



Women's Resistance Against Gender Oppression in Dalcher's 'Vox' Seen from the Existential Feminism Lens

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Abstract

This study analyzes Christina Dalcher's Vox from an existential feminist perspective, describing how the female characters in the novel express their resistance to oppressive society through dialogue and statements to regain their identities and affirm their existence. Through the dystopian genre, this novel depicts a society in which women lose their voices, autonomy, and access to knowledge, resulting in a patriarchal system that controls their rights and roles. While previous studies have shown several analyses of this novel with different results, such as discrimination and the representation of the female body and gender to negotiate freedom, there are no in-depth analyses regarding how women resist the oppressive society through daily life actions from the perspective of existential feminism, which creates a gap in this field. Using a qualitative research method, this study analyzes expressions in the novel, classifying them into four types: the use of harsh expressions and profanity; dressing boldly and the use of the color red; creating an alternative communication medium; and acts of rebellion and protest. Each category comprises expressions that indicate resistance and defiance, asserting agency, which are later analyzed from the perspective of existential feminism, in terms of regaining freedom, transcending societal position, and rejecting the status of being 'the Other.' This strategy later reveals that their actions serve as a tool to reclaim their autonomy and regain their identity. By analysing Vox through an existential feminist perspective, this novel contributes to feminist literary study by highlighting how everyday activity and hidden resistance can become a form of agency, whilst expanding understanding of how women can regain their existence within an oppressive society.

1. Introduction

Oppression manifests in society through various forms, such as ideologies, laws, policies, institutional practices, and interpersonal interactions (Pooley & Beagan, 2021), which women and men can experience. However, women also experienced a gender-based oppression (Heffernan, 2022) that was frequently used as a form of domination. Domination is a form of power that is more structured, relatively fixed, and institutionalized (Ortner, 1995), emerging within the social structure where women encounter sexism and gendered beliefs in their daily lives (Styhre et al., 2016).

Domination can take the form of submission (O'Connor et al., 2023), resulting in inequality. The inequality between gender and sex is deeply rooted in history (Persaud & Chin, 2015), which affects the social system to the point where women become dependent on either the men in their household or the state where they live (Nowak, 2017). The submission involves obeying the males in the family, fulfilling their roles as mother and wife, and preserving the family's interests and honour, a concept rooted in patriarchy (Benstead, 2021).

Patriarchy is a system that controls female sexuality and rights, focuses on conceptualising power, authority, and material goods as being in the hands of men and transmitted through the male line (Christ, 2016; Bartholini, 2020, p. 3). This concept creates a male-privileged society in which men are the 'binary,' and women are the 'other,' resulting in gender bias, inequality, discrimination, and rejection of women's superiority (Derosa & Irwansyah, 2021; Latif, 2024).

A real-life example of how patriarchy can undermine a woman's authority is the case of Amanda Zurawski, a pregnant woman who reported that her water broke early in the 18th week of her pregnancy (Tawfik, 2023). Despite her critical condition, the doctor denied her request for an abortion because the fetus was still alive. As a result, Zurawski suffered an infection that affected the future of her fertility. This case shows how patriarchy controls women's authority and their physical bodies, and how women lack power in making decisions about their health.

In response, Zurawski and 13 more women who shared the same experience, along with two ob-gyns, filed a lawsuit against the government. Their actions illustrate women's resistance, which, according to Lana Sirri (2024), is a subtle form of action hidden from the patriarchal gaze and involves expressions and emotions shared among women.

Resistance can be influenced by the physical and social environment of the actors, and it may change the societies and individuals, as it is linked to someone's self or self-reflective practices (Lilja & Vinthagen, 2018). It may happen because of patriarchal society, the traditional social system of family roles, gender values, ideals, stereotypes, and relations, in which those are heavily linked to power and privilege (Grau, 2021). Dalcher's *Vox* portrayed the issue through an alternative dystopian universe of modern America, where women's freedom to learn, teach,

and work is being eroded, forcing them to reclaim their traditional role as housewives.

The novel portrays a society that reverts to traditional domestic roles in the 19th century. By 1850, the house had become a center of domestic culture, where the husband, as the 'master of the household,' held full control over their labor and property (La Carriere, 2022). This ideology, which confined women to domestic life, remained unchanged until the 20th century, as it was reinforced by policies enacted by the National Union of Societies for Equal Citizenship (NUSEC) that emphasized women's traditional role as mothers (Dicenzo & Motuz, 2017).

