

Feminism in Harold Pinter's Drama The Homecoming

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ARTICLE INFO

Keywords: Feminism, Drama, Harold Pinter, The Homecoming

Received : 5 May

Revised : 23 June

Accepted: 30 July

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ABSTRACT

Gender inequality and patriarchal domination are still commonly found in social life and literary works. Women are often viewed as weaker and held in lower positions than men. This issue is illustrated in Harold Pinter's *The Homecoming* through the character of Ruth, who lives in a patriarchal family environment. The male characters in the Drama attempt to control and determine Ruth's position within the family. This Drama is interesting to analyze using a feminist perspective to understand the position of women, patriarchal domination, and power relations within the story. This study analyzes feminism in Harold Pinter's *The Homecoming* by focusing on Ruth's character, dialogue, and interaction within the patriarchal household. The purpose of this study is to identify the types of feminism represented in the Drama and to explain how feminist values are reflected through Ruth's resistance toward male domination and patriarchal authority. This study uses a descriptive qualitative method with a feminist literary approach because the study focuses on analyzing dialogues, character interactions, and patriarchal representations in *The Homecoming*. The data were collected through library research using *The Homecoming* as the primary source and several related journals as secondary sources. The analysis focuses on dialogues, interactions, and power relations between characters in the Drama. The findings reveal that several types of feminism appear in *The Homecoming*, namely radical feminism, liberal feminism, cultural feminism, socialist feminism, intersectional feminism, and anarchist feminism. Among these types, radical feminism becomes the most dominant because Ruth frequently challenges patriarchal control and rejects systems that attempt to subordinate women. The study also shows that language and interaction function as important tools in expressing domination, resistance, and negotiation of power within the Drama. Through Ruth's character, Harold Pinter presents feminist resistance against patriarchal structures and highlights women's struggle for identity, equality, and self-representation. Therefore, *The Homecoming* remains relevant to feminist literary studies and modern discussions about gender inequality and women's agency.

INTRODUCTION

Literature is an important medium for expressing human experiences, social realities, and cultural values through written works. Literary works often reflect issues that exist within society, such as inequality, identity, domination, and power relations between individuals and social groups. Through literature, authors are able to represent emotions, conflicts, and social conditions that occur in human life. According to Moi (2021), feminist literary criticism examines how literary texts portray women and gender relations within patriarchal social structures. Literature is not only created for entertainment, but also functions as a medium for criticizing injustice and unequal social systems. In addition, Wrisley (2021) explains that feminist theory in literature emphasizes women's experiences, oppression, resistance, and struggles against patriarchal domination and misogyny. Literary works therefore become important objects for analyzing how women are positioned and represented within society. Furthermore, McRobbie (2020) states that literature and cultural representation are closely related to the construction of gender identity and women's social roles. Through literary narratives, readers can understand how patriarchal ideology influences women's lives, freedom, and authority within social environments. As a result, literature Dramas an important role in reflecting social realities and becomes an effective medium for examining gender inequality, women's representation, and feminist resistance within literary texts.

Drama is one form of literary work that presents stories, conflicts, and social realities through dialogue, character interaction, and stage performance. Unlike novels or poetry, drama allows audiences to directly observe the relationships between characters, including emotional tension, authority, and social domination within the story. According to Aston (2021), drama and theatrical performance are important spaces for representing women's experiences and exposing patriarchal structures that often marginalize female characters. Through dialogue and interaction, drama reflects how social power operates within family, society, and gender relationships. In addition, Rowe (2020) explains that modern drama frequently portrays women's struggles against inequality, oppression, and male domination, making drama an important medium for feminist literary criticism. Dramatic texts often reveal how female characters negotiate identity, authority, and freedom within patriarchal environments. Furthermore, Tyser (2021) states that contemporary drama presents women's resistance and self-expression through performance, language, and interpersonal conflict. Therefore, drama not only functions as entertainment, but also becomes a reflection of social issues and ideological struggles related to gender, authority, and women's position in society. Through character interaction and dialogue, drama can clearly illustrate power relations and patriarchal domination experienced by women in literary narratives.

Feminism is a literary and social approach that focuses on women's rights, gender equality, and resistance toward patriarchal domination. Feminist theory examines how women are represented in society and literary works, especially in relation to oppression, discrimination, and unequal power relations between men and women. According to Hooks (2020), feminism is a movement that aims

to end sexism, sexist exploitation, and oppression against women within social structures. Feminism also emphasizes women's freedom to express identity, authority, and individuality without patriarchal control. In addition, Wrisley (2021) explains that feminist literary criticism analyzes how literary texts represent women's experiences, resistance, and struggles against misogyny and patriarchal ideology. Feminist criticism therefore becomes an important approach for understanding how women are positioned and treated within literary narratives. Furthermore, Banet-Weiser (2022) states that contemporary feminism highlights women's empowerment, self-representation, and resistance toward systems that limit women's agency and social roles. Feminism is not only concerned with equality between men and women, but also examines how social, cultural, and ideological systems shape women's identities and opportunities. As a result, feminist theory is widely used in literary studies to analyze women's representation, patriarchal domination, and female resistance in literary works, including drama and theatrical performance.

