



**PATRIARCHY AS TRADITION: A FEMINIST CRITIQUE
OF GENDERED AUTHORITY IN MUNA MASYARI'S
DAMAR KAMBANG (2020)**

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Abstract

This study provides a feminist analysis of gendered power in the work of Muna Masyari, *Damar Kambang*, exploring the role of patriarchy as a traditionally approved culture and not an explicit mechanism of oppression. The discussion focuses on how traditional customs, social attitudes, and inherited standards authorize male dominance and control female actions and agency. By relying on feminist literary theory, the study examines how women subordination, silence and lack of autonomy have been portrayed in domestic and community spaces, which helps to understand how tradition is used as a tool of perpetuating the feminine and male power. The selected novel shows how gendered power is normalized in terms of ritual, ethical duty, and cultural continuity and to make patriarchal control both invisible and acceptable. Moreover, it also brings out the instances of female consciousness and minor revolt that disobey the dogma of conventional gender roles. By placing patriarchy as an internal and normalized culture, this study adds to the feminist discourses of intersection between culture, power, and gender and emphasizes why literature is important in bringing to the surface and challenging the strongly held systems of inequality.

Keywords: *Patriarchy, Gendered Authority, Power, Silence, Feminism, Women's Subjugation, Autonomy, Resistance.*

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1. Introduction

“Patriarchy refers to the male domination both in public and private spheres” (Sultana, 2010, p. 1). Mitchell (1971) uses the word patriarchy “to refer to kinship systems in which men exchange women” (p. 24). Walby (1990) defines patriarchy as “a system of social structures and practices in which men dominate, oppress, and exploit women” (p. 20). She stresses the term *system* to contest biological determinism which points out that men and women have an innate biological difference which pre-destines them to play different roles. Walby (1990) also dispels the idea that all men are in a dominant and all women are in a subordinate position by conceptualizing patriarchy as a social construction and not as a biological necessity. The system of patriarchy, as a highly established social, cultural, and political structure, has traditionally placed men in the role of the power distributor and placed women in the position of the marginalized and subordinate, which functions on the basis of social norms, institutional structures, and cultural discourse that define how gender, power, and agency are perceived. The patriarchal society places absolute priority to the male and to some degree constrain the human rights of women too. It is the ultimate barrier to women advancement and development. Modern societies still operate under these androcentric models which privilege men in a systematic manner restricting access by women to basic rights, opportunities and spheres of influence. In these systems, women are not addressed as individuals, but rather as objects, others, subaltern subjects, or reproduction tools and they constantly feel discriminated and oppressed on social, political, emotional, sexual and physical levels.

Literature plays a significant role in revealing societal issues since it is a product of the community and is ultimately aimed at reflecting, critiquing, and interacting with the realities that people live in. Patriarchy as a system of male dominance, which deeply penetrates social, cultural, and economic relations, is one of the most popular and actively discussed social phenomena in the literary discourse. The principles of patriarchy still do not allow women to exercise their autonomy and freedom, do not allow them to access education and economic autonomy, and they cannot be in a subordinate position both at home and in the world. Patriarchy as described by Qasim et al. (2024) is not only a personal attitude but a systemic ideology that is upheld by cultural customs, legal practices, and social structures and makes gender inequality normal and promotes power inequalities between men and women. By reflecting the real-life experiences of women in terms of marginalization, resistance and negotiation in patriarchal systems, literature is a potent tool in bringing hegemonic gender norms into question and creating critical awareness of the necessity of social change. The status of women in the society has been greatly affected

by patriarchal system. It is male-centric as it is man-made, it deprives women of their humanity as the second sex, subaltern, and even as slaves. It oppresses women with the setoff discriminatory rules that are the embodiments of the patriarchy in the culture. It is still a gray zone of unwritten history. Patriarchy helps to create gender identities by continuing to propagate ideologies and cultural values that influence belief systems.

