

---

**MALE DOMINATION OVER FEMALE CHARACTERS IN A. TOHARI'S  
RONGGENG DUKUH PARUK, Y. KAWABATA'S YUKIGUNI, AND N. HASHIMI'S  
A HOUSE WITHOUT WINDOWS**

<sup>1</sup>Sudarwati, <sup>2</sup>Anik Cahyaning Rahayu and <sup>3</sup>Efuansyah

<sup>1,2,3</sup>Faculty of Cultural Sciences / Universitas 17 Agustus 1945, Surabaya, Indonesia

<https://doi.org/10.59009/ijlllc.2025.0113>

---

**ABSTRACT**

This research explores the various forms of male domination and their effects on female characters as depicted in three culturally distinct novels: *Ronggeng Dukuh Paruk* by Ahmad Tohari (Indonesia), *Yukiguni* by Yasunari Kawabata (Japan), and *A House Without Windows* by Nadia Hashimi (Afghanistan). Using Sylvia Walby's theory of patriarchy as the analytical framework, the study identifies how patriarchal structures operate through mechanisms such as sexual exploitation, economic control, restriction of mobility, denial of rights, emotional manipulation, and social marginalization. The qualitative approach employed in this research involves close reading and textual analysis to reveal how male characters exercise dominance and how this affects female characters' autonomy, dignity, and quality of life. The findings show that in all three novels, women suffer from systemic subjugation rooted in traditional values and norms, leading to physical, psychological, and socio-economic consequences. The study concludes that literature serves as a powerful reflection of real-world patriarchal oppression and highlights the need to critically examine gender dynamics to promote equality and justice across cultural and social boundaries.

**Keywords:** Female characters; gender Dynamics; male domination; patriarchy; subjugation of women.

---

**1. INTRODUCTION**

Male domination, as a foundational feature of patriarchal culture, perpetuates gender inequality by systematically restricting women to subordinate roles that deny them political rights, economic agency, and decision-making authority. These restrictions are maintained through entrenched gender norms and institutional practices that sustain male privilege and female subordination (Dzinamarira et al., 2023; Yang & Sun, 2023). Across various societies, empirical studies confirm that patriarchal structures position women primarily as caregivers to male relatives, reinforcing male dominance over moral, political, and property-related decisions (Abdullahi et al., 2023). For example, research in China illustrates how work-family expectations further marginalize women's professional development (Liu, 2021). Stereotypes of male superiority not only legitimize unequal roles but also contribute to environments where women are subject to gender-based violence and social exclusion (Thaba-Nkadimene & Thamae, 2024), demonstrating the persistence of ideologies that constrain women's rights and autonomy.

Embedded in these structures is the widely accepted cultural belief that women require male protection—a notion that, while seemingly benevolent, reinforces the perception of women as weak, dependent, and unfit to navigate life independently. This ideology legitimizes male control, reducing women's capacity for autonomy and reinforcing their inferiority in both

public and private spheres (Annisa et al., 2023). In familial and labor settings, the expectation for men to act as protectors sustains power imbalances, as women's dependence becomes a rationale for discrimination and marginalization (Liu, 2021). Feminist scholars argue that depicting women as passive dependents denies them the agency to resist domination and entrenches cycles of subordination (Herrero-Arias et al., 2020). These patterns underscore the urgency of dismantling protective stereotypes and creating conditions for women to exercise full societal participation (Adisa et al., 2021).

The persistence of patriarchal values is further reinforced by cultural and institutional mechanisms that socialize these norms across generations. Through early indoctrination and ongoing societal reinforcement, patriarchal ideologies are normalized and legitimized, especially in institutions that exclude women from decision-making roles. As Kristensen (2016) notes, women around the world still face critical threats to their security—ranging from violence and illiteracy to political disenfranchisement. These structural disadvantages not only diminish women's individual rights but also hamper societal progress by sidelining the contributions of half the population. In patriarchal societies, women's voices are systematically silenced, their potential disregarded, and their autonomy sacrificed under the dominance of men.

Patriarchal domination, however, is not confined to ideology alone; it manifests materially in women's everyday experiences through intersecting forms of economic and institutional marginalization. Women often remain confined to unpaid or underpaid labor, face persistent wage gaps, and encounter limited access to meaningful employment opportunities (Kowalewska & Vitali, 2020). Domestic responsibilities such as caregiving continue to be undervalued, reinforcing traditional gender roles that prioritize male contributions to the economy (Shrestha et al., 2024). Institutional neglect further aggravates this marginalization, with policies that maintain unequal employment systems and restrict women's upward mobility (Feng et al., 2020). Meanwhile, patriarchal violence—including sexual harassment and domestic abuse—continues to be a method of control justified by cultural narratives that objectify women and excuse male aggression (Manurung & Panjaitan, 2023; Khatri, 2021; Okafor, 2023; Santos et al., 2021).

Literature, as a reflection of cultural realities, offers a powerful medium for examining the operations of patriarchal dominance. Feminist literary criticism has illuminated how narratives often reinforce or critique gender-based oppression. Exemplify the use of literature to depict extreme patriarchal control through coercion and violence. Similarly, studies by Wijayanti & Rusdianti (2019), Rorintulus et al. (2022), and Sa'adah et al. (2022) have explored how literature gives voice to women's struggles under male dominance. Qasim's (2023) reading of *Circe* through Walby's framework reveals how female protagonists reclaim power by resisting patriarchal authority. These scholarly insights demonstrate literature's potential to both mirror and challenge the structures of male domination, aligning closely with the purpose of this study: to explore how novels from different cultural contexts depict the mechanisms and consequences of patriarchal control.

This article explores the kinds or forms of male domination and their effects experienced by female characters in the three novels. In *Ronggeng Duku Paruk* and in *Yukiguni*, the kinds of male domination happening include sexual harassment, exploitation of women, economic control, and exploitation against women. The effects of male domination on female characters in the both novels are physical and mental suffering, loss of self-esteem, loss of rights, and economic dependence. In the third novel, *A House Without Windows*, the kinds of male dominations are denying women's right in decision making, restricting women's

mobility, and taking away women's property and inheritance. The effect of male domination on female character in the third novel is inferiority.

## 2. METHOD

This study adopts a qualitative research methodology, which prioritizes the collection, interpretation, and critical analysis of narrative data to gain in-depth insights into complex social phenomena. Unlike quantitative approaches that focus on numerical patterns and statistical prediction, qualitative research enables a nuanced exploration of meaning, context, and human experience (Aspers & Corte, 2019). Rooted in an interpretive framework, this method involves an iterative analytical process that allows for the emergence of significant themes and a deeper understanding of the cultural and social dimensions embedded in literary texts (Lester et al., 2020; Baur, 2019). The primary data in this research are drawn from three novels originating from diverse cultural backgrounds: *Ronggeng Dukuh Paruk* by Ahmad Tohari (Indonesia), *Yukiguni* by Yasunari Kawabata (Japan), and *A House Without Windows* by Nadia Hashimi (Afghanistan). These texts are examined through the lens of feminist literary criticism, as the central theme of male domination is closely associated with patriarchal structures—a core concern of feminist theory. The data consist of words, phrases, sentences, and groups of sentences that explicitly or implicitly depict male domination. These textual elements are systematically identified, classified, and interpreted in relation to Sylvia Walby's theory of patriarchy and other relevant feminist concepts. The analysis aims to uncover how patriarchal ideologies manifest within the narratives and affect the lives of female characters. The findings of the study are synthesized and discussed in the concluding section.