Film is an important medium for representing social realities, human experiences, and cultural values through visual storytelling, dialogue, and character interaction. Similar to literature and drama, films often portray social issues such as inequality, identity, power relations, and gender discrimination within society. According to Chadwick (2021), visual and performative media frequently reflect emotional discomfort, domination, and unequal social relationships experienced by women in patriarchal environments. In addition, Banet-Weiser (2022) explains that contemporary media and popular culture increasingly present feminist representation, women's empowerment, and resistance against restrictive gender roles. Through character portrayal, dialogue, and cinematic interaction, films are able to illustrate how women negotiate identity, authority, and freedom within male-dominated social systems. Furthermore, the study entitled *Introducing Mediated Discrimination: Intersections of Gender, Sexuality and Media Discourse* (2023) states that media representation strongly influences public understanding of gender, women's identity, and patriarchal ideology in modern society. Therefore, films not only function as entertainment media, but also become important cultural texts for analyzing gender inequality, women's representation, and feminist issues within social life.

Harold Pinter's *The Homecoming* is one of the literary works that reflects patriarchal domination, gender inequality, and women's resistance within family and social relationships. The Drama portrays a patriarchal household in which male characters attempt to control authority, decision-making, and women's position within the family structure. Ruth, as the central female character, becomes the focus of power negotiation and patriarchal control throughout the story. However, as the plot develops, Ruth gradually demonstrates confidence, authority, and influence over the male characters through her dialogue, silence, and interaction. According to Aston (2021), feminist theatre often portrays women's struggles against patriarchal systems through dramatic interaction and performance. In addition, Wrisley (2021) explains that feminist literary criticism examines how women resist misogyny and unequal gender relations within

literary texts. Ruth's character in *The Homecoming* reflects women's resistance toward patriarchal domination because she refuses to remain passive within the male-dominated household. Furthermore, Rowe (2020) states that modern drama frequently presents female characters who challenge traditional gender roles and negotiate power within oppressive environments. Through Ruth's character, Harold Pinter presents issues of domination, authority, identity, and women's agency within patriarchal structures. Therefore, *The Homecoming* becomes an important literary work for analyzing feminist representation, gender inequality, and women's resistance through a feminist literary approach.

Feminism in drama does not merely appear as a form of open rebellion, but rather as a subtle negotiation of power within dialogue and interaction, where meaning and authority are constantly contested between characters. In Harold Pinter's *The Homecoming*, feminist resistance is represented through the interaction between Ruth and Lenny, particularly in how Ruth challenges male attempts to define her identity within a patriarchal environment. This moment becomes significant because it reveals how language is used not only as a tool of domination, but also as a space for resistance.

LENNY: "You're very cool. You're a cool girl."

RUTH: "I'm very warm."

LENNY: "What do you mean?"

RUTH: "Look at me. I... move my leg. That's all it is. But I wear... underwear... which moves with me... it captures your attention. Perhaps you misinterpret. The action is simple. It's a leg... moving. My lips move. Why don't you restrict... your observations to that?" (Pinter, 1965).

In this dialogue, Lenny attempts to construct Ruth's identity through his own perception by labeling her as "cool," which reflects a patriarchal tendency to define women based on the male gaze and external interpretation. However, Ruth immediately rejects this imposed categorization by responding "I'm very warm," which symbolically disrupts Lenny's attempt to control her identity. Furthermore, Ruth's explanation of her body and movement demonstrates her refusal to be reduced into an object of observation, as she reclaims authority over how she is seen and interpreted within the interaction. According to Ahmed (2021), feminist resistance is expressed through the rejection of imposed identities and the assertion of self-representation. In addition, Phipps (2021) explains that gender inequality is maintained through cultural structures that normalize male dominance, while Chadwick (2021) emphasizes that resistance emerges when women challenge these systems of control. This is also supported by Butler (2020), who argues that gender identity is constructed through repeated social performances, meaning that Ruth's resistance disrupts the fixed gender meaning imposed on her. Moreover, Wrisley (2021) highlights that feminist literary criticism reveals how language becomes a site of misogyny but also a space for resistance in literary texts. Therefore, Ruth's response reflects feminist agency as she transforms from an object of male interpretation into a subject who defines her own meaning within the interaction.

Several previous studies have discussed feminism, women's representation, patriarchal domination, and gender inequality in literature, drama, and media. Rowe (2020) explains that modern drama frequently portrays women's struggles against patriarchal domination and unequal gender roles within society. In the same year, Hooks (2020) states that feminism focuses on ending sexism, oppression, and discrimination experienced by women in social structures. McRobbie (2020) also discusses how cultural representation and gender identity are shaped by patriarchal ideology, while Wolf (2020) examines how women are often controlled through social expectations and gender standards. Furthermore, Butler (2020) analyzes gender politics and women's identity within feminist discourse and social representation. In 2021, Wrisley (2021) explains that feminist literary criticism focuses on women's resistance against misogyny and patriarchal ideology within literary texts. Aston (2021) discusses how feminist theatre and performance studies represent women's voices and experiences through dramatic interaction and performance. Romano (2021) also analyzes women's struggles and feminist resistance in performing arts, particularly in relation to social oppression and gender inequality. In addition, Gill (2021) examines postfeminism and gender representation in cultural discourse, while Nash (2021) focuses on intersectionality and power relations experienced by women within social structures. Banet-Weiser (2022) later discusses popular feminism and women's self-empowerment in media and cultural representation. Moreover, Bahri, Syamsul et al. (2022), in their study entitled *Feminism in Harry Bradbeer's Movie Enola Holmes*, analyze feminist representation and women's resistance through the female main character's struggle against patriarchal expectations and social restrictions. Their study highlights how feminist values are represented through dialogue, character interaction, and women's agency in film and literary representation. Although previous studies have discussed feminism, women's representation, and patriarchal domination in literature and media, this study specifically focuses on analyzing the types of feminism represented in Harold Pinter's *The Homecoming* through Ruth's dialogue, interaction, and resistance within the patriarchal household. Therefore, this study contributes to feminist literary criticism by examining feminist representation and power negotiation in *The Homecoming* using multiple feminist theories.