Therefore, this study is based on feminist approach to analyze the construction, perpetuation and subversion of gendered authority in the Muna Masyari book, *Damar Kambang*. The novel offers a subtle account of women maneuvering through complicated social landscapes, where silence, language oppression, and the control of behavior are used as tools of patriarchal control. These processes do not necessarily manifest themselves explicitly, but they are subtle processes that work through cultural practices, daily routines, and passed-down traditions which determine how women should act. The voice of women is kept down, their options are limited and their freedom is confined not just with the direct oppression of male authority but with a whole structure of expectations that define them and their social identity. The novel shows that the patriarchal dominance is deeply entrenched in the cultural system and the women learn to live with it and thus, it is not only challenging to rebel but also socially dangerous. Even despite these limitations, *Damar Kambang* also predicts the instances of female self-realization, small rebellions, and demonstrations, which show the conflict between the personal liberty and social norms. Although these acts are minor or symbolic, they are a response to the inflexibility of gendered hierarchies and can reveal the persistence and power of women in oppressive systems. Curing such moments, Masyari (2020) emphasizes the multifacetedness of female experience in the patriarchal world, as women struggle not only with the outright oppression but also with internalized norms and traditions that support their marginalization. The novelist highlights gender inequality, both in the workplace and at home, as a highly ingrained phenomenon by framing patriarchy as a cultural and traditional construction as opposed to a hierarchal social structure.

By analysing *Damar Kambang*, this study can further the feminist literary discussion by showing how literature can shed light on structural oppression, challenge traditional norms, and offer understanding of how women attempt to negotiate, resist, and even subvert the powers that are imposed on them. This makes the novel a place of exploring the cross-section of culture, power, and identity, as it depicts the continuous struggle of women to be recognized, have their own way and choose on the societies which are dictated by patriarchal culture. In addition, this study highlights the importance of literary works in challenging the perceived unavailability of tradition, creating room to discuss gender justice, cultural transformation, and reclaiming female agency.

2. Review of Literature

Patriarchy is a system of established male dominance; it is a system of social relations between men and women based on material conditions and hierarchically organized. These relations establish types of autonomy and togetherness among men which in its turn allows them to control women (Jagger and Rosenberg, 984). “Patriarchy is a societal system that prioritizes male dominance over females, profoundly impacting women’s lives by silencing and rendering them voiceless” (Qasim et al., 2024, p. 171). The society we live in, is essentially patriarchal where women are often subjected to subjugation, oppression and denial of basic rights and in many cases pushed aside as commodities or reproduction tools. This subjection has existed in time and women have always remained marginalized in various societies all over the world. In patriarchal societies, the identity of women was usually subdued before the consolidation of power of the male, which led to the constant struggles such as exploitation, harassment, discrimination over gender, and shaming of the body. Patriarchal institutions have been found to be hostile when women have tried to demand their rights or to challenge the inequities in the system. Patriarchy is considered to be one of the most robust cultural systems that have existed throughout the centuries and may be found in different societies, with or without realization or recognition. It is perpetuated by an intricate network of social organization, social institutions, and practices that help to solidify the male dominance and privileges over women in a systematic way (Walby, 1990). As Bhat and Riyaz (2022) observe, “In a male-dominated and patriarchal structure, women have always been treated as secondary. There is no upliftment of women in a patriarchal and male-dominant structure, as this structure has created hurdles through the so-called social codes and customs” (p. 297).

The patriarchal dominance is a recurring and deeply ingrained theme in the English literature in which literary texts are often a reflection of the social and structural nature of male privilege and subordination of women in society. Throughout history, since early canonical texts, up to modern literature, there has always been a reflection of gendered power relations in literature, in which a masculine voice is dominant, and the voices and experiences of women are sidelined. By revealing the ideological basis of patriarchy, feminist criticism is critical in questioning these hierarchical forms by making visible how it has been normalized in literary texts. Feminist readings reconsider literary texts to emphasize the issues of agency, autonomy, and self-definition of women, their opposition to social, cultural, and institutional restrictions. “Literature has always been an effective medium for raising the voices of those marginalised by society and giving them a forum where they are able to express their experiences and get the credit they deserve” (Bashir & Tanveer, 2024, p. 201).

