong in education, religion, culture, and media (Higgins, 2018). This structure describes the male gaze with various cultural

institutions such as media, and how women traditionally have been exhibited via the mass media etc.

Lastly, patriarchal relations in male violence. Male violence constitutes a further structure, even if it is apparently individualistic and diverse form. Male violence against women routinely experienced includes rape, sexual assault, wife beating, sexual harassment and child sexual abuse. These are systematically condoned and legitimated by state's refusal to intervene against violence, especially in domestic sphere (Johannadottir, 2009; Sultana, 2011).

Even if the state and police have become more active in combating it, domestic violence against women continues to be ignored, crimes against women continue to be common, and punishment for spouses remains unusual. As a result, this structure is regarded as one that affects women. The behaviors cause women to experience a common effect on their behavior, such as trauma. Furthermore, male aggression can occur in both public and private settings. For example, wife battering in the home is considered domestic violence. Another example is sexual harassment in public places such as public transit. Male aggression occurs on purpose to intimidate women. To put it another way, men utilize violence to subjugate women.

These six structures collectively contribute to the enduring oppression and inequality faced by women. Recognizing and addressing these structures is crucial for advancing gender equality and dismantling patriarchal systems in society.

CHAPTER III

RESEARCH OF METHOD

A. Research design

This research is a literary criticism, in which this research certainly employs literary approach on criticizing a literary work, drama. According to the goal of the research, the researcher tries to explore the ideas are given in this drama. Specifically this research focuses on the patriarchy in Sophie Treadwell's *Machinal* drama. To criticize the object of the study, the researcher uses radical feminist perspective and Walby's theory of patriarchy which defines a six models structures of patriarchy, but the researcher only find four patriarchal structures in the Sophie Treadwell's *Machinal* drama there are patriarchal relations in paid employment, patriarchal relations in sexuality, patriarchal relations in household, and last patriarchal relations in culture. All of the structure uses to analyze the aspect of patriarchy described in the drama. By conducting this research, the researcher expect this study will assist the readers go to get deeper understanding about the analysis on literary work.

B. Data source

The data of this study is from the original script of a drama entitled "*Machinal*" (1993) by Sophie Treadwell. The drama script *Machinal* is written by Sophie Treadwell and published by Nick Hern Books, it is her original work and there are no other versions of it. The data sources include the dialogue, monologue, or even in forms of word, phrases, and sentences. The script consists of nine episodes with eighty-three pages.

C. Data collection

In collecting the data, the researcher would classify the data related to the research. First, close reading and understanding the script of Treadwell's *Machinal*. Second, highlighting the data issues that related to the research questions about patriarchy that happened in the drama, such as words, phrases, sentences, dialogues, and paragraphs. Third, classifying the data based on the six structures of patriarchy by Sylvia Walby.

D. Data analysis

This study takes several steps to analyze the data. After classifying the data, the researcher analyzes the data by applying Sylvia Walby's patriarchy theory to interpret the data. The analysis included three structures of patriarchy that found by the researcher in the drama. They are relations in the household, patriarchal relations in sexuality, and patriarchal relations in culture. Additionally, the researcher also analyze the drama by interpreting the data on how Helen as the main character against the patriarchy that happened in the drama. The last step is presenting the data as the result of analysis, and making conclusion of the analysis.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher provides a detailed explanation of the structures of patriarchy experienced by Helen (Young Woman) in the drama *Machinal* by Sophie Treadwell and how she struggle against patriarchy. The researcher used the six structures of patriarchy by Sylvia Walby and radical feminism perspective to answer the problems of this study. After reading the drama script, the researcher found that Helen faced four patriarchal structures namely patriarchal relations in paid employment, patriarchal relations in sexuality, patriarchal relations in household, male violence, and patriarchal relations in culture.

A. Patriarchy Structures in *Machinal* Drama

Sophie Treadwell's drama, "*Machinal*," explores the life of a woman named Helen (Young Woman) by depicting the different stages of a woman's life: single, marriage, and motherhood. Throughout these life stages, Helen is consistently subjected to the dominating constraints imposed by her husband. The main theme of the drama revolves around sexism and inequality faced by Helen (Young Woman). As a woman, Helen (Young Woman) frequently encounters injustice and the forceful domination of men that she dislikes.