Previous studies on this novel have revealed different aspects of the problems it presents. The topic encompasses discrimination and harassment in the workplace (Maharani et al., 2024), as well as how the female body and gender can represent resistance and negotiation of freedom (Altaf, 2023; Pinakoula, 2020). However, there is no further discussion of analyzing the expressions in the novel that indicate resistance and defiant action through the lens of Beauvoir's existential feminism, creating a gap in this area. Beauvoir's existential feminism examines how women should not conform to the system but instead strive for greater self-responsibility (Dubinsky, 2014). Beauvoir's concept of gender equality in existential feminism only becomes apparent when women are finally able to make choices for themselves.

This paper aims to determine which expressive modes women in *Vox* use to resist oppressive society by examining the female characters' daily actions, dialogue, and defiance as an existential feminist strategy for revealing their resistance. This study addresses one research question: how do female characters express their resistance through their daily actions to resist the oppressive society and regain their existence? In this case, this study will prove that the resistance will not only be viewed as a mere response to the oppressive government but also serve as a tool to prove their existence and maintain their prominence in self-definition while struggling within the restrictive and oppressive social system.

2. Method

The study employs a qualitative approach to Christina Dalcher's novel *Vox* to explore the forms of resistance that portray existential feminism. Qualitative research focuses on highlighting social phenomena through the depth and richness of context (Lim, 2024), which involves data collection, analysis that transitions from specific to general themes, and interpretation of the data (Creswell & Creswell, 2018). The primary data for this research were the novel *Vox*, particularly the dialogues, statements, or actions of the female characters.

The secondary data for this research, consisting of journal articles and books, support the findings. The primary data derived from the novel will be analyzed using Beauvoir's (1949) theoretical framework of existential feminism. Beauvoir conceptualizes women as 'the other', a status that refers to individuals

who lack freedom and see themselves as subordinate (Bi, 2024), and men as 'the one', while pushing women toward submission.

The data collection process begins with a close reading of the novel, with particular attention to the words spoken by every female character. After the close reading process is finished, the researcher will once again read the book, this time marking any dialogues, monologues, statements, or actions that indicate women's resistance or defiance. The data were then organized into four categories that define the themes of each quotation. The theme for each category is decided by the context of each quotation and the context of the chapter of the novel itself.

This study analyzes the data by understanding the intended meaning and relating it to the sentence context, the category, and Beauvoir's existential feminist theory. The analysis of the quotation will include an explanation of how it depicts resistance and what it contributes to the process of regaining existence, and relate it to existential feminist theory. Ultimately, the analysis aims to understand and reveal the process of regaining the female character's existence by rejecting her status as 'the Other' as a form of resistance against oppressive society.

3. Result and Discussion

Several expressions in the novel describe how women in effectively shows their defiance of the oppressive system and society. This research classified the expressions by theme. The classifications are divided into subheadings that include the expressions, the analysis of why they describe resistance, and how they relate to the female character in helping her rebuild her identity and prove her existence.

Using Harsh Expression and Profanities

Harsh expressions and profanities appear in several dialogues, statements, and monologues. The expression was delivered by female characters, such as Jean, Jackie, and Lin, and each of them embodies traces of resistance and defiance. This recent study will provide several quotations that best explain the traits of women's resistance throughout the novel, particularly their use of harsh expressions and profanities as their first strategy.

Profanities in the novel are often spoken by the main character, Jean, and her friend, Jackie, to express hatred and anger towards the male character. One of the lines from Jean says, "*Fuck off,*" I say. "*Or I'll keep talking.*" (Dalcher, 2018, p. 29), and this line shows her act of defiance by using the profanity *fuck*. That line was delivered towards her husband, Patrick, as she threw tantrums after her daughter almost got into danger. Her choice of words contains insult and profanity, which perfectly deliver her anger towards the male character, Patrick. Her words describe how using profanity somehow changes her appearance from a weak woman to a strong and angry woman.

Another character, Jackie, once said, *“He is a pussy, Jean. A cerebral pussy.”* (Dalcher, 2018, p. 96). Jackie used the mention of the female genital organ to call the male character a weakling or coward. Female genitalia as a slur or profane words or derogatory words are meant as a constant evaluation towards the female and to remind the female that they are nothing more than a male needs and desire fulfillment object (James, 1998). However, slurs have another definition: words that have neutral correlates (Ashwell, 2016) that serve as justification for Jackie to use the same slur toward the male character.