“Feminists use the term ‘patriarchy’ to describe the power relationship between men and women as well as to find out the root cause of women’s subordination” (Sultana,

2011, p. 1). According to Zubair et al. (2020), feminism is focused on criticizing and breaking down the conservative patriarchal systems that oppose and subordinate women. In the English literary traditions, feminist writing and criticism have played a critical role in questioning and breaking down these patriarchal ideologies. Research on male dominance, which lies in historical, social, and cultural power imbalances, in different literary eras highlight patriarchy as a long-standing, and multifaceted problem in the literary discourse. Mahajan (2016) positions feminism as a vital element of contemporary literature, framing it as a socio-political, economic, and cultural movement that confronts “the exploitation of women by the patriarchal system of society” (p. 738). Noreen et al. (2024) argue that Bapsi Sidhwa, one of the most prominent Pakistani writers in English, addresses the unremitting predicament of women in the Pakistani society and patriarchal system in her compilation *Their Language of Love*. The issues of oppression and control are also seen in the stories in this anthology in the form of domestic violence, forced marriage, loneliness, imposition of patriarchal laws. Sidhwa also indulges herself in women sexuality, a topic that is not covered in most of the Pakistani writers and presents various female characters who grapple with the oppression that Pakistani tradition enforces on them. “Sidhwa’s fiction serves as a poignant commentary on the harsh realities faced by women, echoing their resilience amidst adversities” (Noreen et al., 2024, p. 946).

Although much has been written about patriarchy in feminist literature, little has been discussed on its low key, culturally engrained manifestations, including silence, linguistic subjugation, and control of behavior. These processes are shown in the framework of traditional and social norms in Muna Masyari, *Damar Kambang*, and define the normalization of gendered authority. This paper fills this gap by discussing how tradition, patriarchy and women resistance constitutes as a dominant theme in *Damar Kambang*.

3. Methodology and Theoretical Framework

This study employs a qualitative research methodology to explore and critique patriarchy and to challenge gendered authority in *Damar Kambang* by Muna Masyari. The textual factors that are identified and interpreted through content analysis include silence, linguistic repression, behavioral regulation, and female resistance, and the study pays attention to the narrative structure, character development, and dialogue. The study, informed by the feminist theory, examines how cultural norms perpetuate patriarchy and emphasize the role of women terms of agency and negotiation within patriarchal society.

Feminism appeared with a view to highlighting the status of women in the family and the right for women to vote. Modern feminist theory (1960’s-1970) concentrated on reproductive rights and economic freedom. Diverse forms of feminism propose different

ways of combating social injustice. Liberal feminism champions personal autonomy and individual rights, and advocates for equal opportunity, sharing power and transforming institutions (Hartzell, 2003). Feminism is antagonist to the entrenched male-dominated structure that shapes and constrains women's experiences, opposing the systematic exclusion of women from social, political, economic, and educational opportunities. Its main end is to advocate for the full realization of women's rights and equality across all domains of life. Feminism aims to dismantle the mechanisms that sustain gender-based oppression. Broadly defined, it represents a movement aimed at resisting the marginalization, subordination, and denigration of women, as imposed by dominant cultural forces operating within political, economic, and social contexts (Regina & Setyowati, 2020). Talbot (2010) states that feminism is a political movement dedicated to bringing about social change through dismantling systemic gender-based inequalities "between men and women" (p. 16). She sheds light on the intersection of language and gender as central to feminist inquiry, functioning with the other social practices and institutions that "reflect, create, and sustain gender divisions in society" (p. 16). Feminist sociologists use *patriarchy* to describe the processes sustaining unequal gender relations. Millett (1969) argued that patriarchy is inherently political, rooted in family socialization, and reinforced by institutions, laws, economic exploitation, and violence, making women's subordination systemic and pervasive.