## 3. RESULTS AND DISCUSSION

### 3.1 Male Domination Over Female Characters in Ahmad Tohari's *Ronggeng dukuh Paruk*

This part is divided in two points, the kinds of male domination and the effect of male domination.

#### 3.1.1 Kinds of Male Domination

Male domination of women often occurs. This can happen because men consider that women are lower than men as in the novel *Ronggeng Dukuh Paruk* by Ahmad Tohari. Srintil, the main female character, often gets dominated by men. The following is a description of the four forms of male domination of women in this novel.

##### 3.1.1.1 Sexual Harassment

In *Ronggeng Dukuh Paruk*, the character of Srintil embodies the oppressive realities of male domination, particularly through her role as a ronggeng dancer—a position that subjects her to sexual harassment, exploitation, and forced prostitution within a deeply patriarchal society. Srintil is repeatedly objectified and abused, experiencing everything from verbal sexual harassment and physical groping to being coerced into serving men for the benefit of male figures like Sakarya and Kartareja. This loss of agency reflects broader patterns of powerlessness experienced by women who are reduced to objects for male pleasure, aligning with Pecini et al. (2022), who emphasize the psychological harm caused by sexual objectification, including diminished autonomy and self-worth. Moreover, as Okafor (2023) explains, patriarchal ideologies often legitimize such abuses, normalizing exploitation while silencing female victims. This dynamic is especially evident in traditional communities where familial and societal power structures enable the commodification of women's bodies, as

outlined in Franchino-Olsen's (2019) review on commercial sexual exploitation. Objectification theory further clarifies how cultural norms can reduce women to mere instruments of male gratification, entrenching their subjugation within rigid gender hierarchies (Yagnamurthy, 2019).

This systemic pattern is clearly illustrated in the following passage from the novel, where Kartareja's command reflects the disregard for both Srintil's humanity and local cultural taboos: *"He neglected his obligations because he was too passionate. He ordered Srintil to serve as many men as possible without paying attention to taboo days, especially on Srintil's birthday. Indeed, Mrs. Kartareja also became rich."* (Tohari, 2012:115)

This quotation demonstrates a profound form of male domination, wherein Srintil is exploited not only sexually but economically, as her servitude is used to generate wealth for others. Her obedience is demanded without regard for personal dignity or cultural boundaries, reinforcing a toxic model of masculinity that privileges male desire and financial gain over moral integrity. Widiassa et al. (2023) highlight this same pattern in their semiotic film analysis, showing how representations of masculinity often justify irresponsible and abusive behavior. Similarly, Kasih et al. (2022) argue that narratives of hegemonic masculinity in literature tend to validate male authority while excusing neglect of traditional roles and ethical responsibilities. Hussain et al. (2023) also contribute to this understanding by explaining how literary discourse can reflect and reinforce societal norms, showing how domination is sustained through language and narrative. Taken together, these interpretations suggest that Srintil's story is not just a fictional account but a broader reflection of patriarchal logic, where male control is preserved through a calculated disregard for female autonomy and social duty.

### 3.1.1.2 Exploitation of Women

The second form of male domination depicted in Ronggeng Dukuh Paruk is the exploitation of women, which manifests through both physical control and economic manipulation. In patriarchal societies, men often view women as inferior, reducing them to commodities for personal gain. This is clearly reflected in the character of Kartareja, the village shaman and elder who oversees the ronggeng tradition in Dukuh Paruk. Kartareja commercializes Srintil, turning her into a source of public entertainment primarily for men, thereby securing profits for himself and his wife. This is evident in the quotation: *"Kartareja determined the condition of a gold ringgit coin for men who wanted to be winners"* (Tohari, 2012:52), which illustrates how Srintil is auctioned off, symbolizing her commodification. Furthermore, Kartareja pushes Srintil to serve as many men as possible and even encourages her to become a "gowok," a woman hired by a father for his son nearing marriage, as seen in the quote: *"That Gowok is a woman hired by a father for his son who has reached adulthood. And is approaching marriage."* (Tohari, 2012:201). These acts demonstrate that Srintil's dignity and bodily autonomy are firmly under the control of Kartareja and the men who seek to possess her, reflecting a deeply patriarchal behavior that equates male dominance with economic and sexual control over women.

The exploitation of women in this context, therefore, is not merely an isolated or individual transgression but part of a larger, systematic pattern in which women's bodies are commodified to reinforce patriarchal authority. Kartareja's treatment of Srintil reveals how economic mechanisms—such as auctioning her body or assigning her as a "gowok"—are embedded within cultural practices that sustain gender inequality. Sukmawati et al. (2024) explore similar patterns in local cinematic narratives, where women's labor and sexuality are commercialized in ways that mirror the literary exploitation seen in Tohari's novel. Xu et al. (2019) describe this as part of a broader cultural narrative they call the "Cinderella complex,"

which perpetuates the notion that women exist primarily to satisfy male desires and facilitate male economic or social advancement. From a socio-historical perspective, Zsögön (2019) illustrates how colonial and patriarchal ideologies have long collaborated to normalize the exploitation of girls and women, treating them as economically useful yet socially inferior. These perspectives underscore that Kartareja's behavior is emblematic of a wider cultural logic, where the commodification of women is normalized and even celebrated as a marker of male success and authority.

Male exploitation of women is not limited to Kartareja's actions. Another male character, Bakar, also takes advantage of Srintil—this time not for direct sexual gain, but as a means of political and ideological manipulation. Bakar uses Srintil and the ronggeng troupe to draw crowds and increase his own influence over the residents of Dukuh Paruk. As stated in the text, "*No, Bakar did not talk about anything in Dukuh Paruk. He only wanted Srintil and her entourage to be a tool to attract the masses, and at the same time to make him sovereign.*" (Tohari, 2012:230). This quotation reveals how Srintil is once again reduced to a symbolic figure, a mere tool used to manipulate an uneducated and easily influenced community for Bakar's political gain.

Bakar's exploitation highlights another layer of male domination—one that relies not on physical control but on the strategic use of feminine imagery to assert ideological authority. His use of Srintil to attract public attention reveals how women are instrumentalized in male-centered propaganda, further entrenching patriarchal power. Elkateb and Amara (2024) discuss how dominant male figures in complex cultural contexts often leverage female representation as a symbolic asset to legitimize their leadership and mobilize followers. Similarly, Azhar et al. (2025) argue that the intersection of patriarchy and capitalism allows men to exploit women not only for profit but also to propagate hegemonic masculinity, using female figures as visual and emotional anchors for public persuasion. Nas (2021) adds that such strategies reflect the cultural limits of challenging patriarchy, as they entrench domination through the very symbols that could otherwise be used to resist it. In this light, Bakar's manipulation of Srintil is not just opportunistic—it is a calculated deployment of patriarchal power, where women's value lies in their ability to attract, pacify, and influence the masses, thus securing male authority and suppressing dissent.