In addition, not only do they use profanities and swear words, but other examples also show signs of harsh expression with the same purpose, which is insulting the males who rule their society.

Table 1. Harsh Expressions Towards the Male

No	Quotation	Meaning
1	My price is to see Reverend Carl Corbin and his flock hanged or torn to shreds by wild dogs or burn to cinders in hell. (p. 92)	Throwing hate towards the character Carl Corbin to show strength and fearlessness
2	“If you’re worried about Morgan, don’t be. He’s an idiot, he’s self-absorbed, and he’s a guy.” (Lin in p. 117)	Insulting the character of Morgan to prove that women can be smarter than a man.
3	“I hate the bastard. I hate all of them. But that Reverend Carl, he’s a joke. Take a long, hard look around this city. You see anyone who actually believes his bullshit?” (Lin in p. 186)	Hatred towards Carl Corbin, who is the source of their problem, to once again show their strength as women
4	“Men. They all think they’re the only experts.” (Sharon in p. 313)	Pointing out men’s confidence as arrogance

The quotations above convey a negative valence toward the man, which they freely express in either a monologue or a conversation with another woman. In this novel, profanity and harsh expressions serve not only as general slurs and linguistic expressions but also as the female character’s tools to express her distress at the oppressive society and system, as well as a form of criticism of the opposite gender. Profanity is generally associated with anger and conveys psychological, physiological, and emotional effects (Wiraatmaja & Sabgini, 2024; Stapleton et al., 2022).

In direct speech, profanity can be used to deliver harsh criticism that is motivated by strong emotions, such as disappointment (Setiawan et al., 2014; Rahmah et al., 2025). Associated with women, language depicts them as less serious, powerless, emotionally uncertain, and as dependent individuals (Lakoff, 1973). Hence, if a swear word is used against an individual, it can be seen as a derogatory action of putting someone on the same societal status as a woman.

The words *'fuck off'* and *'pussy'* are words of hatred that, when directed at males, become an act of defiance that challenges the social system. Jean and Jackie use profanity to project their strength and challenge society, showing that they are not inferior to males despite the constant confinement by the system. In Beauvoir's existential feminism perspective, their actions demonstrate their desire to reject their position as 'the Other' by repositioning men as equal to them by using the slurs that were originally used to degrade women. Through this linguistic strategy, Jean and Jackie successfully show society that they can be equal to men, despite being victims of the social system's unfairness.

Aside from profanity, the female characters also use harsh expressions to convey their anger and rejection towards their position as 'the Other'. Harsh expressions can convey negative evaluation through outrage, resentment, contempt, rejection, anger, or aggression (Topchii & Labutina, 2019). For instance, Jean and Lin hardly criticize Reverend Carl Corbin by using statements such as calling him a bastard and calling all his words bullshit. Their words consist of both personal frustration and a critique of the government because they have denied the women's right to speak freely. Their actions cause a shift in society because the derogatory language that was once used against women is now being used against men, which symbolizes them rejecting the inferiority of their position and becoming the superior one in that moment.

Beauvoir's idea of freedom occurs when women can transcend the limits of their situation and achieve a new form of freedom (Quinan, 2016). Jean and Lin resist the oppressive society by creating their own private space where they can be who they are in the midst of their toxic workplace, as their new set of freedom. These characters push beyond the limits of their society in their new safe space, where they can show that their identities are just as prominent as men's. Jean, Jackie, and Lin emphasise the importance of recognising self-worth by opposing the dominant gender, which creates the impression that they are just as strong and valid as men, despite being the subject of 'other.'

Bold Dressing and the Use of the Color Red

In the novel, some characters express themselves through fashion that defies social norms, using bright colours and unconventional clothing choices to assert their voices and regain their identities. The rules appear to be an unwritten

set of guidelines for how women should dress, as presented by Anna Myers, the President's first lady.