Patriarchy is very restrictive to the autonomy and opportunities of women, which is supported by the fact that Beauvoir (1949) believes that women may achieve real emancipation only when they become economically independent and socially equal. She says that women have historically only been able to gain the rights and freedoms that men have been willing to give them, as opposed to demanding it out of self-determination. The question "What is a woman?" lies in the very heart of most feminist theoretical inquiries. Beauvoir (1949) has mentioned this phrase in the introduction to *The Second Sex*, in which she writes *tota mulier in utero* "woman is a womb" (p. 1), emphasizing the narrow-minded means through which women have been traditionally characterized by their fertility. She observes that, upon reaching puberty, girls often come to regard their bodies with "horror and shame" (p. 333), reflecting a social conditioning that positions them as sexual objects. Beauvoir (1949) also argues that the attitude of men towards women is often determined by their own insecurities: "No one is more arrogant towards women, more aggressive or scornful, than the man who is anxious about his virility" (p. 25). Although men not susceptible to such anxieties might be more willing to accept women as fellow human beings, she observes that even they tend cling to "the myth of women, the other," a construct that remains "precious for many reasons" (p. 25).

According to Beauvoir (1949), patriarchy sustains a hierarchical divide between men and women, placing women on "the lowest tier of society" (p. 390) and reinforcing

systemic power imbalances across all areas of life. This disparity is not natural or accidental, but it is a product and process of historical, cultural, and ideological production that favors men and disadvantages women. In this context, women are created as the other - a category whose identity, experience and agency is created against men who are the default position of self. According to Beauvoir (1949), this construction is the very core of the patriarchal ideology since it claims that women exist as a subject largely in relation to men, which reduces their subjectivity. Patriarchy classifies women as inferior and men as superior and justifies social, political, and cultural inequalities against and entrenches them within the structures of society. As a result of this, the inequality of women is embedded in everyday life, in institutional structures, and in cultural discourses.

Beauvoir (1949) further contends that such circumstances reduce women to a “mutilated and frozen life” (p. 390), limit their freedom of action, self-expression and involvement in social and personal life. Such a ‘mutilated life’ is not only material but also psychological and existential, due to which the expectations of others impose restrictions. Institutional practices, cultural norms and internalized social expectations all limit women to the ability to exercise their potential and claim independent subjectivity. Beauvoir (1949) maintains that true liberation demands “complete economic and social equality, which will bring about an inner metamorphosis” (p. 686), and structural changes should be supported by the radical changes in consciousness and perception of self. Equality, in turn, consists in changing the deeply rooted cultural attitudes so that women would be able to move beyond their role in the status of the ‘other’ and re-discover the freedom of defining their identities, aspirations and ways of being in the world.

In a nutshell, this study examines the *Damar Kambang* by Muna Masyari, using feminist literary criticism, to bring out the patriarchal control, silencing of women and resistance. Beauvoir (1949) theoretical ideas form the foundation of the interpretation and analysis of the selected novel.

4. Textual Analysis

In a patriarchal society, “women are often relegated to traditional roles as caregivers, homemakers, and subordinate members of the family, while men are expected to be the primary breadwinners and decision-makers” (Hiwarkhedka & Sharma, 2024, p. 1228). *Damar Kambang* is a criticism of how patriarchy is deeply ingrained in the traditional society, where men are given the normative of control and the women are limited in their own autonomy by the societal roles and expectations of women. The novel shows that patriarchal power is not only exercised by being overtly controlling but also by the inherited practices and social norms that justify gendered hierarchies, and thus resistance is not only obligatory but subtle. Women characters manoeuvre these limitations

by perseverance, carving out room to act in a system where men are given precedence in making choices, and women are pushed to the periphery. By portraying gendered power and the conflict between custom and personal desire, *Damar Kambang* predicts the continuation of patriarchal order, at the same time revealing how women created their means of survival and opposition, as a subtle feminist commentary on social conventions.