Although many previous studies have discussed feminism, gender inequality, women's representation, and patriarchal domination in literature, drama, and media, most of those studies focus generally on feminist discourse, cultural representation, or women's struggles in broader social contexts. Previous researchers such as Aston (2021), Wrisley (2021), and Romano (2021) mainly analyze feminist performance, women's resistance, and patriarchal oppression in dramatic and literary works. Meanwhile, Gill (2021) and Banet-Weiser (2022) focus more on feminism in media, culture, and women's empowerment within contemporary society. In addition, studies by Nash (2021) and Butler (2020) discuss gender identity, intersectionality, and feminist discourse in social representation. However, there are still limited studies that specifically analyze the different types of feminism represented in Harold

Pinter's *The Homecoming* through Ruth's dialogue, interaction, and negotiation of power within the patriarchal household. Most previous studies also tend to discuss feminism using only one theoretical perspective, whereas this study applies multiple feminist theories, including radical feminism, liberal feminism, cultural feminism, socialist feminism, intersectional feminism, and anarchist feminism. Therefore, this study fills the research gap by providing a more specific analysis of feminist representation and women's resistance in *The Homecoming* through various feminist perspectives and character interactions within the Drama.

LITERATURE REVIEW

Feminism is a literary movement and critical approach that examines how women are portrayed, gender inequality, and the patriarchal systems that govern society. Feminism in literary studies emphasizes the direct and symbolic oppression of women as well as their representation and positioning in texts. Feminism also highlights how gender roles are constructed within cultural and social systems, influencing how women are perceived and treated in literature and society. Ahmed (2021) explains that feminism is closely related to resistance against systems that limit women's identity, freedom, and agency. This indicates that feminist thought not only focuses on equality but also on challenging structures that produce inequality. In addition, Wrisley (2021) highlights that misogyny and patriarchal ideology are deeply embedded in cultural representations, shaping how women are positioned in literary and social narratives. Phipps (2021) further states that cultural narratives often sustain male dominance through representation and discourse, making literature an important site for analyzing gender inequality. Chadwick (2021) also emphasizes that feminist resistance emerges when women challenge normalized systems of oppression and inequality. From these perspectives, feminism in literary studies can be understood through three main aspects: gender equality, resistance to patriarchal systems, and the representation of women's voice in texts. Here are the various type of feminism:

Liberal Feminism

Liberal feminism aims to achieve gender equality within existing social structures by emphasizing equal rights, recognition, and individual freedom for women without necessarily changing the entire system. Ahmed (2021) explains that feminist resistance appears when women reject imposed identities and demand recognition of their agency, while Phipps (2021) highlights that cultural discourse often reinforces male dominance through interpretation and representation. In addition, Banet-Weiser (2022) states that contemporary feminism is closely related to self-empowerment and women's ability to define themselves in public and private spaces. Gill (2021) also emphasizes that postfeminist culture often positions women as subjects who must negotiate between empowerment and objectification within everyday interactions. These perspectives show that liberal feminism focuses on how women assert equality and autonomy within patriarchal systems through language, identity, and representation. As in Harold Pinter's *The Homecoming* (1965), liberal feminist values are reflected in the interaction between Ruth and Lenny:

LENNY: "You're very cool. You're a cool girl."

RUTH: "I'm very warm."

RUTH: "Look at me. I... move my leg. That's all it is."

RUTH: "Why don't you restrict... your observations to that?"

The dialogue shows how Ruth resists being defined through Lenny's perception, which reflects the male tendency to interpret women based on subjective assumptions. The bolded statements "Look at me. I... move my leg. That's all it is." and "Why don't you restrict... your observations to that?" demonstrate Ruth's rejection of male interpretation and her attempt to control how she is perceived. Instead of allowing Lenny to construct meaning about her identity, she redefines the situation through her own explanation. This reflects liberal feminist principles, where women demand equal recognition, autonomy, and freedom from objectification. In line with Ahmed (2021) and Banet-Weiser (2022), Ruth's response shows self-definition and resistance against imposed identity, while Phipps (2021) and Gill (2021) explain that cultural and postfeminist discourse often shape how women are seen and judged. Therefore, this dialogue reflects liberal feminist values through Ruth's assertion of equality, autonomy, and self-representation within a patriarchal environment.

Socialist Feminism

Socialist feminism explains that gender inequality is closely connected to social structures, class relations, and systems of power that create unequal positions between men and women in society. This perspective emphasizes that women's oppression is not only based on gender, but also shaped by broader social and economic systems that define authority, value, and access within relationships. Phipps (2021) explains that cultural representations often maintain systems of domination through discourse that normalizes inequality, while McRobbie (2020) highlights that gender identity is constructed through social and ideological structures that position women in subordinate roles. In addition, Nash (2021) emphasizes that intersectional power relations shape how women experience inequality in different social contexts, while Butler (2020) explains that gender is performative and socially constructed within systems of power. These perspectives show that socialist feminism focuses on how structural systems influence women's roles, authority, and position in both private and public spaces. As in *The Homecoming* (1965), power relations within a patriarchal household can be seen in the interaction between characters:

LENNY: "Everything here has its place."

MAX: "You don't just walk in and change things."

RUTH: "What exactly is my place here?"

LENNY: "That depends on what you're worth to us."