In the drama, the patriarchy that Helen (Young Woman) experienced by Helen (Young Woman) occurs in various spheres, including the workplace, home, the hotel during her honeymoon, and several social aspects. This results in Helen having to endure coercion, constraints, discomfort in her life, and even experiencing trauma related to her own child. Despite all of this, Helen (Young Woman) engages in various deviant actions as a manifestation of her desire for freedom, even if it leads to negative consequences. Through the portrayal of the character Helen (Young Woman), this drama demonstrates how women continue to progress and strive for sanity in the face of challenges to achieve her goals.

In this part, the researcher analyses patriarchy practices described in the drama which is classified based on six structures of patriarchy by Walby. The researcher found that this drama shows that there are patriarchal relations in Paid Employment, Sexuality, Household, and Culture.

1. Patriarchal Relations in Paid Employment

In Machinal drama, the character Helen (Young Woman) confront patriarchal relations in paid employment, Helen (Young Woman) experiences male dominance, which occurs in the workplace, within patriarchal relations in paid employment, through the lens of radical feminism focusing on how sexuality and violence against women, or the main character Helen (Young Woman), manifest in the workplace. Mackinnon (1979) stated that "Radical Feminists have made some contributions to the understanding of issues such as sexual harassment but not much about the other aspect of the patterning of women's engagement in the labour market" (Walby, 1990, p.38). Within the patriarchal structure, Helen (Young Woman) experiences sexual harassment, specifically from her boss, Jones. In this episode, before becoming her husband, Jones, still in the position of Helen's (Young Woman) superior, engages in inappropriate behavior by placing his hand on Helen's shoulder, making her feel uncomfortable and prompting her to avoid him.

a. Sexual Harassment in Workplace

JONES (crossing to Young Woman- puts hand on her shoulder, all stop and stare).

That letter done?

YOUNG WOMAN.NO. (she pulls away.)

JONES. What's the matter?

TELEPHONE GIRL. Why did you flinch kid?

YOUNG WOMAN. Flinch?

TELEPHONE GIRL. Did he pinch?

YOUNG WOMAN. No!

TELEPHONE GIRL. Then what?

YOUNG WOMAN. Nothing!- Just his hand. (Treadwell, 1993, p.10)

The datum one above interpreted as a structure of patriarchal relations in paid employment. In the data above, patriarchal relations in paid employment occur where harassment against women can take place in public spaces such as the office. Jones, who is the boss in the workplace, feels that he has more authority over his behavior and considers it normal. This can be seen in how Jones says, "Why," implying that such gestures may be acceptable in familiar settings but not when coming from a boss to his female employee.

Throughout the drama, the researcher also discovers that the boss Jones actually like her, and want to marry her, this can be seen from the dialogue of Helen (Young Woman) and her mother.

MOTHER. Who is he? Where did you know him?

YOUNG WOMAN. In the office.

MOTHER. In the office!

YOUNG WOMAN. It's Mr. J

MOTHER. Mr.J?

YOUNG WOMAN. The Vice- President.

MOTHER. Vice-President!

MOTHER. How soon you going to marry him?

YOUNG WOMAN. I'm not going to!

(Treadwell, 1993, p.17)

Based on the given data, it can be seen that the mother is very pleased that her daughter is marrying someone wealthier, but Helen (Young Woman) is unhappy and does not want to marry him.

2. Patriarchal Relations in Sexuality

The link between patriarchy and male-dominated sexuality is central to the analyses of many radical feminist writers. Sexual practices from heterosexuality to pornography have been included within these analyses. Men sexually objectify women, reducing them to mere sexual objects. Male dominated forms of sexuality reach into many areas, not merely the conventionally sexual (Walby, 1990, p.118). The male domination occur in the episode honeymoon after a marriage that Helen didn't want to happen. The Young Woman resolves her inner conflicts by surrendering to the societal expectations put on her. She gives up to her pragmatic mother and marries her boss. However, she is unable to feel happy around her husband. The Young Woman is frightened and unresponsive to her spouse on the first day of her marriage. She is repulsed by his jokes and touches since she does not love him and is ignorant about sex and love. In the honeymoon scene, the Young Woman tries to have some alone time in the toilet under the guise of preparing for her first night, while her callous husband harasses her to come as soon as possible. Finally she comes out of the bathroom in tears.