Patriarchy exercises power by intimidating and beating up those that oppose it. It makes domination normal and therefore oppression is used to uphold power and obedience. Violence is one of the most notable types of patriarchal hegemony that occurs on a psychological and physical level and supports male dominance and female subjugation. Masyari (2020) critically presents the patriarchal hegemony that shows how the traditional customs and social norms center men in the decision-making processes and restrict women agency, resulting in the physical, psychological, and structural violence against female character. A tool of control by patriarchy namely, psychological violence, is clearly evident in the portrayal of female characters. Such an example is Marinten, who thinks over the words of her husband: “At that moment, I was like a pinch of cotton that flew out of its shell with just one blow. A husband's mouth is like a wizard's mouth. He can extinguish me with just one word!” (Masyari, 2020, p. 6). This quote shows how the patriarchal authority is exercised with the help of intimidation and emotional control when a single word can strengthen the obedience and weaken the self of a woman. Patriarchy makes men the key figures and they have the undisputed power over women. This psychological domination is usually accompanied by open show of dominance. The husband of Marinten ends their marriage in a casual manner after losing a bet: “How fragile a relationship is tied and then destroyed by a piece of tongue. After the divorce was dropped, the marriage knot was unraveled, and the two of them transformed into strangers with backs to each other, different paths and goals” (Masyari, 2020, p. 10). These acts underscore the power of patriarchy that enables men to harm others in the name of culture or domestic legitimacy. Other than violence, the patriarchal hegemony runs on unilateral decision-making. The husband of Marinten takes possession of property that they share: “For the time being, you don't need to go to the pond. Our ponds are already owned by people... There is no sense of loss” (Masyari, 2020, p. 2). The silent shock of Marinten in understanding that three ponds owned by the family were mortgaged shows that patriarchal systems allow men to make major decisions without consulting women, possessing material resources as well as the agency of women.

It is a patriarchal system which places men in the center of the system and wives and children are subordinated with respect to the interests of the patriarch. In this context, religious doctrines are commonly understood and modified to support the dominion of men, resulting in the emergence of patriarchal hegemony that turns into a norm, reinforced and reproduced, especially in the Madurese society, which is captured in *Damar Kambang*.

This comes out clearly when Marinten says, “I’m not commenting. Losing the pond has made my chest like an empty barrel. Don’t fight as a form of respect for your husband” (Masyari, 2020, p. 2). The phrase “Don’t fight as a form of respect for your husband” shows how the patriarchal norms are internalized, and obedience and silence are regarded as respect and devotion. The fact that Marinten accepted the unilateral decisions made by her husband is a culturally and socially accepted notion that women must obey their husbands. Moreover, in most Indonesian cultural and social frameworks, women are usually defined only in terms of reproduction where they end up in domestic chores like giving birth, domestic care and ensuring family wellbeing. These norms not only restrict the social and economic agency of women but also burden the work of the family almost solely with women, supporting gendered hierarchies and perpetuating patriarchal hegemony.

Patriarchy is a highly embedded cultural framework, the practices of which have been in existence since time immemorial and thus making them seem natural and unquestionable. These standards are frequently passed on by providing teaching of ancestors and religious interpretations which are selectively modified to portray the values supported by the community. Gradually these practices are institutionalized, since the values of patriarchy are actively transferred to children, which guarantees the preservation of the male-dominated authority. The patriarchal nature of this culture in *Damar Kambang* is manifested in the rite of passage of boys into becoming strong and resilient men, as when Sakrah, the uncle to Kacong, discusses the sense of the taron-tona ritual on Merapi Earth: “By setting foot on the earth for the first time, we hope that Kacong will become a tough man who can stand up to anything!” (Masyari, 2020, p. 59). This quote demonstrates that cultural and ritual practices are actively involved in defining gendered expectations, socializing boys to take up roles of dominance and continue to reinforce patriarchal hierarchies, and at the same time, socializing women in terms of their roles and subordination. The aforementioned statement proves that the principles of patriarchy are being actively passed on through families, and their legacy continues to be preserved over time. Boys are imprinted through the tutelage of Sakrah to Kacong that they must be tough and strong, which is required to lead and have power in the future. This kind of patriarchal education is a cycle where parents are aware of copying the parenting techniques that they had as they were the ones that they saw as the perfect way of bringing up children. By so doing, the family is transformed into a place where male dominance is nurtured, the expectation that men are supposed to be tough, dominant and ready to enforce patriarchal dominance in society.