The dialogue reflects how Ruth's position is determined by the power structure within the household, where authority is controlled by male figures who define roles and value based on their own perspective. The bolded statements "What exactly is my place here?" and "That depends on what you're worth to us." show how Ruth questions her position while Lenny defines her worth through control and hierarchical authority. This reflects socialist feminist ideas, where women's identity and value are shaped by structural systems of

power that regulate social roles and relationships. In line with Phipps (2021), domination is maintained through cultural narratives, while McRobbie (2020) and Nash (2021) explain that gender inequality is reinforced through ideological and intersectional structures. Butler (2020) further emphasizes that gender roles are constructed through repeated social power relations. Therefore, this scene reflects socialist feminist concerns about structural inequality and power distribution within *The Homecoming*.

Radical Feminism

Radical feminism focuses on the root causes of women's oppression, which are deeply embedded in patriarchal systems that place men in dominant positions over women. This perspective argues that gender inequality is not only a surface issue but structurally rooted in society, culture, and everyday power relations. Wrisley (2021) explains that misogyny is embedded in cultural and literary representations, shaping how women are positioned and controlled within social structures. In addition, Hooks (2020) emphasizes that patriarchy operates as a system of domination that normalizes male authority over women, while Rowe (2020) highlights that dramatic works often expose how women are excluded from power within domestic and social spaces. Tycker (2021) also states that contemporary drama frequently presents women's struggle against restrictive gender roles and male control. These perspectives show that radical feminism focuses on how patriarchy functions as a deep structural system that defines belonging, authority, and exclusion. As in *The Homecoming* (1965), patriarchal domination can be seen in the interaction between characters:

MAX: "This is my house."

LENNY: "You don't question how things work here."

RUTH: "Why am I being treated like I don't belong here?"

MAX: "Because you're not one of us."

The dialogue shows how Ruth is positioned as an outsider within a male-dominated household. The bolded statements "Why am I being treated like I don't belong here?" and "Because you're not one of us." Reflect exclusion, control, and power hierarchy within the family structure. This reflects radical feminist ideas, where oppression is rooted in patriarchal systems that determine belonging and authority. In line with Wrisley (2021) and Hooks (2020), patriarchal structures normalize male dominance while excluding women from power. Rowe (2020) and Tycker (2021) further explain that drama often reveals women's marginalization within domestic spaces and their struggle against authority. Therefore, this scene reflects radical feminist concerns about deep-rooted patriarchal domination in *The Homecoming*.

Intersectional Feminism

Intersectional feminism is a feminist approach that recognizes that women experience oppression in different ways depending on social identity, cultural position, and power relations. This perspective emphasizes that gender inequality cannot be understood from a single dimension because women may face multiple and overlapping forms of marginalization at the same time. Ahmed (2021) explains that feminism is closely related to identity, resistance, and the struggle against systems that restrict women's agency and social position. In addition, Nash (2021) highlights that intersectionality reveals how race, gender,

and social structures interact to produce unequal power relations, while McRobbie (2020) emphasizes that cultural representations often shape how women are perceived within dominant ideologies. Gill (2021) further explains that media and cultural discourse construct gendered meanings that influence how women are judged and categorized in society. These perspectives show that intersectional feminism focuses on how identity and power intersect in shaping women's experiences of inequality and representation. As in *The Homecoming* (1965), intersectional feminist issues can be seen in the interaction between Ruth and the male characters in the household:

MAX: "You come into this house and expect respect?"

LENNY: "You're different from the women around here."

RUTH: "Maybe you only see what you want to see."

MAX: "Women like you always cause trouble."

The dialogue reflects how Ruth is judged based on assumptions and perceptions constructed by the male characters. The bolded statements "Maybe you only see what you want to see." and "Women like you always cause trouble." show how Ruth's identity is interpreted through stereotypes and patriarchal assumptions within the household. This reflects intersectional feminist ideas, where women are marginalized through overlapping systems of gendered perception, identity, and social labeling. In line with Ahmed (2021) and Nash (2021), women's identity is shaped by intersecting structures of power, while Wrisley (2021) explains that misogynistic discourse influences how women are categorized within cultural representation. Chadwick (2021) further emphasizes that feminist resistance emerges when women challenge systems of stereotyping and exclusion. Therefore, this scene reflects intersectional feminist concerns about identity construction, perception, and patriarchal judgment in *The Homecoming*.

Cultural Feminism

Cultural feminism emphasizes the value of women's identity, experience, and characteristics within society, highlighting that women should not be positioned as inferior or subordinate to men, but as individuals who possess their own authority, perspective, and meaning. This perspective focuses on how women's identity is shaped, negotiated, and often constrained by cultural expectations and social norms. Ahmed (2021) explains that feminism is closely related to resistance against systems that limit women's identity and agency. In addition, Wrisley (2021) states that patriarchal ideology and misogyny are deeply embedded in cultural and literary representations, shaping how women are expected to behave and be perceived. McRobbie (2020) further emphasizes that gender identity is constructed through cultural discourse and ideological expectations, while Wolf (2020) highlights how social standards often regulate women's roles and behavior. These perspectives show that cultural feminism focuses on how women resist cultural definitions that attempt to restrict their identity and value. As in Harold Pinter's *The Homecoming* (1965), cultural feminist values can be seen in the interaction between Ruth and the male characters:

TEDDY: "You've changed since coming here."

RUTH: "Perhaps I've always been this way."

MAX: "A woman should know her place in a family."

RUTH: "Maybe my place is not what you expect."