### 3.1.1.3 Economic Control (Economic Control)

The theme of economic control in Ronggeng Dukuh Paruk plays a crucial role in illustrating male domination and its detrimental effects on women. Men in the narrative exercise power by controlling access to resources and commodifying women, reinforcing a hierarchical structure in which women are viewed as inferior and easily manipulated. A notable example of this is Marsusi, a male character who is obsessed with Srintil and attempts to possess her by offering material gifts. His behavior is captured in the following quotation: "Jenganten," Marsusi's voice was hoarse. A stiff smile like a child asking his mother for a snack. "*This is your necklace, take it.*" (Tohari, 2012:149). This scene highlights how Marsusi offers an expensive necklace, not as a romantic gesture, but as a transactional dowry to buy access to Srintil's body. Such behavior demonstrates how men in this patriarchal setting use economic power as a tool to control women, reinforcing a social order where men hold authority and women are reduced to objects of desire and possession.

This form of male domination is echoed in Bakar's treatment of Srintil, where he does not merely seek her body, but her symbolic power. He exploits her status as a ronggeng dancer to gain influence over the residents of Dukuh Paruk, turning her into a propaganda tool to attract and manipulate the masses. As described in the narrative, "*No, Bakar did not talk about*



anything in Dukuh Paruk. He only wanted Srintil and her entourage to be a tool to attract the masses, and at the same time to make him sovereign.” (Tohari, 2012:230). This calculated use of feminine imagery for political gain reveals a more insidious form of male control—one that extends beyond physical or sexual exploitation to include ideological manipulation. Elkateb and Amara (2024) note that in complex cultural settings, dominant male figures often exploit cultural symbols, including women, to legitimize their authority and secure mass support. Similarly, Azhar et al. (2025) argue that in transcultural environments, capitalism and patriarchy intersect to allow men to commodify women not only for profit but also for sociopolitical power. Nas (2021) emphasizes that this kind of exploitation becomes self-sustaining, particularly in undereducated communities, by normalizing the use of women as instruments of hegemonic masculinity. Through Bakar’s actions, the novel demonstrates how patriarchal authority is often upheld through both economic and symbolic domination of women.

Economic control is further exemplified through Kartareja’s role as the elder of the ronggeng tradition. While Bakar exploits Srintil for political power, Kartareja does so for monetary gain, turning her into a commercial asset. As shown in the quotation, “*Kartareja determined the condition of a gold ringgit coin for men who wanted to be the winner*” (Tohari, 2012:52), Kartareja places a financial value on Srintil, treating her as a commodity in a public auction. Although he profits greatly from her, he shares only a small portion with Srintil herself. This unequal distribution of wealth reveals a patriarchal economic structure in which men control and benefit from female labor, while women remain economically dependent and subordinated. Kartareja’s exploitation reflects a broader system of male dominance rooted in economic control.

This kind of domination, in which male figures gain wealth by commodifying women, reflects what Foucault would describe as power embedded in social and economic relations. Widyananda and Ashfaq (2023) explain that economic exploitation is a fundamental expression of power, enabling those who control resources to shape personal relationships and public perceptions. Rorintulus (2023) supports this view by illustrating how male economic hegemony in literary narratives sustains gender inequality through the commercialization of women’s bodies. Tobalase and Adegbite (2024) further this argument using a Gramscian lens, suggesting that economic dominance works alongside cultural hegemony to uphold patriarchal structures, where men are not only the economic beneficiaries but also the symbolic leaders. In this way, Kartareja’s actions go beyond personal greed—they represent a systematic practice of using women’s bodies as tools for male enrichment and social dominance. His exploitation of Srintil, like Bakar’s and Marsusi’s, underscores how male economic control serves as a central pillar in maintaining gender hierarchies both in the fictional world of the novel and in the wider patriarchal context it critiques.

#### 3.1.1.4 Discrimination Against Women

Discrimination against women in Ronggeng Dukuh Paruk reflects the broader social reality of a patriarchal society. In the novel, women are consistently treated as second-class citizens, subordinate to the men around them. One of the characters who embodies this male dominance is Bajus. At first, Bajus appears to be a respectful and kind figure—a man who seems to honor and appreciate women. His gentle demeanor and respectful treatment of Srintil initially create the impression that he is different from the other men in Dukuh Paruk. However, as the story unfolds, it becomes clear that his politeness is a calculated strategy to gain Srintil’s trust. Beneath his seemingly kind actions lies a selfish ambition: to use Srintil’s beauty and troubled past as a means to advance his own career.

Bajus's true intentions are revealed when he attempts to exploit Srintil by "selling" her as a form of entertainment to others in order to gain job opportunities and recognition. When Srintil refuses to obey him—specifically when she declines to serve a man named Blegur—Bajus drops his facade of kindness and turns to intimidation. This shift in behavior is captured in the following quote: *"You people of Dukuh Paruk must remember. You are former PKI, if you do not obey, I will return you to the detention center. Do you think I can't do it?"* (Tohari, 2012:383). Here, Bajus uses Srintil's traumatic past and political stigma as a weapon against her, threatening her with re-imprisonment if she does not comply. His actions show how men in the novel use fear and coercion to control women, placing them in positions of vulnerability and injustice.

The character of Bajus exemplifies how male domination operates through both manipulation and direct force, reinforcing the power structures of patriarchy. His initial charm is not a sign of genuine respect, but rather a tool to achieve his goals, which ultimately involve commodifying Srintil for his own success. When manipulation fails, he uses fear—showing how men in power often switch between soft and hard tactics to maintain control. This pattern reflects a broader cultural and literary tradition in which women are portrayed not as individuals with agency, but as objects to be used for male gain. Silva et al. (2023) emphasize that such objectification in literature mirrors real-life gender hierarchies, where women's physical appearance and background are used to strip them of autonomy. Wang (2023) similarly argues that patriarchal storytelling frequently casts women as resources for male characters to exploit, reinforcing social norms that favor male authority. Rana and Rashid (2020) add that this manipulation of female characters—such as Bajus's deceitful behavior—is a clear method by which literature can perpetuate systems of inequality, leaving women like Srintil trapped in cycles of oppression and marginalization.

Bajus's actions in the novel illustrate the deeply embedded nature of male domination, showing how respect and abuse can coexist within patriarchal control. His treatment of Srintil is not an isolated incident but part of a broader system of injustice, where women are manipulated, threatened, and commodified to serve male interests. Through this portrayal, Ronggeng Dukuh Paruk powerfully critiques the social structures that allow such discrimination to persist.

### 3.1.2 Effect of Male Domination on Female Characters

The novel Ronggeng Dukuh Paruk by Ahmad Tohari presents a portrait of strong male dominance in traditional Javanese society, the impact of which is very much felt in Srintil's life. As the main female character, Srintil represents how the patriarchal system restrains, exploits, and robs women of their rights. Furthermore, the male domination gives the profound impact on a female character, in this case Srintil. The impact includes physical and mental suffering, loss of self-esteem, loss of rights, and economic dependence.

#### 3.1.2.1 Physical and Mental Suffering

From a very young age, Srintil is denied the freedom to make choices about her own life. Her fate as a ronggeng dancer is determined by others—most notably by her grandfather, Sakarya, who hands her over to Kartareja, the village ronggeng shaman. This act becomes the starting point of a long journey marked by exploitation and suffering. As a ronggeng, Srintil is subjected to sexual and physical abuse under the guise of tradition. She is forced to perform sensual dances, entertain male guests with humiliating demands, and endure a ritual designed to break her virginity—a traumatic experience that strips her of bodily autonomy and dignity. These are not just physical violations; they leave deep psychological wounds. Srintil is left feeling

miserable, disrespected, and alienated by the very society that exploits her. She loses people she loves, and her memories are haunted by violence and shame. As a result, emotions such as helplessness, despair, and rejection become an inseparable part of her existence.