a. Women's body to serve Men

In episode three, namely the honeymoon round, Helen (Young Woman) goes on a honeymoon with her husband, her husband books a luxurious room for her, but Helen (Young Woman) still feels uncomfortable with Jones because basically Helen married Jones not because of love but because of seduction her mother. In this episode we can see that Jones, who is now Helen's husband, dominates Helen in her sexuality. This can be seen through the dialogue below where Jones seduces Helen without paying attention to Helen who feels uncomfortable and not ready for him. then Jones calls Helen (Young Woman) "little girl", this can be interpreted that Jones views women as sexual objects because "little girl" has the connotation of being weak, small, and able to be dominated.

HUSBAND(sitting). Then come here and give us a kiss. (He puts her on his knee). That's the girlie. (He bends her head down, and kisses her along the back of her neck.) Like that? (She tries to get to her feet.) Say – stay there! What you moving for? – You know – you got to learn to relax, little girl – (Dancers go off. Dim lights. Pinches her above knee.) Say, what you got under there? (p.23)

The data above illustrates the coercion of sexual relations by the husband towards the young woman (Helen). In the script's sentence, it describes the situation faced by Helen when her husband tries to seduce her by seating her on his lap. Helen attempts to stand up and feels uncomfortable, while her husband orders her not to move.

HUSBAND. All right – But I don't believe I did. (She tries to get up again, as he holds her.) You know you have got something under there – what is it?

YOUNG WOMAN. Nothing – just – just my garter. (p.23)

Her husband's young woman (Helen) grabs her back, and then the young woman attempts to stand up again, Helen tries to distract her husband so that she can get out of her hand.

HUSBAND (Pulling her back to his knee). No, I didn't! Not by a jugful! I got a lot of 'em up my sleeve yet – that's part of what I owe my success to – my ability to spring a good story – You know you got to learn to relax, little girl – haven't you? (p.24)

Young woman failed, and her husband forced her to sit back on his lap and tell her to relax. From the above data can be seen that the coercion was performed by Helen's husband to engage in sexual activity, the husband of Helen did not care about the circumstances and the opinion of Helen could be seen from how her husband did not ask why Helen was uncomfortable and tried to rise from her husband's lap.

The Young Woman resolves her inner conflicts by surrendering to the societal expectations put on her. She gives up to her pragmatic mother and marries her boss. However, she is unable to feel happy around her husband. The Young Woman is frightened and unresponsive to her spouse on the first day of her marriage. She is repulsed by his jokes and touches since she does not love him and is ignorant about sex and love. In the honeymoon scene, the Young Woman tries to have some alone time in the toilet under the guise of preparing for her first night, while her callous husband harasses her to come as soon as possible.

Based on theory (Walby, 1990, p. 119), in the radical feminist lens in patriarchal relations in sexuality, coercion of the will or domination of men in sexual relations is a form of male oppression, this coercion indirectly takes away Helen's (Young Woman) rights as a woman, even though Helen (Young Woman) is his wife, she still violates a woman's rights. This coercion certainly makes Helen (Young Woman) traumatized by her husband's treatment. Helen (Young Woman) tries not to completely surrender by avoiding her husband's touch, but because this doesn't work, this certainly affects Helen's (Young Woman) mental health which can be seen in the next data in the episode of having children.

b. Control Over Reproductive Processes and Decisions.

Women's mothering and sexual division of labor are structurally linked to other institutions and characteristics of social organization in any historical time. The organization of these institutions embeds and perpetuates sexual inequity. Helen (Young Woman) is oppressed by the social institutions. The setting of the play maternity ward: one room walled in by a corridor, represents the social and psychological constraints imposed on her. Its window view is obscured. Because the health institution is owned by the masculine authority, the hospital structure portrays male power with its tall phallus-like construction. Helen (Young Woman), on the other hand, seeks to oppose these institutions that make her a victim in the manner she should act.