“In patriarchal cultures, male dominance is often defined as a fundamental aspect of manhood, and women are conditioned from a young age to accept and normalize their subordinate roles” (Qasim et al. 2024, p. 171). Patriarchy makes men who are considered

fit to be central bearers of power especially in the field of leadership and their legitimacy of power is not only accepted by their status but also through the consent of the dominate and the dominated. This authority is usually supported by socially accepted standards like intelligence, family background, spiritual power and other traits which are culturally encoded as superior, thus making leadership appear as natural and earned. In terms of the hegemonic theory, this kind of leadership is an expression of cultural and ideological structures of a community, in which power seems to be self-evident and unquestionable, and social hierarchy becomes embedded in the common sense. The Kyai in *Damar Kambang* represents this patriarchal power in dual form of a religious and socially respected leader whose judgments and presence are culturally relied to direct moral and social order including as personal and socially important as polygamy. This is well illustrated in the novel as Madlawi, out of respect to the Kyai, makes money to give to him but kisses his hand at the wedding, thus, showing ritualised submission that strengthens both his moral and social right: “At Chebbing's wedding to Bulla, the most influential kyai in the village was forced to be unable to attend because his mother was seriously ill. The young wife of Bulla is present with some of the invited students” (Masyari, 2020, p. 17). This scene demonstrates that the performance of patriarchal authority is performative and symbolic, and it is based on ritual, recognition and social expectation to bring power together and to reinforce hierarchies that normalize and make such power seem natural and unchallenged. The description of the Kyai emphasizes how patriarchal systems reproduce themselves using cultural norms, spiritual legitimacy, and internalization of social hierarchies. Therefore, the practice of being a man of leadership seems correct, right, and necessary to the operation of the community. This example shows that the authority of the Kyai is not only socially approved and respected but also the meeting of the patriarchal norms, the religious legitimacy, and the cultural tradition which maintain the male dominance in Madurese society.

Emotional violence acts as a subtle yet potent tool of controlling the behavior of the other gender and dictating the gender hierarchies by devaluing self-worth of women, limiting autonomy, and dictating emotional and social lives. It does not always involve a physical violence, but its consequences are usually invisible, as they operate through manipulation of people, coercion, and social expectation, which conditions women to internalize the subordination. This relationship is deeply depicted by various examples of how the lives of women, and their decisions are limited by patriarchy in the novel. For example, when Chebbing father fails to receive the promised wedding gifts by the Kacong family, that is, a new house and its furnishings as a sign of respect and social status, he calls off the marriage of his son to Kacong. Chebbing’s father insists, “We have to cancel this wedding right now” (Masyari, 2020, p. 26), dismissing the negotiation advice of the penghulu and kiai (Masyari, 2020, p. 42), while Madlawi declares, “They value my

daughter no more than three hundred thousand!” (Masyari, 2020, p. 24), explicitly reducing her worth to a monetary calculation. In this case, emotional violence can be seen in how the women are made to suffer the effects of social disgrace and material requirements, their agency is subdued to the needs of their family and society. Equally, Chebbing gets married to Ke Bulla, the religious teacher of his father not of his own volition but in the name of healing and this depicts how patriarchal authority can use emotional and spiritual grounds to control the intimate lives of women. The experience of Nyai Marinten also suggests this dynamic: she is forced to divorce her husband who gambles away their joint property, which proves how women are socially and emotionally punished by their situations which are often not under their control and women have limited chances to demonstrate their independence. These instances demonstrate that emotional violence in patriarchy is institutionalized and approved by the society, and it is embedded in cultural norms, hierarchies in families, and moral authority, to create psychological spaces in women and create long-term effects including fear, shame, anxiety, and low self-esteem. Integrating such coercive forces into the daily routine, patriarchal structures support gendered hierarchies not just by the explicit power or physical control but also by manipulating the feelings, expectations, and social pressures, which proves that oppression is often made to operate through the regulation of emotions, social reputation, and relational obligations, and makes the life of women a source of constant and normalized harm.