The dialogue reflects conflicting perspectives about women's identity and role within the family. The bolded statements "A woman should know her place in a family." and "Maybe my place is not what you expect." show how patriarchal expectations attempt to define Ruth's position, while Ruth challenges these assumptions through her response. This reflects cultural feminist ideas because Ruth refuses to accept traditional expectations imposed on women within a patriarchal environment and instead asserts her own identity. In line with Ahmed (2021) and McRobbie (2020), women's identity is shaped by cultural systems that often restrict agency, while Wrisley (2021) and Wolf (2020) explain that patriarchal norms influence how women are represented and controlled in society and literature. Therefore, this scene reflects cultural feminist concerns about women's identity, value, and resistance against cultural and patriarchal expectations in *The Homecoming*.

Anarchist Feminism

Anarchist feminism rejects systems of domination, hierarchy, and control that limit women's freedom and autonomy. This perspective argues that patriarchal authority operates through rules, norms, and structures that position women in subordinate roles within society and family life. Ahmed (2021) explains that feminism involves resistance against systems that restrict women's identity, agency, and freedom, while Chadwick (2021) emphasizes that feminist resistance emerges when women actively challenge normalized systems of oppression and control. In addition, Hooks (2020) highlights that patriarchy functions as a system of domination that must be confronted to achieve liberation, while Tycer (2021) states that contemporary drama often presents women's resistance through refusal, agency, and rejection of imposed authority. These perspectives show that anarchist feminism focuses on dismantling authority structures that regulate and restrict women's existence. As in *The Homecoming* (1965), resistance against patriarchal control can be seen in the interaction between Ruth and the male characters:

MAX: "This family survives because there are rules."

LENNY: "You follow the rules or you leave."

RUTH: "Maybe I don't accept your rules."

MAX: "Women don't come here to make decisions."

The dialogue reflects patriarchal authority that controls the household and determines women's position within it through rules and exclusion. The bolded statements "Maybe I don't accept your rules." and "Women don't come here to make decisions." show the conflict between male authority and Ruth's rejection of imposed control. This reflects anarchist feminist ideas because Ruth directly challenges the system of authority constructed by male characters within the household. In line with Ahmed (2021) and Hooks (2020), Ruth's response represents resistance against systems that limit women's freedom and agency, while Chadwick (2021) and Tycer (2021) explain that feminist resistance in drama

often appears through refusal and rejection of domination. Therefore, this scene reflects anarchist feminist concerns about authority, control, and resistance within patriarchal structures in *The Homecoming*.

METHODOLOGY

This study applied a qualitative descriptive method to analyze the representation of feminism in Harold Pinter's *The Homecoming* (1965). Qualitative research was considered appropriate because the study focused on interpreting dialogue, interaction, characterization, and gender relations represented within the play. According to Wrisley (2021), feminist literary criticism examines how women are represented, marginalized, and resisted within literary texts through language, characterization, and social interaction. In addition, Ahmed (2021) explains that feminist analysis is closely related to women's resistance against systems that restrict identity, agency, and freedom. Therefore, this study used feminist literary criticism to identify and interpret the feminist values reflected through Ruth's dialogue and interaction with the male characters in the household. The primary source of data in this research was Harold Pinter's *The Homecoming* (1965), while secondary data were obtained from books, journals, and previous studies related to feminism, women's representation, gender inequality, and feminist literary criticism. The study used twenty references, including theories proposed by Ahmed (2021), Aston (2021), Hooks (2020), Phipps (2021), Wrisley (2021), Butler (2020), Gill (2021), Nash (2021), Rowe (2020), Tyser (2021), and other related scholars. Data collection was conducted through documentation and close reading techniques by identifying dialogues, interactions, statements, and scenes that reflected feminist issues and women's resistance in the play. The researcher carefully selected dialogues related to women's identity, authority, inequality, and freedom as the main data analyzed in this study.

In analyzing the data, the researcher first read the play repeatedly to gain a deeper understanding of the story, characterization, conflict, and gender relations represented in the text. After that, dialogues and interactions involving Ruth were classified according to several feminist perspectives, namely liberal feminism, radical feminism, socialist feminism, cultural feminism, intersectional feminism, and anarchist feminism. Each dialogue was then interpreted using feminist literary criticism to explain how feminist values and women's resistance were represented through language and interaction between characters. According to Aston (2021), dramatic interaction and theatrical dialogue become important elements in representing women's voices, gender conflict, and power negotiation within literary performance. Furthermore, Banet-Weiser (2022) explains that feminist representation emphasizes women's empowerment, self-representation, and agency within social and cultural discourse. Based on these perspectives, the researcher analyzed how Ruth expressed authority, negotiated identity, and demonstrated resistance through her dialogue and interaction with the male characters. The data were then interpreted descriptively to explain the types of feminism represented in *The Homecoming*. Therefore, this methodology

was intended to provide a deeper understanding of feminist representation, women's resistance, and women's agency within the play.