Doctor: (with chart) Gagging—you mean nausea.

Nurse: Yes, Doctor, but.

Doctor: No buts, nurse.

Nurse: Yes, doctor.

Doctor: Nausea! Change her diet!

What is her diet?

Nurse: Liquids.

Doctor: Give her solids.

Nurse: Yes, Doctor. She says she can't swallow solids.

Doctor: Give her solids. (Treadwell, 1993, p. 30)

Even the female nurse is a victim who must obey a treatment and medication system in which males do not consider a mother's sentiments. Helen is not only victimized, but also criticized by the doctor, who fails to understand her.

HUSBAND. Better put 'em in water right away... everybody's got to brace up, you know! and face things! (YOUNG WOMAN signs 'no'.)... Look it in the face!- Having baby's natural! (p.28)

In the data above, the husband tries to encourage the young woman (Helen) and pressures her to accept the baby, but Helen still refuses. Her husband says having a baby is natural. The male authority possessed by Helen's husband (Young Woman) is a very unfair action to carry out, this can be seen from the data above where Jones (Helen's husband) does not care about what his wife feels, Helen (Young Woman) is traumatized and cannot accepting the fact that he has a child that he doesn't want, Jones (Helen's husband) only thinks about how to get Helen (Young Woman) to wake up and accept the reality without caring about how she feels about her husband's coercion.

DOCTOR. Bring the baby!

YOUNG WOMAN. No! (Treadwell, 1993, p.29)

From the data above, it is evident that the young woman (Helen) cannot accept the baby due to her mental condition, which is unprepared for motherhood. This can be inferred that her husband is forcing her to have a child without any planning together. Patriarchy in this structure is increasingly visible because not only is the private patriarchal treatment between Jones and Helen (Young Woman) but also the public supports this action, this can be seen in the data above, namely the dialogue between the male doctor who forces Helen (Young Woman) to breastfeed her baby, indirectly socially also helps build and support the patriarchal behavior of Helen's husband (Young Woman). The researcher also learned that the social environment in this drama was very strong in patriarchy.

3. Patriarchal Relations in Household

Patriarchal relations in the household refer to the power dynamics and social structures that uphold traditional gender roles, where men typically hold primary authority and control within the family unit. This concept is rooted in patriarchal systems, which allocate power and privilege to men while subordinating women. In patriarchal households, men are often granted greater decision-making authority. This can include major decisions related to finances, education, healthcare, and other important family matters. Women may have limited input or may be expected to conform to decisions made by male family members.

Traditional gender roles often dictate specific responsibilities for men and women within the household. Men may be expected to be the primary breadwinners, while women are often assigned roles related to caregiving, housework, and emotional labor. This division of labor reflects and reinforces patriarchal norms. Patriarchal systems often involve men having greater control over economic resources. This control can manifest in men being the primary earners and decision-makers regarding financial matters, leaving women dependent on male family members for economic stability. In some patriarchal societies, inheritance and property rights may be biased in favor of male heirs. This can result

in the concentration of wealth and assets within male-controlled family lines, further entrenching patriarchal structures.

a. Women Do Domestic Labor

In the fifth episode, the theme is prohibited, where Helen (Young Woman) does forbidden things, namely going to a club, leaving her husband, even cheating as a form of seeking freedom from the restraints of her husband Jones. The Young Woman seeks passion and relief from her overbearing lover in a passionate connection with a Young Man. In episode five, "Prohibited," the Young Woman meets her lover in a club. Her lover is a young man who just returned from Mexico. He tells her about his adventures in Mexico, where he was abducted by bandits in the hills and managed to escape by killing the robbers with an empty bottle packed with stones and hitting them over the head. The fact that this man is a murderer does not drive the Young Woman to retreat from him; on the contrary, she feels drawn to him because he represents a world of freedom and romance, which is in stark contrast to the harsh society in which she lives. He has a completely different personality than her husband; he is daring and adventurous. He assists her in leading a life free of any social constraints. She begins to take a more active part in constructing a life for herself outside of her marriage as her relationship with him progresses. She feels stronger and more independent in her new life than she did in her previous one.