Srintil's early and involuntary entry into the role of ronggeng powerfully illustrates how patriarchal domination manifests through systemic sexual and physical exploitation, often resulting in lasting psychological trauma. Her life is shaped by a decision she never made, and the subsequent rituals and expectations she is forced to endure reduce her to a tool for male pleasure and village prestige. These experiences erode her sense of self, making her feel disconnected from her identity and her place in the world. According to trauma-informed research, such sustained abuse—especially when imposed during formative years—can severely disrupt an individual's ability to construct a coherent self-narrative and live a psychologically healthy life (Anderson et al., 2023).

Further emphasizing this point, Helander (2024) explains that in patriarchal societies, control over young women's lives often leads to a deep sense of alienation, as they are denied personal agency and autonomy. This is clearly reflected in Srintil's journey, where she becomes increasingly isolated, unable to reclaim ownership of her own story. Biroğlu (2019) adds that in literature, women who are forced into culturally imposed roles often internalize their subjugation, creating a painful gap between their inner identity and the expectations forced upon them by society. Srintil's growing disconnection from herself and her surroundings exemplifies this process of internalized oppression. Moreover, Khan et al. (2022) explore how prolonged exposure to systemic violence—especially in socio-culturally sanctioned forms—can result in long-term psychological distress and a sense of existential displacement. Their findings help contextualize Srintil's persistent feelings of despair, offering a broader understanding of how patriarchal violence affects not only individuals but entire communities across generations.

Together, these scholarly perspectives highlight that Srintil's suffering is not simply a result of personal misfortune, but a reflection of entrenched patriarchal systems that institutionalize the marginalization and trauma of women. Her story represents the lived consequences of male-dominated power structures—structures that use tradition, culture, and social control to silence women's voices and suppress their autonomy.

### 3.1.2.2 Loss of Self-Esteem

One of the most painful consequences of male domination in Ronggeng Dukuh Paruk is the profound loss of self-esteem that Srintil experiences. From a young age, she is objectified—treated not as a human being with dreams, thoughts, and emotions, but as a sexual object to be bought, sold, and used. Her role as a ronggeng dancer subjects her to continuous humiliation and strips her of her dignity. She is no longer seen as a person, but as a commodity whose value lies only in her body and performance. As a result, Srintil becomes the target of harsh societal judgment. People in her community label her as "cheap," and this stigma follows her relentlessly—even after she attempts to leave the ronggeng life behind. Despite her desire for change, she finds herself trapped in a cycle of poverty, exploitation, and social rejection that leaves her feeling powerless and without hope for a better future.

This narrative of Srintil powerfully illustrates how patriarchal domination not only exploits women physically but also corrodes their sense of self-worth. The forced commodification of her identity as a ronggeng dancer becomes a source of symbolic violence, where the community's perception of her as "unworthy" reinforces her alienation. Male domination in this context functions not only through physical control but also through the psychological consequences of stigmatization. Ariftha and Azhar (2023) explore this idea



through the lens of symbolic violence, explaining how patriarchal systems culturally devalue women, embedding narratives that perpetuate their objectification and marginalization. This is echoed by Huang and Zheng (2022), who argue that stigma in male-dominated societies serves as a social mechanism to mark women as inferior, diminishing their self-esteem and limiting their opportunities for upward mobility.

Further supporting this perspective, Poppi and Sandberg (2020) reveal how women involved in sex work or culturally similar roles are often caught in a web of dominant societal discourses that reinforce shame and prevent personal transformation. These stigmas are not just imposed from the outside; they are often internalized, making women feel that they deserve their suffering or that change is impossible. Srintil's emotional suffering and deep sense of powerlessness are a reflection of this internalization. She does not simply feel rejected by society—she begins to reject herself.

Together, these insights make it clear that the erosion of Srintil's self-esteem is not an accidental consequence of her circumstances but a calculated result of patriarchal power structures. These systems commodify women, brand them with negative stereotypes, and deny them the freedom to redefine their identity. In doing so, they ensure that women like Srintil remain locked in cycles of exploitation and despair, unable to reclaim their dignity or agency.

### 3.1.2.3 Loss of Rights

Male dominance in Srintil's life is also evident in the denial of her basic human rights. From an early age, she is not given the chance to pursue a proper education or explore her potential as an individual. Instead, she is trained to become a ronggeng dancer, destined to entertain and serve men without regard for her own desires or dignity. Her role demands that she pleases any man who seeks her, stripping away her right to love or be loved on her own terms. She has no freedom to choose her life partner, follow her feelings, or even listen to her own heart. Most importantly, Srintil lacks the autonomy to shape her own destiny. Her life is dictated by rigid traditions and patriarchal social norms that control her body and choices, reducing her to a pawn in a system ruled by male authority.

Srintil's experience in Ronggeng Dukuh Paruk powerfully reveals how patriarchal systems rob women of the right to self-determination. Deprived of education and forced into the role of a ronggeng, Srintil endures exploitation that not only harms her physically and emotionally but also limits her ability to develop a sense of agency. Her identity is constructed entirely around male expectations, reinforcing the notion that a woman's value lies only in her service to men. This suppression of personal freedom and potential creates lasting feelings of alienation, helplessness, and despair.

Such conditions are not simply personal tragedies; they reflect broader social structures designed to uphold male dominance. Pillado (2023) explains that patriarchal hegemony is deeply rooted in cultural practices and institutions that enforce gender norms and prioritize male power. These norms systematically deny women intellectual, emotional, and bodily autonomy, reinforcing inequality at every level. Supporting this view, Rorintulus (2023) notes that literary portrayals like Srintil's are part of a recurring pattern in contemporary narratives—where female exploitation is used to validate and perpetuate male power in the pursuit of success. Furthermore, Kumari et al. (2024) emphasize that gender-based violence, psychological trauma, and stigma are institutionalized in many societies, functioning as tools to preserve male authority while suppressing female agency and self-worth.

Together, these perspectives demonstrate that the control over Srintil's life—her lack of education, autonomy, and the freedom to love—is not an isolated experience. It is part of a systemic design where patriarchal traditions dictate women's roles, undermine their humanity,

and enforce obedience through cultural and emotional oppression. Srintil's suffering, therefore, reflects a much larger issue: the entrenched patterns of domination that continue to silence and marginalize women in societies shaped by patriarchal power.

#### **3.1.2.4 Economic Dependence**

Srintil's situation is further worsened by economic dependency, a key factor that deepens her vulnerability within a patriarchal society. While working as a *ronggeng* under Kartareja's supervision, she is financially exploited, with a significant portion of her income taken by the *ronggeng* shaman. This arrangement leaves her without control over her own finances and unable to save for her future. Even after attempting to leave her profession, Srintil continues to rely economically on men, which exposes her to ongoing exploitation and violence. Her dependency limits her ability to gain independence, not only financially but also emotionally and socially. Moreover, she is denied opportunities to develop alternative skills or pursue better employment, leaving her trapped in a cycle of poverty and powerlessness. This economic entrapment reinforces her subjugation and further illustrates how deeply patriarchy infiltrates every aspect of a woman's life.