"She's never smiling anymore, never wearing anything that falls less than three inches below her knees or that's cut lower than just at the bottom of that concavity on her throat, the one I can never remember the name of, Supra-something notch. Her sleeves are unfailingly three-quarters length, like today, and the counter on her left wrist matches her dress exactly." (Dalcher, 2018, p.37)

The unwritten rules were designed to make women obey society. Each woman is considered to be 'pure' if they agree to follow the set of rules created by the government and by the Pure Movement organization. The clothes chosen by the president's first lady set a new example of how women should dress, according to what the government believes is right. The rule of dress creates a new limitation for women to express themselves through fashion and acts as a set of boundaries for them, as well as a new definition of 'women'. However, in response to the oppressive rule, Jackie decided to appear boldly on TV alongside women who had chosen to dress in accordance with the Pure Movement. It could be seen from this line that shows the comparison between how Jackie dresses herself and the Pure Movement woman:

"Jackie was a bit over-the-top, even for Jackie. The red stood out like a suppurating sore amid the other three women, drab and dull in their pastel twinsets. Each wore a strands of pearls, high enough on the neck to look like a collar; Jackie's chunk of pendant—an owl—dangled between her tits, pushed up by the miracle of modern underwire and padding." (Dalcher, 2018, p. 39)

Jackie's choice of clothes is far from that of the other woman and the President's first lady. Jackie tried to express her disagreement with society by wearing clothes that showed her cleavage, big pendants that defied modesty, and the colour red to appear strong and bold. Her way of dressing symbolizes her resistance and rejection of the rules, hinting at them through her clothing, accessories, and color choices. Similarly, Jean also shows her defiance and expresses her anger when he chooses the colour of their counter bracelet: "*I pointed to silver for myself and blood red for Sonia. A trivial act of defiance.*" (p. 56).

The red she chooses for Sonia serves as a way for Jean to convey her rejection and resistance to oppressive society. Her actions shift the meaning of the color red from a regular color to a symbol of defiance, as what is expressed in this quotation: "*I've grown used to defiance in small forms, like when I picked that bloodred counter for Sonia,*" (p. 80).

Jean and Jackie defy the oppressive society by using a strategy considered small. As a medium of self-reflection and identity construction, fashion can serve as a tool for expressing an individual's deepest personal desires (Jahangir & Muqaddim, 2025; Collins, 2011). Jackie defies the rule by portraying a strong, free character to represent freedom and defiance. She expresses her deepest desire in the form of disagreement towards the government for limiting their rights and autonomy. Her fashion style acts as a symbol of her bravery, and that she did not hesitate to show her existence and show society her original identity could not be altered by the system.

Similarly, Jean also uses fashion as her tool to express resistance and anger. However, instead of dressing boldly like Jackie, Jean delivers her message through the color choices in her daughter's everyday wear: the counter band. She expresses her defensive action through Sonia's bracelet, which she purposely chose in red. Red is known to influence psychological functioning because it carries both positive and negative connotations (Kuniecki et al., 2015). To express her deepest desire and convey the message more clearly, Jean adopts the negative side of red and associates her anger with it.

Within the existential feminist framework, both Jean and Jackie forge a new path toward independent freedom. As a result, bold dressing and the color red have now become shared symbols for the female characters, representing their defiance and rejection. This strategy, as in the previous subheading, once again becomes their means of transcending their position as 'the Other.' Both Jean and Jackie offer the female character a new strategy of resistance to reassert control over her autonomy and individual freedom, starting with the rejection of one of the simplest rules.

Using a Different Communication Medium

The government sets a clear rule that women are not allowed to speak more than one hundred words a day. As a result, the female characters in this novel lose all rights to speak freely. The government seeks to create a society where women speak less and obey more, so they can control them with less effort. The rule is as written in this line:

"We like to think of it as a gentle nudge, nothing more. Just keep things clean, and everything will function normally. No four-letter words, no blasphemy. If you slip up, that's okay, but your quota reduces by ten for each fraction. You'll get used to it." (Dalcher, 2018, p.81)

As an oppressive rule, the female characters' first response will be resistance. To change the social situation and defy oppressive regulations, the female characters decided to create an alternative way to communicate with one another and with other characters. The female characters adapt to the situation

and create a new form of communication by using a set of ‘language’ that is not spoken: signs.

Table 2. Expression that Indicates Usage of Signs

No	Quotation
1	Sometimes, I trace invisible letters on my palm. While Patrick and the boys talk with their tongues outside, I talk with my fingers. (p. 14)
2	I kept communication inside me from that point, only writing a few words to Patrick in the evenings after the kids were in bed, burning the paper scraps in a tin can. (p. 14)
3	Few tweens learn baby sign language, but my eldest son was one of them. By barely older than a year, Sonia had the signs for her entire world down: eat, drink, sleep, dolly, and—her all time favorite—go poo. (p. 65)
4	I hand it over to Petroski and blink three times. (p. 286)
5	Lin rolls her eyes, waves both hands back and forth in front of her chest, then sets the index and middle finger of each hand together and points them at me, shaking them. (p. 298)
6	“I watched them, these women, taking turns to ogle each other’s baby, pointing at their hearts and temples in a silent pidgin. I watched them finger spell next to a pyramid of oranges, laughing when they fucked up one of the letters they probably hadn’t signed since the sixth grade when they passed messages about Kevin or Tommy or Carlo.” (Dalcher, 2018, p.31)