Traditional gender roles can be seen in the dialogue below where Helen (Young Woman) has hands. rude, indirectly refers to the amount of housework he does, this indicates the inequality of roles between men and women in the household where men relax at home while women do many things such as looking after children, washing clothes, doing housework, serving husband, and others.

MAN. You got awful pretty hands. (Sarcasm)

WOMAN. I used to have. But I haven't taken much care of them lately. I will now – (Pause. The Music gets clearer) (p.46)

Before Young Woman (Helen) married she had a pretty well-maintained body, but after marriage she didn't have time to take care of herself, this can be seen from Helen's conversation with a stranger above. This implicitly proves that Young woman does more homework than before marriage.

b. Male Decision Making Authority

Male dominance can also be seen in episode seven with a domestic theme, where Jones (Helen's husband) has the decision making in the household rest with men. can be seen in the dialogue below where Jones buys property without asking his wife's opinion and does not make a joint decision.

YOUNG WOMAN. The property's yours?

HUSBAND. The property's mine. I'll put a second mortgage and the property's mine. Happy? (p.54)

YOUNG WOMAN (by rote). Happy.

In the context of the above data, a young woman (Helen) asks her husband about the ownership of the property that her husband will buy after they get married, the husband says that the property belongs to her, then flattenedly Helen answers "happy". It can be concluded that the husband has more power in determining choices than Helen, it can be seen that Helen's husband does not question her opinion. Of course this affects the inequality in making choices in important matters of the household.

4. Patriarchal Relations in Culture

The keys to the patriarchal relations in culture are the differentiation of the discourse of femininities and masculinities, and the valuation of masculinity above femininity. This structure has distinguished between men and women and expected different kinds of behaviour from them. Men and women behave, think, and aspire differently because they have been taught to think of masculinity (e.g. strength, bravery, fearless, etc) and femininity (e.g. caring, nurturing, love, etc) in ways condition difference (Sultana, 2019). Patriarchal gaze is still strong in education, religion, culture, and media (Higgins,2018). This structures describes the male gaze with various cultural institutions such as media, and how women traditionally have been exhibited via the mass media etc.

a. Masculinity Taught

HUSBAND. (Importantly). All men are born free and entitled to pursuit of happiness. (p.55)

The dominance of masculine thinking can be observed in the above data, where Helen's husband's perspective implies that all men are born to be free and achieve happiness. This reflects patriarchal relations in culture, where men hold masculine ideals such as strength, braveness, fearlessness, and more.

b. Women in Mass Media

Context : reading newspaper

HUSBAND. Record production.

YOUNG WOMAN. Girl turns on gas.

HUSBAND. Sale hits a million-

YOUNG WOMAN. Woman leaves all for love-

In the above data, it is indicated that the portrayal of women in the media tends to lean towards femininity, such as being associated with household activities and romance, as shown in the above data. On the other hand, men are depicted as masculinity, where Helen's husband is shown reading news related to economic achievements. It can be concluded that the social environment in this drama supports patriarchy, which can be seen through the depiction of women in the wider media.

5. Male Violence

Male violence constitutes a further structure, even if it is apparently individualistic and diverse form. Male violence against women routinely experienced includes rape, sexual assault, wife beating, sexual harassment and child sexual abuse. These are systematically condoned and legitimated by state's refusal to intervene against violence, especially in domestic sphere (Johannadottir, 2009; Sultana, 2011). Violence against women can be seen through the dialogue below where this occurs in episode four with the maternal theme. This violence was carried out by male doctors and occurred in public places.

DOCTOR. Well that's strong enough. I thought you were too weak to talk that's better. You don't want your baby?

YOUNG WOMAN. No.

DOCTOR. Bring The baby

NURSE. Yes, Doctor she's behaved very badly every time, maybe we better not.