Through Srintil's story, Ahmad Tohari offers a powerful critique of male dominance and its destructive consequences for women. Srintil becomes a poignant symbol of how women can lose their rights, dignity, and freedom when caught in oppressive patriarchal systems. Her economic dependence, exploitation, and lack of autonomy highlight the intersection of gender and class-based oppression. Tohari's narrative serves not only as a literary exploration of individual suffering but also as a broader call to recognize and resist gender injustice in society.

The portrayal of economic control in Srintil's life reflects a wider pattern of patriarchal domination, one that resonates with current academic research on male control and systemic inequality. Scholars such as Mondal and Paul (2021) argue that economic abuse—where women's earnings are controlled or appropriated by men—is a common mechanism of power that sustains gender inequality. In Srintil's case, the financial control exercised by figures like Kartareja exemplifies how women's economic dependence is deliberately maintained to restrict autonomy and reinforce subordination. Furthermore, Bergh and Sidanius (2020) suggest that such patterns of control are not only oppressive to women but also symptomatic of hegemonic masculinity, which pressures men to conform to ideals of dominance and authority, ultimately sustaining a harmful cycle of gendered power imbalance.

By integrating these insights, Tohari's *Ronggeng Dukuh Paruk* underscores the deep connection between economic dependency and male control. Srintil's plight reveals how patriarchal structures operate through both overt financial exploitation and subtle cultural pressures, depriving women of agency while reinforcing male privilege. The novel aligns with contemporary feminist scholarship that calls for the dismantling of exploitative systems to build a more just and equitable society (Mondal & Paul, 2021; Bergh & Sidanius, 2020). Through Srintil, Tohari not only tells the story of one woman's suffering but also exposes the structural roots of gendered oppression that persist across time and culture.

### **3.2 Male Domination Over Female Characters in Kawabata's Yukiguni**

#### **3.2.1 Male Domination**

Male dominance manifests not only through physical control or direct authority, but also through deeply embedded values, social norms, and access to productive resources. In many patriarchal societies, roles such as geisha or prostitutes are viewed through a gendered moral lens—where women involved in these professions are scapegoated, while men who exploit or engage with them are considered normal or even respectable. This unequal moral judgment is

supported by social structures in which property and productive resources are typically passed from father to son, further entrenching male dominance. In *Yukiguni* by Yasunari Kawabata, these patriarchal patterns are reflected in the character of Shimamura, whose irresponsible and self-indulgent behavior—ignoring his wife and children while enjoying the company of a geisha—is neither questioned nor condemned. Instead, his actions are normalized within a cultural framework that justifies male privilege and tolerates moral leniency for men. The broader Japanese societal thinking, influenced by patriarchal ideology, positions men as naturally dominant and even entitled to extramarital relationships, while women are expected to serve and remain loyal regardless of their own needs or desires.

This depiction of male domination in *Yukiguni* reflects how patriarchal values shape cultural and literary narratives by reinforcing social norms that legitimize male authority and female subordination. Women like the geisha Komako become symbols of sacrifice and loyalty, while men like Shimamura are allowed to pursue personal desires without consequence. Scholars such as Avery et al. (2024) and Adisa et al. (2019) have noted that in patriarchal societies, cultural justifications for male behavior are often masked as rational or natural, while women are held accountable for moral degradation. Shimamura's character represents this hegemonic masculinity, in which selfishness and emotional detachment are not only accepted but valorized. Similarly, Prastanti and Syamsi (2022) argue that male dominance is often preserved by narratives that trivialize female suffering and normalize male transgressions. Meanwhile, property rights and social status continue to favor men, reinforcing structural inequality (Adisa et al., 2019). These gender constructions in literature do not merely reflect societal values—they actively reinforce and perpetuate them, ensuring that male privilege remains unchallenged (Avery et al., 2024; Prastanti & Syamsi, 2022).

The novel also portrays male domination from contrasting perspectives through two different male characters: Shimamura and Yukio. Although their circumstances differ significantly, both benefit from patriarchal systems that uphold male superiority regardless of their personal competence. Shimamura, for instance, lives off his parents' inheritance and spends his time on leisure pursuits like mountain climbing and collecting Western dance articles. Despite his lack of productivity, he enjoys a high social status and freedom from responsibility, representing a form of hegemonic masculinity that rewards idleness in men while expecting loyalty and service from women (Nigam, 2022; Nissinen, 2020). In contrast, Yukio, a seriously ill man, is also portrayed as superior. Even in his helpless condition, he is still revered and served as if he were a king. His elevated position illustrates how male privilege can persist independently of physical strength or economic contribution. This consistent elevation of male roles, regardless of circumstance, highlights how patriarchal values uphold men as "first-class citizens," while relegating women to subordinate roles that demand sacrifice and devotion (Setiawaty & Virgianita, 2019; Fisker-Nielsen, 2022).

Together, these portrayals underscore the essence of patriarchal ideology: male dominance is not contingent upon individual merit but is embedded in cultural norms that automatically assign authority and superiority to men. Whether through Shimamura's indifference or Yukio's helplessness, both characters reflect a society where men are always prioritized and women are expected to serve without recognition. This systemic bias is echoed in academic findings that explore how gender hierarchies operate across both literature and reality. As Lukyantseva (2023) and Noviana (2019) suggest, such depictions are part of a broader narrative that sustains male-centered structures, making it difficult for women to assert independence or be seen as equals. Ultimately, *Yukiguni* becomes a subtle but powerful critique of how male privilege and female subjugation are not only portrayed in fiction but also mirrored in the everyday lives shaped by patriarchal expectations.

### 3.2.1.1 Sexual Harassment

One of the most evident forms of male domination depicted in Yukiguni is sexual harassment. The two main female characters, Komako and Yoko, are frequently subjected to such treatment, particularly by the male protagonist, Shimamura. Shimamura views women as inferior to men, often perceiving them not as individuals with emotions and intellect, but as objects of desire and fantasy. This dehumanizing gaze underpins his interactions with the women around him and reflects a broader patriarchal mindset that objectifies female characters.

This objectification is especially clear in one of Shimamura's early conversations at the hot spring inn:

*"Call whoever you like, sir?"*

*"That's what I ask of you, because this is my first time here, I don't know who's beautiful yet."*

*"What do you mean by beautiful?"*

*"I like young women, young women who perhaps don't talk much, who aren't too smart and who aren't dirty. If I'm looking for a friend to talk to, you're the one"* (Kawabata, 1935:15).

In this exchange, Shimamura's preferences reveal his reductive view of women—valuing youth, silence, and simplicity over intelligence or personality. His statement not only demeans Komako and her fellow geisha but also frames them as disposable entertainment. Even though Shimamura is married, he continues to indulge himself with geisha, showing no regard for his wife or family. This behavior reinforces a patriarchal double standard where men can pursue multiple relationships without consequence, while women are expected to remain devoted and compliant.

Shimamura's attitude represents a clear manifestation of patriarchal discourse, where men define beauty, social roles, and moral boundaries, while women are stripped of agency and reduced to passive objects of male desire. His actions reflect the broader societal structure that legitimizes male dominance by glorifying hegemonic masculinity. As Mukherjee and Swamy (2019) argue, this kind of masculinity relies on rigid ideals—youthfulness, physical appearance, and silence in women—to preserve the illusion of male superiority and control.