RESULTS

Table 1. Type of Feminism Representation

Feminism Type	Number	Percentage
Radical Feminism	15	30%
Liberal Feminism	12	24%
Cultural Feminism	8	16%
Socialist Feminism	6	12%
Intersectional Feminism	5	10%
Anarchist Feminism	4	8%
TOTAL	50	100%

The literary approach of feminism emphasizes equality, women's agency, and resistance against patriarchal domination within society and literary works. In Harold Pinter's *The Homecoming*, feminist representation can be identified through Ruth's dialogue, interactions, attitudes, and resistance toward male authority within the household. The Drama presents a patriarchal environment in which women are frequently positioned as objects of control, interpretation, and domination by male characters. Through emotionally tense dialogue and power-based interaction, Pinter shows how patriarchal systems operate within family relationships and social structures. However, Ruth gradually challenges these patriarchal structures through her confidence, language, and authority in interaction. Rather than remaining passive, Ruth demonstrates agency and resistance toward male domination throughout the Drama. The findings show that several types of feminism appear in *The Homecoming*, including liberal feminism, socialist feminism, radical feminism, intersectional feminism, cultural feminism, and anarchist feminism. These feminist representations are reflected through dialogue, character interaction, and the negotiation of power between Ruth and the male characters. The following table presents the types of feminism found in *The Homecoming* and their frequency in the analyzed dialogues and interactions.

DISCUSSION

Radical Feminism

(Act 2, Scene 2: Confrontation Over Household Authority and the Exclusion of Ruth by Max)

MAX: "A woman in a house like this should know her place."

LENNY: "Women are here to be looked at, nothing more."

RUTH: "I'm not someone you can simply decide about."

RUTH: "Maybe I don't accept the way you define me."

In this dialogue, Ruth and the male characters are involved in a tense interaction about authority and women's position within the patriarchal household. Max and Lenny attempt to place Ruth in a subordinate position by treating her as an object that can be controlled and defined according to male expectations. Their statements reflect patriarchal values that position men as dominant figures while women are expected to remain passive and obedient. However, Ruth refuses this treatment and challenges the authority imposed on her by the male characters. Her resistance is not only personal but also reflects opposition toward the patriarchal system operating within the household. Ruth's statement, "I'm not someone you can simply decide about," reflects her rejection of male domination and patriarchal control, while her further statement, "Maybe I don't accept the way you define me," emphasizes her refusal to be constructed through male interpretation. This aligns with Butler (2020), who argues that gender identity is socially constructed and can be resisted through performative rejection of imposed definitions. McRobbie (2020) further explains that cultural representations often reinforce patriarchal ideology by shaping women's identities within controlled social expectations, while Wolf (2020) highlights how women's bodies and behavior are regulated through dominant cultural and gender standards. In addition, Wrisley (2021) states that feminist literary criticism exposes how misogynistic power structures operate through language and representation in literary texts, while Aston (2021) emphasizes that dramatic performance becomes a site where gender power relations are negotiated through dialogue and interaction. Rowe (2020) also notes that modern drama frequently portrays women's resistance as a challenge to patriarchal domination within domestic spaces. Therefore, this dialogue reflects radical feminist values because Ruth directly opposes patriarchal authority and challenges the system that attempts to control and define women within *The Homecoming*.

Liberal Feminism

(Act 1, Scene 3: First Late-Night Encounter Between Ruth and Lenny in the Living Room)

LENNY: "You're very cool. You're a cool girl."

RUTH: "Look at me. I... move my leg. That's all it is."

LENNY: "What do you mean?"

RUTH: "Why don't you restrict... your observations to that?"

In this dialogue, Ruth and Lenny are involved in an interaction that reflects power, perception, and gender inequality within the patriarchal environment of the household. Lenny attempts to interpret Ruth based on his own perspective and treats her as an object of observation. His statement reflects how male authority often defines women according to appearance and personal interpretation rather than recognizing women as independent individuals. However, Ruth responds calmly and confidently, refusing to accept Lenny's assumptions about her identity and behavior. Ruth's statement, "Look at me. I... move my leg. That's all it is," reflects her attempt to reclaim self-definition by explaining her actions directly rather than allowing male interpretation to construct her identity. Through this, she challenges objectification and asserts

control over how she is perceived. Her further statement, “ Why don’t you restrict... your observations to that?” emphasizes her demand for fair perception and resistance toward patriarchal gaze that over-interprets and controls female identity. This aligns with Butler (2020), who argues that identity is constructed through repeated social interpretations but can be resisted through selfassertion and performative agency. McRobbie (2020) also explains that patriarchal culture shapes women through restrictive identity frameworks, while Wolf (2020) highlights how women are often reduced to visual and behavioral objects within male-dominated cultural systems. In addition, Phipps (2021) states that gender inequality is maintained through dominant cultural narratives that privilege male interpretation, while Wrisley (2021) emphasizes that feminist literary criticism exposes how language and representation function as tools of control in literary texts. Aston (2021) further notes that drama becomes a space where women negotiate identity and challenge patriarchal interpretation through dialogue and performance. Therefore, this dialogue reflects liberal feminist values because Ruth demands equality, selfdefinition, and freedom from patriarchal interpretation within *The Homecoming*.

Cultural Feminism

(Act 2, Scene 5: Teddy and Max's Criticism of Ruth's Altered Demeanor)

TEDDY: “You’ve changed since coming here.”

RUTH: “Perhaps I’ve always been this way.”

MAX: “A woman should know her place in a family.”

RUTH: “Maybe my place is not what you expect.”