As a communicative skill, language encompasses all aspects of human life that constantly change due to factors such as the physical environment, socio-demographic factors, and technological advances (Oviogun & Veerde, 2020; Markov et al., 2023). Through language, communication becomes an instrument that can change social and political situations, as shared information is exchanged between people and transmitted from one place to another (Hestad, 2020; Numan, 2025).

In this novel, however, women are deprived of their rights to speak freely because they are required to wear a bracelet that counts each word they speak. Because of this restriction, the female characters explore an alternative way of

speaking, which leads them to conclude that signs, body language, and hand gestures are the best means of communication. Signs are sensory entities that carry, communicate, or interpret meaning (Yiheng, 2023) and can be used as a way to deliver the speaker's beliefs, positions, and ideas, which represent spoken texts (Armayanti, 2019). Signs have become their new 'language' which they use to communicate with each other.

Rather than using spoken words, the female characters use signs to convey their words, which also carry their beliefs and ideas, creating relationships with other female characters in the same social positions. The use of signs allows the female characters to once again resume communication with themselves. Most importantly, their act of speaking now transforms into an act of resistance against the oppressive society.

Using signs, the female characters create a space of freedom within the society, where they can speak their minds. Jean, Lin, and even Sonia successfully broke the rule by signing. Their actions, when combined, change the whole meaning and perspective of sign language throughout the novel, which was once seen as wrong, shifting to something powerful. From an existential feminist perspective, the female character successfully builds her freedom independently. The new freedom, in the form of a space where they can communicate with signs, reveals their true intentions, regains their existence, reclaims their voice, and asserts their identity in society. The female characters break through limitations and transcend their status as 'the Other' by creating an alternative communication medium to resist society.

Rebellious Action and Protest

In the novel, the government imposes regulations that strip women of their personal rights, including access to work, education, and personal documentation, thereby limiting their independence. This creates a boundary in which women lose control of their authority and become reluctantly dependent on their husbands. The government believes that the set of rules they impose will make women in its society obedient. However, the female character's response shows otherwise.

The female characters independently find ways to circumvent the regulations and exploit their flaws, expressing their resistance in various ways. Acts of resistance may include protests, boycotts, and other forms (Fakhoury, 2019) and can be directed at institutional targets such as military bases, corporations, educational facilities, political authority, and social systems (Whitehead, 2021). In this novel, resistance actions are carried out through direct and discreet rebellion. Such a rebellious act is undertaken because of the belief that no individual can be completely controlled by others, regardless of how much power they have (Classen, 2025). Moreover, the protests are crucial for the community in order to demand attention to the issue that the decision-maker ignores (Hanna et al., 2016). Within

the novel, women act as the demanding community, while the government and the Pure Movement organization are the decision-makers.

Direct Protest

Table 3. Direct Protests

No	Quotation
1	Woman, for the most part, spearheaded the anti-Myers campaign—woman like me, who hadn’t ever tried on a pair of marching boots, piled into buses and Metro cars and froze in the Washington winter. (p.184)
2	Jackie, whose eyes are dry, and look like they have been this whole time, picks up the booklet from the bench next to her, and, without so much as a glance at it, flings it at Morgan. It hits him square in the forehead with a satisfying thwack. (p. 278-279)

Each line represents a direct action against the government and against the male character, Morgan. In the first quotation, women go down the street to protest the election’s result, demonstrating how a community can create a disruptive interface with the government’s responsibilities (Inata, 2021). Although the women did not succeed in changing the political system right away, their strong will attests to their existence. This suggests that even without a solid outcome, any form of protest remains valid and meaningful as a means of expressing resistance.

In the second quotation, Jackie engages in a more personal form of resistance, shaped by the process of the previous protest. Despite her vulnerable position, her act of throwing the booklet towards Morgan leaves a mark on society and becomes a symbol of women’s strong presence within an oppressive society, carrying the same meaning as the first quotation. These quotations illustrate that while individual indignation is insufficient to change the government’s policy and systemic rule, it still contributes to the process of solidifying public protest against the government’s wrongdoings (Nikolayenko, 2022).