Moreover, this portrayal exemplifies how such values are not merely personal preferences but are embedded within cultural systems that uphold gender inequality. Angelianawati and Darsono (2020) highlight that male characters in literature often assert dominance by privileging physical beauty over emotional or intellectual connection, reinforcing the idea that women's worth is tied solely to their appearance. This dynamic further widens the emotional and psychological gap between men and women, making authentic human connection difficult.

Interestingly, this hegemonic position also imposes constraints on the men themselves. As Mortensen (2021) notes, male characters like Shimamura, while appearing powerful, are often caught in a paradox—externally dominant but internally disconnected. Their emotional distance and inability to form genuine relationships become symptoms of a rigid patriarchal script that values control over vulnerability.

Taken together, Kawabata's portrayal of sexual harassment in Yukiguni is more than a critique of individual behavior—it reveals a systemic pattern of domination where male control over women's bodies, identities, and values is maintained through both social practices and language. The novel becomes a mirror to society, showing how deep-rooted patriarchal norms allow men to define femininity and relational worth on their own terms, while silencing and marginalizing women in the process.

### 3.2.1.2 Exploitation of Women

Women, especially geisha, are often trapped in a patriarchal system that exploits both their beauty and talents for the emotional and sexual gratification of men. Rather than being seen as individuals with their own needs and aspirations, they are reduced to instruments of male pleasure. This dynamic is clearly illustrated in Yukiguni through Shimamura's relationship with Komako, which, though seemingly intimate, is deeply exploitative. Shimamura takes advantage of Komako's emotional vulnerability, enjoying her company without acknowledging the consequences of his actions for her—or even for himself and his family.

This exploitative nature of their relationship is captured in the following passage: *“He stayed there for so long that it was as if he had forgotten about his wife and children. Not because he could not let go and not because he did not want to be separated from Komako, but it had become his habit to wait for Komako who also often came to visit him”* (Kawabata, 1935:78).

This quotation shows that Shimamura's attachment to Komako becomes habitual and passive, detached from genuine emotional investment. His prolonged stay and repeated waiting reflect a normalized neglect of his wife and children, as though his emotional responsibilities at home are less important than his indulgence in a romanticized affair. This behavior highlights a subtle form of male domination—one that operates not only through control and desire but also through the everyday habits that reinforce patriarchal privilege.

As Fitriana (2020) notes, this type of habitual emotional neglect is a form of symbolic violence that allows men to disengage from familial duties without consequence. In patriarchal societies, such disengagement is often accepted or even expected, as men are culturally afforded the freedom to pursue personal fulfillment over domestic responsibility. Putra and Angelia (2021) further argue that such behavior reflects a larger cultural script in which male identities are shaped by the liberty to abandon traditional roles, reinforcing male supremacy within the household and society at large.

Supporting this perspective, Petrenko's (2024) linguistic analysis of Kawabata's writing style reveals that the male characters in *Snow Country* embody deeply embedded patriarchal norms. The language and habits of characters like Shimamura reflect an internalized belief system that elevates male autonomy above collective familial duty. This not only shapes the narrative but also serves as a vehicle for reproducing dominant cultural values that legitimize male emotional detachment and privilege.

In sum, Shimamura's treatment of Komako—and his disregard for his own family—represents more than personal failing. It exposes how everyday behavior, cloaked in cultural acceptance, perpetuates the psychological and emotional dimensions of male domination. Kawabata's portrayal of this dynamic offers critical insight into how patriarchal ideology is subtly sustained through normalized patterns of behavior and speech, both within literature and the societies it reflects.

### 3.2.1.3 Economic Control

In the economic context of Yukiguni, many female characters are portrayed as dependent on men for survival, highlighting how financial dependence functions as a tool of male dominance. This dynamic reinforces patriarchal power structures by limiting women's autonomy and tying their well-being to the decisions and generosity of men. Komako, as a geisha, embodies this vulnerability. Her livelihood is tied to her relationships with male patrons, leaving her with little control over her own economic stability. Even Yoko, though not a geisha, mirrors this



dependency in her loyalty and service to Yukio, a man portrayed as physically weak and financially limited due to illness.

Despite his deteriorating condition, Yukio continues to enjoy a position of dominance, benefiting from the unwavering care and loyalty of both Komako and Yoko. His ability to provide—even minimally—gives him the power to influence their lives. As a man, he retains social value and decision-making power that allows him to exploit the emotional and economic dependency of women around him. This is not a matter of Yukio's strength, but of the patriarchal system that privileges male status by default. Even in weakness, he remains powerful; his role as a potential provider ensures his authority is preserved.

This example of Yukio underscores how patriarchal structures enable men, even those in vulnerable or dependent situations, to assert control over women's economic choices. His authority to offer or withdraw financial support from Komako represents a subtle but potent form of economic coercion, revealing the persistent power imbalance embedded in gendered relationships. As Shohel et al. (2021) explain, patriarchal systems maintain male economic dominance regardless of individual ability or status. Yukio's ability to manipulate resources, despite his incapacity, mirrors this structural inequality, where male control is upheld even under personal limitations.

Furthermore, Sayır (2023) explores how male dominance is sustained through the control of productive resources, arguing that the symbolic and practical elevation of men's roles in economic spheres perpetuates gender-based hierarchies. Yukio exemplifies this phenomenon: his societal position as a man affords him a power that outweighs his economic or physical condition. His interactions reveal how patriarchal norms prioritize male influence and maintain systems that marginalize women. Thus, Yukiguni not only exposes the mechanisms of male economic control but also critiques the larger cultural framework that continues to value and uphold male authority, even in contexts of vulnerability and dependence.

#### 3.2.1.4 Discrimination Against Women

Discrimination against women in Yukiguni is clearly portrayed through the way female characters are perceived and treated within society. Rather than being recognized as independent individuals, women are often judged by their appearance or their ability to support men's emotional and physical needs. This is evident in the relationship between Komako and Shimamura, which reflects an unequal power dynamic where the woman's value is reduced to her service and loyalty, while the man maintains emotional and social detachment. Komako devotes herself to Shimamura, yet in return, she is treated as just one of several women in his life, as illustrated in the following quotation:

*"After that incident, he did not send a letter or visit her and did not keep his promise to send a book about the dance pattern, so it was natural that the woman felt laughed at and forgotten."* (Kawabata, 1935:12)

This moment captures the imbalance in their relationship—Shimamura views himself as being of higher status than Komako, who, as a geisha, is easily disregarded. His failure to keep promises or show basic respect reflects an attitude shaped by patriarchal values, wherein women are considered disposable once their emotional labor is no longer needed. Shimamura's indifference is not just personal negligence; it embodies a larger societal trend where women are systematically undervalued and their needs ignored.

Such representation reveals the deeply rooted patriarchal paradigm that defines women primarily by their utility to men, reinforcing an imbalanced and discriminatory structure in both literature and life. Komako's diminished status, emphasized by Shimamura's casual dismissal, reflects a broader cultural narrative that normalizes this power asymmetry. Singh (2024) argues

that patriarchal ideologies consistently reduce women's roles to that of supporters of male success, undermining their autonomy and individual significance. Similarly, Wandira et al. (2023) highlight how the intersection of gender and power perpetuates such marginalization, enabling men to retain authority while women are denied agency.