In this dialogue, Ruth and the male characters discuss women’s identity and position within the family. Teddy and Max attempt to interpret Ruth based on traditional expectations that women should behave in accordance with patriarchal norms. Their statements reflect social assumptions that women must remain obedient, passive, and dependent on male authority within the household. However, Ruth challenges these expectations by asserting her own understanding of identity and refusing to be defined according to patriarchal standards. Ruth’s statement, “Perhaps I’ve always been this way,” reflects her confidence in accepting her identity without requiring male validation or interpretation, showing that women possess their own values and individuality beyond social expectations imposed by patriarchy. Her further statement, “Maybe my place is not what you expect,” emphasizes her rejection of traditional gender roles that attempt to confine women within fixed domestic identities. This aligns with McRobbie (2020), who explains that patriarchal culture constructs women’s identities through normative expectations that regulate femininity and social roles, while Wolf (2020) highlights how women are often shaped and controlled by cultural standards that define “acceptable” female behavior. In addition, BanetWeiser (2022) emphasizes that contemporary feminist thought highlights women’s self-representation and the importance of claiming identity beyond dominant cultural narratives. Wrisley (2021) further explains that feminist literary criticism exposes how misogyny and patriarchal ideology influence the representation of women in literary texts, while Ahmed (2021) states that feminist resistance emerges when women reject systems that restrict

identity and agency. Therefore, this dialogue reflects cultural feminist values because Ruth asserts her identity, individuality, and personal meaning against patriarchal expectations within *The Homecoming*.

Socialist Feminism

(Act 2, Scene 1: Family Lunch & the Imposition of Domestic Roles)

MAX: "A man works for the house. A woman follows the man."

LENNY: "That's how families survive."

RUTH: "Why should women always depend on men?"

RUTH: "Maybe women can decide their own lives too."

In this dialogue, Ruth and the male characters are involved in a discussion about authority, dependency, and women's position within the patriarchal household. Max and Lenny express traditional beliefs that men hold power and control within the family, while women are expected to depend on male authority for stability and survival. Their statements reflect unequal social structures that position women in subordinate roles and normalize male dominance within both family and society. However, Ruth challenges these assumptions by questioning why women must always depend on men and by rejecting the idea that authority naturally belongs to men. Ruth's statement, "Why should women always depend on men?" reflects her resistance toward unequal gender structures that institutionalize female dependency within patriarchal systems. Through this response, she challenges normalized social arrangements that privilege male authority in both domestic and social contexts. Her further statement, "Maybe women can decide their own lives too," emphasizes women's right to autonomy, self-determination, and equal agency in decision-making processes. This aligns with McRobbie (2020), who explains that patriarchal structures shape women's roles by positioning them within dependent identities, while Wolf (2020) highlights how cultural systems continuously reinforce gendered expectations that sustain male authority. In addition, Butler (2020) argues that gender roles are socially constructed and maintained through repeated norms, but can be challenged through resistance and redefinition of identity. Phipps (2021) further emphasizes that gender inequality is sustained through cultural narratives that normalize male dominance, while Wrisley (2021) states that feminist literary criticism reveals how patriarchal ideology operates through representation and language. Chadwick (2021) also explains that feminist resistance emerges when women actively challenge systems of domination and inequality. Therefore, this dialogue reflects socialist feminist values because Ruth questions structural dependency and asserts women's right to independence within *The Homecoming*.

Intersectional Feminism

(Act 2, Scene 4: Moral Stereotyping and Judgment Against Ruth by Max and Lenny)

LENNY: "Women like you always attract attention."

MAX: "A woman entering this house should behave properly."

RUTH: "You judge me before you even understand me."

RUTH: "Maybe you only see what you want to see."

In this dialogue, Ruth and the male characters are involved in an interaction that reflects judgment, identity, and patriarchal perception toward women. Lenny and Max attempt to define Ruth based on assumptions and stereotypes rather than understanding her as an individual. Their statements reflect how women are often judged according to social expectations and male perspectives within patriarchal environments, where identity is constructed through biased interpretation rather than lived experience. However, Ruth refuses to accept these assumptions and challenges the way the male characters interpret her identity and behavior. Ruth's statement, "You judge me before you even understand me," reflects her awareness of how women are frequently misrepresented and constrained through patriarchal labeling and social prejudice. Through this response, she challenges unequal treatment and stereotypical perceptions imposed on her. Her further statement, "Maybe you only see what you want to see," emphasizes that male authority often constructs women's identities based on selective perception rather than recognizing their complexity and individuality. This aligns with Butler (2020), who explains that identity is socially constructed through repeated cultural interpretations that can marginalize women's lived experiences, while McRobbie (2020) highlights how cultural frameworks often reinforce gendered expectations that shape how women are perceived in society. Wolf (2020) further emphasizes that women are frequently reduced to socially constructed images shaped by dominant cultural narratives. In addition, the study *Introducing Mediated Discrimination: Intersections of Gender, Sexuality and Media Discourse* (2023) explains that discourse and language Drama a crucial role in reinforcing systems of inequality and gender-based stereotyping. Wrisley (2021) also states that feminist literary criticism reveals how patriarchal ideology operates through representation and interpretation in literary texts, while Ahmed (2021) emphasizes that feminist resistance emerges when women reject imposed identities and reclaim authority over self-representation. Therefore, this dialogue reflects intersectional feminist values because Ruth resists stereotypical judgment and challenges patriarchal perception within *The Homecoming*.

Anarchist Feminism

(Act 2, Scene 7: Ruth's Total Rejection of Domestic Rules and Legal Authority)

MAX: "This family survives because there are rules."

LENNY: "You follow the rules or you leave."

RUTH: "Maybe I don't accept your rules."

MAX: "Women don't come here to make decisions."