DOCTOR. I decide what we better and not, Nurse! (Treadwell, 1993, p. 29)

When the doctor and nurse walked out to bring the baby, the Helen was left alone. Helen can be seen talking to herself, almost nonsense-like, indicating that she has already lost her mind after going through so much. We can see from this episode that the doctor is a tough person; she didn't care about how Helen felt, but instead, hatred rose inside him, and he was forcing the main character Helen to feed her kid. The doctor also suggested that they switch Helen's diet to solid foods, despite the

fact that Helen can only drink water. This scenario depicts Helen's abuse; the doctor, who is supposed to treat the patient and understand the patient's condition, instead forces Helen to do what he wants, or, in this case, what society would expect the woman to do. Helen, the primary character, is immediately classified as a bad mother by either the nurse or the doctor. Those despicable things were done by the medical workers because they live in an environment or society where women have certain standards in living their lives whereby women are treated as a lower part of the society.

B. Helen Struggle against Patriarchy Structures

1. Seeking Autonomy

Helen dislikes being a mother. She lives in a world where it is expected to accept denial, guilt, and antagonism rather than allow the unhappy or inadequate mother to openly admit and deal with her situation. Helen unconsciously enters parenting without realizing she has a choice. Motherhood is viewed by patriarchy as something that any woman would inevitably do if given the chance. Her refusal to breastfeed is not simply the outcome of postpartum depression (feeling lonely and inadequate after giving birth), but it also represents Helen's quest for autonomy. Furthermore, Helen's claustrophobia and choking can be interpreted as a reaction to motherhood. She does not respond when her husband enters her chamber with a bouquet. Helen refuses to breastfeed her baby and refuses to communicate in the maternity ward. She simply makes threatening "no" gestures in response to what her spouse says.

Nurse: What's the matter?

Husband: She's got that gagging again—like she had the last time I was here. (Young woman—Helen-- gestures him out)

Nurse: Better go, sir. (p.28)

In the realms of matrimony and motherhood, Helen finds herself devoid of agency, compelled to dutifully adhere to prescribed roles. Following childbirth, Helen encounters a young man named Roe, providing a semblance of relief from the monotonous conformity surrounding her. Her emotional yearning for connection is evident, as she seeks love and understanding.

Opting for an extramarital affair becomes both a declaration of autonomy and a means of escaping marital constraints. Her first mention by name in episode 5 marks a pivotal moment of asserting individuality within society. Engaging in flirtation with Roe, she ventures to his apartment, embracing newfound sexual freedom and a sense of emotional and spiritual purification. Helen's emotional expression, likened to a nursery rhyme about a cow leaping over the moon, signifies her ability to convey feelings openly without repression.

Despite societal limitations, Helen, faced with scant options, can only exercise the power to refuse, a poignant expression of self. Unable to attain her desires, she embraces autonomy as her only possession, facing the electric chair in the end—defeated yet defiant, stripped of power and identity, yet unapologetically triumphant. Helen's final words stem from her suppressed needs, rebelling against the confines of gender roles that curtail her individual freedom. The recurring mechanical sounds in "the Law" episode are symbolic, representing Helen's proclamation of self-liberation: "I made me free!" The mechanical nature of the confession in this episode highlights Helen's mechanistic acknowledgment of killing her husband as a means to attain freedom.

In her last moments, amidst the priest's prayers, Helen expresses pain without repentance, defiantly rejecting submission: "Always to have to submit—to submit! No more—not now—I am going to die—I won't submit! Not now! ...when I did what I did I was free! Free and not afraid! How is that, Father? How can that be? A great sin—a mortal sin—for which I must die and go to hell—but it made me free! One moment I was free..." Helen's rebellion emerges from her oppression within a male-dominated society.

In This part, the researcher analyses how the main character, against patriarchy structures that has been shown in the previous part. The researcher found that there are some main characters who against some patriarchy structures above.

YOUNG WOMAN. I did it! I did it! I did it

JUDGE. You confess you killed your husband?

YOUNG WOMAN. I put him out of the way – yes.

JUDGE. Why?

YOUNG WOMAN. To be free. (p.75)

Based on the data above, the researcher concludes that after all the husband's treatment towards Helen, she attempted to resist it in a wrong way by killing her husband. In the data above, Helen confesses to the judge that she killed her husband to gain her freedom. Based on the previous data, Helen did not resist any of the treatment she received. Therefore, at this climax, Helen unleashes her emotions by killing him.