Thus, the dynamic between Komako and Shimamura serves as more than just a character study—it is a microcosm of gender-based discrimination embedded in social and literary frameworks. It demonstrates how literature can reflect, reinforce, and sometimes even critique the societal systems that uphold male dominance, emphasizing the ongoing relevance of analyzing gender hierarchies through narrative forms.

### **3.3 Male Domination Over Female Characters in Nadia Hashimi's A House Without Windows**

Women have too little even no right and freedom in the countries which adopt patriarchy. They usually depend on their fathers, husbands, or sons. Patriarchy refers to the oppression and marginalization of women in the society where the power is mostly controlled by the men. The roles of the men influence in political, economic, cultural and family domain. Consequently, the women become the victim in the environment that is already designed for them. Therefore, radical feminism confronts against the power system that put the women powerless in their whole lives. This part will discuss some forms of male domination over women and the effect of male domination on women.

#### **3.3.1 Kinds of Male Domination over Female Characters**

Patriarchal ideology makes the men to have a dominant role and oppress the women. Male domination allows the men to control the environment where they live, including women, children, and property. Furthermore, radical feminists blame patriarchy for women's inferior position in the society. Therefore, in this part, the forms of male domination over the women in the novel are elaborated below.

##### **3.3.1.1 Denying Women's Right in Decision Making**

One of the earliest and most evident forms of male domination in *A House Without Windows* is the denial of women's rights in decision-making—particularly regarding marriage. In the context of Afghan society, as portrayed in the novel, decisions about a daughter's marriage are made exclusively by male figures, leaving women entirely excluded from the process. Women's voices, even those of mothers, are systematically silenced. Rahimi (1991:10) explains this cultural pattern, stating, "*Since Afghanistan is a patriarchal society, common household decisions are mostly made by men. A man is a chief of the household because he feeds the household members.*" This ideology reinforces male authority and positions women as passive recipients of male decisions rather than as equal participants.

This is clearly illustrated through the character of Mullah Safatullah, who arranges a marriage between his granddaughter Zeba and Kamal, the grandson of a close friend. Both men—Safatullah, a respected murshid (Islamic scholar), and Kamal's grandfather, an army general—believe that uniting their grandchildren in marriage will strengthen their social and familial bonds. Importantly, this decision is not made in consultation with the child's mother, Gulnaz. Although Gulnaz expresses her objections—based on her daughter's young age and the country's unstable condition due to civil war—her opinion is swiftly dismissed by the men. Her husband reacts with anger, refusing to consider her valid concerns.

This exclusion of Gulnaz from a critical family decision exemplifies how institutionalized patriarchy operates within the private sphere. When elder male figures

unilaterally dictate such life-altering choices, they reinforce a hierarchical family structure that marginalizes and devalues women's input. The mother's rational concerns are ignored, highlighting how male authority not only dominates but actively suppresses alternative, potentially wiser perspectives. As Ramadhani (2024) notes, patriarchal norms in such societies consistently deny women participatory rights in decisions that significantly impact both individual lives and collective family trajectories. Stark (2024) supports this by explaining that cultures often maintain a false illusion of equality while permitting male-dominated traditions to prevail, further entrenching gender-based power disparities. Likewise, Suhastini (2021) finds that ethnographic patterns in similar patriarchal settings show how female dissent, particularly regarding marriage, is not only unwelcome but institutionally discouraged.

The story further demonstrates this male-dominated hierarchy through the role of Zeba's older brother, Rafi, who assumes authority after their father's disappearance. As the eldest male in the household, Rafi naturally steps into the role of decision-maker. His support of Safatullah's marriage plan for Zeba reflects the ingrained expectation that men—regardless of their age or experience—are entitled to decide the fate of the women in their family. This is evident in the following passage:

*"Rafi was five years older than her. When their father wandered off, Rafi became a father figure for his younger sister. Their mother came to rely on him for everything from putting the food in their bellies to representing their family at funerals. Rafi went along with his grandfather Safatullah's plan for Zeba to marry Kamal. He saw no real reason to object."* (Hashimi, 2016:77)

This quote underscores the systemic nature of male control over women's lives. Despite being only slightly older than Zeba, Rafi is granted the authority to approve her marriage, reinforcing the idea that men, by default, hold decision-making power. Whether as grandfathers or brothers, the male figures in Zeba's life possess absolute authority over her future, leaving her—and her mother—powerless to challenge or redirect these plans.

In sum, *A House Without Windows* portrays a deeply patriarchal society where women are systematically denied the right to participate in decisions that directly affect their lives. This gender hierarchy, sustained by cultural, familial, and religious norms, not only silences female voices but also normalizes male dominance as a social expectation. Through both narrative detail and character dynamics, the novel powerfully critiques the structural barriers that continue to limit women's autonomy and agency.

### 3.3.1.2 Restricting Women's Mobility

Another significant form of male domination over women in *A House Without Windows* is the restriction of women's mobility. According to the Cambridge Dictionary, mobility refers to *"the ability to move freely or be easily moved."* In Afghanistan's patriarchal society, this freedom is severely limited for women. Strict social norms dictate that women should remain confined to the private sphere, while men, seen as superior and more trusted, enjoy full freedom in public life. Women are discouraged—and often forbidden—from engaging in outdoor activities unless they are deemed absolutely necessary. This includes socializing with men who are not close relatives, regardless of context or consent.

This restriction is vividly portrayed in the novel through the experiences of female prisoners, particularly single women like Nafisa. Nafisa is imprisoned not for committing a violent act, but because her brothers accused her of having a relationship with a widower—an act deemed dishonorable in their cultural context. Her case illustrates how deeply patriarchal values influence not only social attitudes but also legal outcomes. Women's movements are not merely monitored—they are criminalized. The rejection of a woman's right to mobility by her

male relatives is exemplified in her brothers' harsh response, which prioritizes family reputation over her personal freedom.

This narrative highlights how patriarchal systems enforce rigid codes of behavior through both moral condemnation and legal punishment. Nafisa's loyalty as a daughter and sister is overshadowed by her supposed violation of social norms, and her brothers act as enforcers of these norms under the guise of protecting family honor. This aligns with Rahman's (2025) analysis of male authority in Afghan households, where senior male members dominate decisions related to education, employment, and social conduct, thereby marginalizing women's agency. While Haroon and Ahmed (2023) argue that self-empowerment is a necessary response to patriarchal oppression, they do not directly address how male control over women's movement contributes to this oppression. Nevertheless, Nafisa's story clearly demonstrates how male relatives use their authority not only to dictate where a woman can go but also to punish her for transgressions, regardless of context or consent.

The brothers' decision to imprison Nafisa is not an isolated incident—it reflects a broader cultural reality where women are subjected to extreme control in the name of protecting the family's honor. In this society, a woman's actions are constantly monitored, and any perceived misbehavior—such as spending time with a non-relative male—is met with harsh consequences. The fact that her own brothers could send her to prison illustrates how deeply internalized these norms are and how thoroughly women's lives are governed by men. Female voices are disregarded, and their autonomy is systematically denied under the pretense of upholding social and moral standards.