In this dialogue, Max, Lenny, and Ruth are involved in a conflict related to authority, control, and patriarchal power within the household, where Max and Lenny attempt to maintain dominance by emphasizing rules and obedience as the foundation of the family structure, reflecting Hooks (2020) who explains that patriarchy operates through structured domination that maintains male control over social life, while McRobbie (2020) also argues that patriarchal culture constructs women's identity through expectations of obedience and conformity within domestic institutions. However, Ruth challenges this structure through

her statement “Maybe I don’t accept your rules,” which reflects rejection of imposed authority and resistance toward hierarchical control over women’s agency. Max’s statement “Women don’t come here to make decisions” further demonstrates exclusion of women from decision-making processes, which aligns with Phipps (2021) who highlights that gender inequality is sustained through cultural narratives that normalize male dominance and Butler (2020) who emphasizes that gender roles are socially constructed and reinforced through repeated discourse in everyday interaction. In addition, Wrisley (2021) explains that feminist literary criticism reveals how misogynistic structures operate within texts to restrict women’s representation and agency, while Aston (2021) highlights that dramatic performance becomes a space where power relations are exposed and contested through dialogue and interaction. Ruth’s resistance reflects anarchist feminist values because she rejects hierarchical authority and refuses systems that limit women’s freedom and decision-making power. According to Ahmed (2021), feminist resistance emerges when women reject imposed identities and challenge structures that regulate autonomy, while Chadwick (2021) emphasizes that resistance occurs when normalized systems of domination are disrupted. Therefore, this dialogue reflects anarchist feminism because Ruth resists patriarchal authority and challenges systems of control within *The Homecoming*.

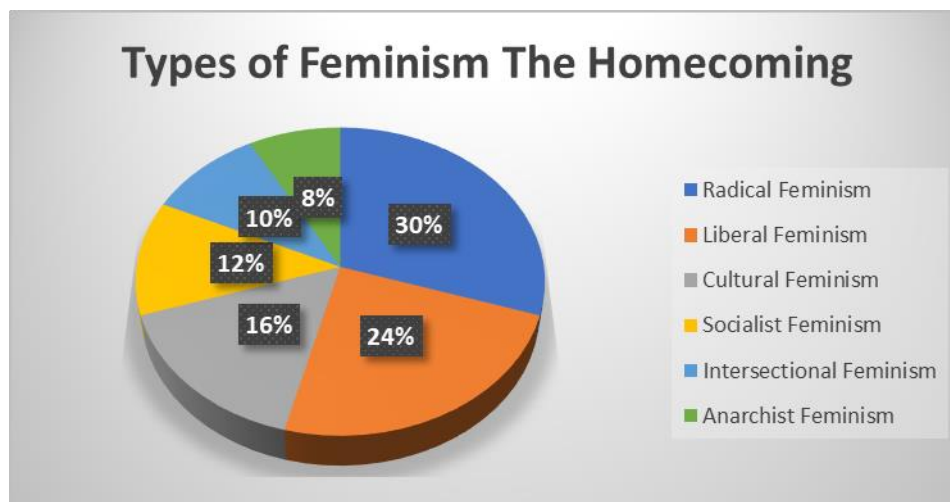


Figure 1. Type of Feminism the Homecoming

CONCLUSIONS AND RECOMMENDATIONS

In conclusion, based on the findings and discussions, the most dominant feminist value found in Harold Pinter’s *The Homecoming* is Radical Feminism (30%), which reflects Ruth’s resistance toward patriarchal authority and male domination within the household, where she consistently challenges systems of control that attempt to position her as a passive subject, in line with Hooks (2020) who explains that patriarchy operates through structured domination that enforces male authority over women in social and domestic spaces. Liberal Feminism (24%) appears through Ruth’s demand for equality, selfrepresentation, and her refusal to be defined by male interpretation, reflecting Ahmed (2021)

who emphasizes feminist resistance as the rejection of imposed identities and the reclaiming of personal autonomy. Cultural Feminism (16%) highlights Ruth's assertion of identity, confidence, and individuality as a woman who resists traditional patriarchal expectations, which aligns with McRobbie (2020) who states that gender identity is shaped and contested within cultural structures and social norms. Furthermore, Socialist Feminism (12%) reflects unequal power relations and structural dependency within family systems, where women are positioned as subordinate, in accordance with Phipps (2021) who explains that gender inequality is maintained through cultural and social systems that normalize male dominance, while Intersectional Feminism (10%) shows how Ruth is subjected to judgment, stereotypes, and patriarchal assumptions that shape her identity, which is supported by Butler (2020) who highlights that identity is constructed through discourse and repeated social interpretation. Meanwhile, Anarchist Feminism (8%) appears through Ruth's rejection of rules and hierarchical authority that attempt to control women's freedom and decision-making power, reflecting Chadwick (2021) who argues that resistance emerges when normalized systems of domination are challenged and disrupted.

Overall, these findings show that *The Homecoming* not only portrays patriarchal domination but also represents multiple layers of feminist resistance through dialogue, interaction, and power negotiation within the domestic sphere. Ruth's character becomes a central representation of women's agency as she gradually transforms from a controlled subject into an active voice that challenges male authority, resists imposed identity, and redefines her position within a patriarchal environment that continuously attempts to regulate her behavior and existence. Through this process, Harold Pinter illustrates how gender inequality is constructed, maintained, and contested within social and familial structures in subtle but persistent ways. Therefore, *The Homecoming* remains highly relevant in feminist literary studies because it reflects the ongoing struggle of women against patriarchal systems, gender inequality, and ideological domination in society, while also demonstrating how resistance can emerge through language, interaction, and everyday negotiation of power.

FURTHER STUDY

This research still has limitations, so further research is needed on the topic of Feminism in Harold Pinter's Drama *The Homecoming* in order to perfect this research and increase insight for readers.

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