CHAPTER V

CONCLUSION AND SUGGESTION

After analysing the data using patriarchy by Walby and radical feminism criticism approach, the writer comes into the last chapter of the study which consists of conclusion and suggestion. In this part, the writer gives a brief conclusion of the analysis done in the chapter three. Furthermore, the writer also gives suggestion for the next researcher who conduct the study related to the drama or even the same theory.

A. Conclusion

After conducting the analysis, the writer concludes that first, there are three model structures of patriarchy as the answers of the first statement of the problem. They are patriarchal relations in sexuality, patriarchal relations in household and patriarchal relations in culture. Second, the main characters young woman (Helen) who against the patriarchy practices.

The drama "Machinal" explores the theme of patriarchal relations in paid employment through the character of Helen (Young Woman). Focused on radical feminism, the narrative delves into the manifestations of male dominance in the workplace, particularly through incidents of sexual harassment. Jones, Helen's boss, engages in inappropriate behavior by placing his hand on her shoulder, creating discomfort for her. The drama highlights how such harassment is a reflection of patriarchal structures within the workplace. Despite Jones expressing interest in marrying Helen, the young woman is unhappy and unwilling to marry him, revealing the complex dynamics of power, wealth, and personal autonomy within patriarchal norms.

The patriarchal relation in sexuality In the patriarchy of sexual relations, there are two patriarchal issues experienced by Helen, namely women's body to

serve men where Helen as the main character is forced to serve her husband Helen tries to free herself but she can't. the second is control over reproductive processes and decisions How Helen's husband had more authority to force Helen to have a child and take care of her.

The patriarchal relation in household In the presented scenes, the theme of women being burdened with domestic labor is evident. The dialogue between a man and a woman suggests that the woman, Helen, used to have well-maintained hands, but due to the demands of marriage and domestic responsibilities, she admits to neglecting her self-care. This conversation implies that Helen's domestic workload has increased after marriage, leading to a decline in her personal care and appearance.

This situation highlights the unequal distribution of domestic labor, with the implication that Helen is now shouldering more responsibilities than before tying the knot. The second theme revolves around male decision-making authority within the household. In a conversation about property ownership, Helen questions her husband, who asserts that the property is his. Despite Helen's inquiry, her husband unilaterally decides to put a second mortgage on the property, reinforcing his control over financial matters. Helen's submissive response, stating "happy," further emphasizes the power imbalance, indicating that the husband holds greater authority in making significant decisions. This dynamic contributes to an unequal distribution of decision-making power within the marital relationship, reinforcing gender-based disparities.

The theme of male violence against women is explored in the drama "Machinal," revealing a pervasive structure of individualistic and diverse forms of violence, including rape, sexual assault, wife beating, sexual harassment, and child sexual abuse. These acts are systematically condoned and legitimated by the state's refusal to intervene, especially within the domestic sphere. In a specific episode, male doctors exhibit violence against the main character, Helen (Young Woman),

during a maternal theme. The doctor's disregard for Helen's well-being is evident as he forces her to comply with his wishes regarding her baby, demonstrating a lack of empathy and understanding. The doctor's actions contribute to the societal standards that perpetuate violence against women, exemplifying the mistreatment and classification of Helen as a bad mother within a broader context of gender-based expectations and discrimination.

The patriarchal relation in culture In the presented data, the reinforcement of traditional masculine ideals is evident through Helen's husband's proclamation that all men are inherently born free and entitled to pursue happiness. This statement underscores a dominance of masculine thinking, reflecting deeply ingrained patriarchal norms in the culture. The husband's perspective encapsulates traditional notions associated with masculinity, emphasizing qualities like strength, bravery, fearlessness, and more. This portrayal highlights the perpetuation of gender roles and ideals within the narrative, contributing to a broader pattern of patriarchal dominance in societal values and expectations.

In a contemporary play, the initial portrayal is of a passive femininity embodied by Helen, situated within a patriarchal society that poses a threat to her sense of self. This societal framework fosters a disdain for the original selves of females. Helen's motherhood proves unsuccessful, influenced by her upbringing by a mother whose concept of motherhood is shaped by material conditions and lacks a supportive mother-daughter relationship. The absence of a positive role model and encouragement from her mother contributes significantly to the impact on Helen. Hindered by societal suppression, Helen struggles to appreciate both her mother and herself as individuals. The quote "Daughters may learn to value themselves and fight for their rights by looking back through their mothers, but not in the patriarchal way of denigrating mother and wresting power from her, but by valuing her strengths and understanding her needs—which are also the daughter's" (Nice, 1992: 155) underscores the importance of a positive connection between mothers and daughters.