Discreet Protest

In this novel, a discreet protest is crafted to deceive the government. This strategy is carried out in a smaller group as a passive protest that includes false compliance, feigned ignorance, falsified sick leave, lack of initiative, critical language, speech acts, and gossip (Chimbi & Jita, 2026). The concept of passive protest by the female characters leans more towards false compliance and feigned ignorance, as seen in their daily lives. The first quotation will show how women construct their passive resistance by doing false compliance:

Sharon unsnaps the silver band on her left wrist and slides it off. "Fake. Del made it for me last year, once he figured out how to get the real one off. Made three more for our girls." (Dalcher, 2018, p.162).

In that quotation, Sharon performed false compliance by deceiving the government's rules for the counter band. Instead of defying it entirely, Sharon chose to use a fake counterfeiting created by her husband, Del, to blend in with society. From the government's perspective, Sharon will still be counted as following the rules, whilst in reality she is resisting them by creating an illusion of compliance. Another female character uses feigned ignorance to resist the government, which has a similar effect to Sharon's actions.

"Evan said when he came to their bedroom, the recording was still playing. Same words, over and over. 'I'm so sorry, Julia,' it said. And all the time, it was burning her, that goddamned metal monster on her wrist, eating into her skin until—until—" (Dalcher, 2018, p.190).

Olivia shows feigned ignorance by deliberately letting the counter band's number exceed the daily quota. She uses the critical side effect of the contraband as a stool for a suicidal attempt by letting it burn her wrist. Her actions had a psychological effect on those who saw and heard them, as she demonstrated how desperate and brave she could be in expressing her anger towards the government. Her brave action serves the same purpose as Sharon's: deceiving the government as a form of resistance. Both of them show society that the rule still has flaws, and there is always a gap through which they can break it, despite their position as victims of the oppressive society.

Relating this to existential feminist theory, their protests serve to transcend their insignificant position as 'the Other' and become significant. Each of their actions draws attention from the male characters and the government, proving that the existence of every female character who protests is just as impactful as the dominant side. Their actions could be interpreted as a major sign for any resistance action that later happens at the end of the novel, which can be seen from this line, "*The radios and televisions came to life again; the presses started to roll out newspapers. Women marched in silence until their wrists and words were freed*" (Dalcher, 2018, p.326). Their actions create significant changes to the point that they can construct a new social system, where women finally have a voice in their rights and solid control over their existence once again. This impact is reflected through Jackie, as one of the female characters.

“Jackie’s also volunteering as a campaign coordinator. Her letter from last week told me all about the midterm elections, how Congress will be back to normal—maybe even better—with all the women running for office. Imagine, Jeanie, she wrote. Twenty-five percent in the Senate and the House. Twenty five! You should come back and get in on it.” (Dalcher, 2018, p. 326).

Protests occurred not only to express their desires but also to transform the system, because protests raise public awareness and catalyse movements across borders (McCandless, 2021). The women transform their identity as ‘the Other’ into a catalyst that moves the majority of women, showing that freedom is achievable when women change their identities and erase their label as ‘the Other’.

4. Conclusion

This study examines the expressions in the novel *Vox* that indicate women’s resistance through the perspective of Beauvoir’s existential feminism. Each female character delivers her resistance through four strategies and actions, such as the use of harsh language and profanity, dressing boldly and the use of the color red, creating an alternative way of communication like sign language, and acts of rebellion in the form of direct and discreet protests. These actions serve not only as their form of resistance but also as a weapon for rebuilding their existence and proving their identity. From the perspective of existential feminism, their resistance represents the female characters’ attempts to regain their freedom and transcend their label as ‘the Other.’

Each of their resistance movements begins small and subtle, hidden within their everyday activities, where eventually their actions become a major resistance movement that erases all the rules that limit women’s freedom and rights. Ultimately, this study concludes that the resistance actions by the female characters result from collective action and solidarity, driven by the desire to regain authority over their rights, individual freedom, and existence. Compared to previous studies on this novel, this recent study offers a new perspective on the feminist literary field by presenting a process of regaining freedom through the concept of existential feminism.

However, this research remains limited to how this novel portrays the process of how women's resistance affects their existence and identity. Further research on the topic will broaden the findings and reveal more about the construction of resistance as it relates to women's existence, both in this novel and in another novel. It is expected that researchers will continue this study in the future with a deeper analysis and better understanding.

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