To Masyari (2020), patriarchy exists not merely via blatant physical domination but through emotional violence and coercion, which exist in subtle forms and affect the behavior, limit personal agency, and socialize the male-dominated power structures in families and societies. A good example of this would be the problem of *tengka* (wedding delivery gifts), which shows how the seemingly small social demands can be turned into a weapon of oppression. Chebbing father calls off the marriage of his son, Kacong, when the Kacong family arrives with cakes and cushion instead of the house and its furnishings as promised, and states, “This is about *tengka* (delivery)! The issue of *tenga* is a matter of pride! A matter of honor!” (Masyari, 2020, p. 26). Here, the family equates the bride’s value with the material gifts presented, stating, “The more expensive the *hantaran* that the groom brings, the higher the bride's price!” (Masyari, 2020, p. 26), reducing her worth to a symbolic and economic measure rather than acknowledging her individuality or consent. Even though the lack of gifts is caused by the miscommunication, and not the intention to do it, Chebbing is the one who has to suffer the social and emotional repercussions, which explains how patriarchal culture always prioritizes family honor and social status above the will of women and children. This emotional blackmailing becomes even stronger when Chebbing is compelled to marry Ke Bulla, the religious teacher of his father as a ritual remedy to the magic of Kacong. “What? Marry me? I don't want to!” (Masyari, 2020, p.

109), he is compelled to comply, demonstrating how patriarchal authority strategically uses tradition, religion, and cultural rituals to legitimize the control of women's and children's lives. These incidents demonstrate that emotional violence under patriarchy is institutionalized where it does not just work based on explicit orders or threats but also through socially approved systems that create shame, fear and obedience. Patriarchy can instill control within the cultural norms, ritual requirements, and moral power to ensure individuals internalize hierarchical expectations, which have long-term psychological and social consequences and keep men dominant and limit female freedom. Masyari (2020) reveals that emotional and symbolic coercion is no less effective than physical control in the perpetuation of patriarchal power, and that women and children tend to experience the effects of social and moral order that places collective honor over individual agency.

In patriarchal societies, "women are viewed as second-class citizens and are controlled as objects or puppets, with their experiences consistently marginalized and classified as subaltern" (Qasim et al. 2024, p. 171). The agency and identity of women are undermined systematically by the emotional abuse, manipulation, and coercion as a means of enforcing submission and normalizing the dominance of men, both in the social and family domain. This kind of psychological oppression is usually internalized, influencing the actions and the self-image of women and instilling in them a sense of helplessness and fear in the long-term. This is the effect of the dynamic between Nyai Marinten and her husband when he loses their house and their belongings in a gambling game, and essentially sells her like a commodity: "You are one of the contents of this house, taiye? So, from now on you don't belong to me anymore! But mine!" (Masyari, 2020, p. 8). This scene discloses not only the subjugation of women to the material conditions of existence by the patriarchal power, but also the symbolical dominance of this force over the personhood of women, turning them into the objects whose value and place are established by men.

Likewise, the main character of the novel *Chebbing*, is repeatedly emotionally forced by the male power representatives. he is made to call off his marriage to Kacong because of the gifts of *tengka* are not sufficient, and made later to marry Ke Bulla, an older man, as a ritualistic cure to the magic of Kacong, against his wishes, "What? Marry me? I don't want to!" (Masyari, 2020, p. 109). *Chebbing's* experience is further intensified by the metaphorical framing of his powerlessness: "You are like a racing cow... There are two forces taking turns influencing you, beyond your own control" (Masyari, 2020, p. 126), which conveys the profound loss of autonomy imposed by patriarchal structures. These examples demonstrate how emotional violence in patriarchal situations does not merely work by using express commands or coercion, but through symbolic, ritualized, and relational processes that legitimize domination, restrict choice, and condition the mind set to accept hierarchical social structures. Through this, Masyari (2020) shows how

patriarchal power is perpetuated not only through physical control but also through emotional manipulation and cultural ritual and leaves social and psychological effects on those: women and children, the lives of which are limited by the male authority. Both characters are examples of how women and children are controlled by means of coercion and social traditions imposed by the patriarchal system, humiliated, and being stripped of any agency. This type of treatment is emotional violence, which is the result of power imbalances between men and women and supports gender inequality. The novel is therefore a critique of social conventions that legitimize coercion and turn women into objects of male domination and continue to cause lasting psychological and social damages.