Helen's selfless mother, immersed in a patriarchal system, is emotionally unavailable for her daughter's needs, lacking assertiveness and self-confidence. This maternal deficiency extends to the broader perception that mothers, constrained within this system, not only lack the power of their fathers but are also degraded and have their knowledge and skills devalued. It is not solely the mother withholding value, rights, and control from the daughter; rather, it is a systemic issue that treats women as subordinates, instructs them to serve men, and diminishes their worth for men's needs.

Feminist criticism, as demonstrated in *Machinal*, must explicitly articulate its ideology, striving to transform authoritative structures and expose their oppressive nature. The play vividly illustrates societal oppressiveness, the passive role of women, and the constraints of patriarchy on a daughter's self-perception. Patriarchy victimizes both mothers and leads them to fail their daughters. To challenge this system, the daughter endeavors to establish autonomy by rejecting her mother's values and rebelling against patriarchal norms. In essence, an examination of mother-daughter relationships not only reveals the psychodynamics of this intimate bond but also provides insightful perspectives into the autonomy needs arising from societal victimization.

B. Suggestion

The researcher uses six structures patriarchy from Sylvia Walby to analyse *Machinal* drama. However, there are still other theories that have possibility to be used to analyse the drama. Therefore suggestion from the readers or comment through this analysis will help to the better analysis for the next.

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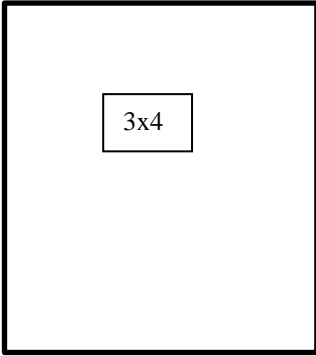
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CURRICULUM VITAE

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APPENDICES

NO.	Structures of Patriarchy	Data	Page
1.	Sexuality	HUSBAND(<i>sitting</i>). Then come here and give us a kiss. (<i>He puts her on his knee</i>). That's the girlie. (<i>He bends her head down, and kisses her along the back of her neck.</i>) Like that? (<i>She tries to get to her feet.</i>) Say – stay there! What you moving for? – You know – you got to learn to relax, little girl – (<i>Dancers go off. Dim lights. Pinches her above knee.</i>) Say, what you got under there?	23
2.	Sexuality	HUSBAND. All right – But I don't believe I did. (<i>She tries to get up again, as he holds her.</i>) You know you have got something under there – what is it? YOUNG WOMAN. Nothing – just – just my garter.	23
3.	Sexuality	HUSBAND (<i>Pulling her back to his knee</i>). No, I didn't! Not by a jugful! I got a lot of 'em up my sleeve yet – that's part of what I owe my success to – my ability to spring a good story – You know you got to learn to relax, little girl – haven't you?	24
4.	Household	WOMAN. I used to have. But I haven't taken much care of them lately. I will now – (<i>Pause. The Music gets clearer</i>)	46
5.	Household	YOUNG WOMAN. The property's yours? HUSBAND. The property's mine. I'll put a second mortgage and the property's mine. Happy?	54
6.	Household	HUSBAND. Better put 'em in water right away... everybody's got to brace up, you know! and face things! (<i>YOUNG WOMAN signs 'no'.</i>)... Look it in the face!- Having baby's	28

		natural!	
7.	Culture	HUSBAND. (Improtantly). All men are born free and entitled to pursuit of happiness.	55

NO.	DATA	PAGE
1.	<p>YOUNG WOMAN. I did it! I did it! I did it</p> <p>JUDGE. You confess you killed your husband?</p> <p>YOUNG WOMAN. I put him out of the way – yes.</p> <p>JUDGE. Why?</p> <p>YOUNG WOMAN. To be free.</p>	75