Physical abuse, which is usually accompanied by emotional abuse, is another typical mode of oppression that has long term consequences on women and limits them to lead a normal life. Physical violence is a direct mechanism of patriarchy, as it involves scaring and physical abuse to discipline women, assert dominance, and achieve compliance, as well as maintain male dominance in *Damar Kambang*. Physical violence is a result of coercion by patriarchy that creates an emotional violence on the main story of the novel. The protagonist, Chebbing is constantly beaten up by his father following his annulled marriage. Chebbing is also slapped, dragged, and beaten with a firewood when he refuses to go home after the disturbance of his marriage to Kacong: “A hard slap landed on my cheek...Then my father dragged me even more roughly” (Masyari, 2020, pp. 96–97). Chebbing still behaves under the influence of Kacong, even with the intervention of his mother and traditional healers, which is an example of the cumulative impact of emotional and physical violence. The shackles and beatings are used to show how patriarchal control justifies the physical force to use to make women and children obey, showing that the violence against women and children is systemic in the given novel.

Masyari (2020) claims that sexual violence is a patriarchy control mechanism, a method that controls the bodies of women, denies them their autonomy. Patriarchal systems control and legitimize the oppression of women through coercion, harassment and exploitation in both social and institutional settings. The main character Chebbing is repeatedly sexually assaulted, the first time by Kacong who takes advantage of her in the process of supernatural manipulation: “This should have been our first night back then...” (Masyari, 2020, p. 90). This assault has long-term social and personal effects and leads to pregnancy. In the same vein, Kacong mother is raped by Sakrah, her brother in law, when she takes shelter in a storm and Kacong is born together with a family trauma that remains hidden until later in the story: “Again I tried to struggle free, but I couldn't do anything. His burly body pushed me gently against the wall...My body was crushed” (Masyari, 2020, p. 137). Finally, Chebbing experiences sexual violence again when Nyai Marinten's ex-husband kidnaps and assaults her in revenge against Ke Bulla, culminating in a

dramatic rescue by Kacong: “No, let me go...Shut up! my body was slammed into a thin sheet. Then he mounted me. Rode me” (Masyari, 2020, p. 195). The events portray patriarchal and interpersonal power relations that enable sexual coercion and leave the victims humiliated, traumatized, and without their autonomy. The effects of such violence are multidimensional, and they include loss of privacy, depression, personality disorders as well as long-term psychological trauma. These stories allow Masyari (2020) to criticize the systemic aspect of sexual violence in the patriarchal society and its devastating impact on the physical, emotional, and social conditions of women.

5. Conclusion

Masyari (2020) presents a powerful critique of patriarchal hegemony, showing how tradition, culture, and religion are mobilized to sustain male dominance and control over women and children. The novel demonstrates that patriarchal power functions in various, overlapping modes of violence emotional, coercive, physical and sexual, which are present in the family and in the community. These abuses are directed to female characters like Chebbing and Nyai Marinten, as they have no control and the dominance of men is acceptable. Also, the novel reflects the way in which the cultural practices, social practices, and religious leaders endorse male power, educating boys to be dominant towards the reinforcement of the inferiority of women. Demonstrating the processes by which patriarchy is internalized, enacted and reproduced, *Damar Kambang* criticizes social, psychological and material frameworks that maintain gender inequality. Finally, the novel highlights the necessity of questioning and challenging those traditions that hide oppression under the guise of cultural or moral responsibility and support a feminist perception of power as appreciating female agency, equality, and dignity.

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