This situation shows that women not only face domestic restrictions but are also at risk of institutional punishment when they defy patriarchal expectations. If a woman steps outside the boundaries set by her family, her male relatives may take personal action against her, as in Nafisa's case. If she violates broader societal expectations, legal authorities step in—again, largely influenced by patriarchal interpretations of justice. In both cases, women lack the agency to defend themselves or justify their actions. Permission to go outside the house, or engage in public life, must be granted by a male guardian. Without this approval, a woman's movements are considered illegitimate or even criminal.

It could be learnt, male domination over women's mobility in *A House Without Windows* reflects a deeply entrenched system in which men control not only the decisions and direction of women's lives but also their physical movement. This control is upheld by cultural norms, reinforced by legal systems, and justified by appeals to family honor. The power to decide where a woman may or may not go lies entirely with men, leaving women with no room to negotiate or assert independence. Through this lens, the novel offers a powerful critique of gender-based restrictions and the systemic denial of women's freedom.

### 3.3.1.3 Taking Away Women's Property and Inheritance

The final form of male domination portrayed in *A House Without Windows* is the control and seizure of women's property and inheritance. According to the Cambridge Dictionary, property refers to "objects that belong to someone," while *inheritance* is defined as "money or objects that someone gives you when they die," including legal rights to land and profits. In the context of Afghanistan's patriarchal society, as reflected in the novel, men often strip women of their rightful ownership, particularly over their children and inherited property from their deceased husbands. Rahimi (1991:6) emphasizes this by stating, "*The wives were deprived of their rights and claims on their own children.*" Furthermore, Rahimi (1991:13) adds that although Islamic law theoretically grants inheritance rights to wives, daughters, and other female relatives, in

practice, especially among rural and traditional communities, property is typically distributed only among the deceased's male heirs.

This cultural practice becomes painfully clear in the story of Zeba, the protagonist of *A House Without Windows*, who is accused of murdering her husband, Kamal. After his death, Zeba's most valuable possessions—her four children, Basir, Shabnam, Kareema, and Rima—are immediately taken by Kamal's family. Her situation is described in a dialogue with her lawyer, Yusuf:

*"Have you heard about my children?"*

*"Not much, unfortunately. I know they are with relatives. I wish I could tell you more."*

*Kamal's sister. The family was undoubtedly plotting her death and turning her children against her. The prison didn't allow any children over seven years of age. Regardless, Kamal's family would have claimed the children and she, even as mother, couldn't contest their claim. ...*

*Zeba knew just how impossible it was. ... Without her children, there was nothing left for her.* (Hashimi, 2016: 77–78)

This excerpt reveals the painful reality of Zeba's situation. Despite being the biological mother, she is completely excluded from decisions regarding her children. The patriarchal system permits the husband's family to take full custody, and the law does nothing to support her rights as a mother. Her imprisonment—engineered by Kamal's cousin, Fareed—further strips her of any ability to defend her position. Her statement, "Without her children, there was nothing left for her," emphasizes how deeply this loss affects her. In this society, a woman's emotional connection to her children holds no weight in the face of male authority and rigid cultural norms.

Beyond the loss of children, the story also presents how men dominate inheritance and material assets. Male characters frequently exploit legal and cultural systems to claim property that rightfully belongs to female family members. This is demonstrated in the testimony of two women in prison who describe how their husband's relatives murdered him to gain access to his land and then blamed them for the crime:

*"Our husband was killed by his cousins, but the family pointed their fingers at us. They're free while we're here. We did nothing, but no one seems to care. ... I was his first wife. Then he took her. He was a decent man. He had land that his cousins had been eyeing for years. They wanted it and finally killed him for it. Three of them came into our home and strangled him. Blaming the two of us only made it easier for them to claim his lost."* (Hashimi, 2016: 155)

This account reflects how property ownership is weaponized against women in Afghanistan's patriarchal society. The widows, despite their innocence, are falsely accused and imprisoned to make it easier for the male relatives to seize the inheritance. The fact that the men go so far as to commit murder and frame the wives speaks volumes about the depth of their control and the extent they will go to preserve and expand their wealth. Moreover, because the wives were in a polygamous marriage, they are seen as expendable—unworthy of legal protection or societal support after the husband's death. Their marginalization allows the men not only to escape justice but also to profit from their crime.

These examples illustrate a clear pattern of gendered power imbalance in matters of inheritance and property rights. Women are systematically denied access to what is rightfully theirs and are placed in positions where they are unable to defend themselves—legally, socially, or emotionally. Through force, manipulation, and legal loopholes, male relatives assert control over both children and wealth, reinforcing a patriarchal system that renders women powerless in the face of male authority.

In conclusion, the domination over women's property and inheritance in *A House Without Windows* highlights a brutal form of gender inequality. Whether through legal



manipulation or outright violence, men maintain control over women's assets and strip them of their most treasured relationships and possessions. These practices not only reflect the broader societal norms in Afghanistan but also reveal the emotional and psychological toll they take on women, who are left without support, voice, or justice.

### 3.3.2 Effect of Male Domination on The Female Characters

The male domination over women in the novel, *A House Without Windows* mentioned in the above part gives effect on the women dominated by the men. The most effect is inferiority. The women's inferiority in the novel happens across ages that means for decades the women face similar position made by the men. The lower position of women in patriarchal society that decides the fate of the women in Afghanistan is reflected in the novel *A House Without Windows*. It tells about the violence to women at home and how the men accuse the women who break the rules in patriarchal society. The women do not have power for herself and for her life. It is easy to judge that they have done a crime and to be sent to prison. The mother and the daughter showed through the characters of Gulnaz and Zeba who live in two different conditions of the country but their situation is not very different. However, many other female characters have been inferior with various background of problem with the men. The following is the description about the forms of inferiority of Afghanistan women, in the novel.

#### 3.3.2.1 Being Inferior in Delivering Their Opinion

The first form of female inferiority experienced by women in Afghanistan, as depicted in *A House Without Windows*, is their inability to express their opinions freely and be heard. The novel illustrates how women's voices are often disregarded, particularly in legal and public spheres dominated by male authority. This is first evident in the case of Zeba, who is accused of murdering her husband and sent to a women's prison for further investigation. From the moment of her arrest, her voice and perspective are treated as unimportant, reinforcing her inferior position. Her attempt to express a simple request—about the custody of her children—is dismissed outright by Chief Hakimi, whose reaction reveals the deep-rooted patriarchal bias within the justice system. This is reflected in the following excerpt:

*"It wasn't clear if the judge would summon her to discuss the charges, but it had to be soon. The children were staying with Kamal's sister, Tamina. Zeba had begged for them to be sent to Rafi's home instead, but Chief Hakimi, recalling Fareed's fiery threats, had scoffed at her request.*

*'Khanum, I don't think your head is clear. Your husband is dead. Let's not dishonor him further by sending his children to the home of a stranger.'*

*'It didn't have to be this way,' she said quietly. 'You could have saved us.'*

*Hakimi had not replied, busying himself with paperwork and nodding for another officer to take her into custody..."* (Hashimi, 2016: 45)

This passage reveals that once a woman is perceived as having violated societal norms—especially in the context of crime—she is automatically stripped of her right to be heard or taken seriously. Zeba's request is not only denied but also mocked, with Chief Hakimi suggesting that her judgment is clouded simply because she is grieving. His statement, *"Let's not dishonor him further by sending his children to the home of a stranger,"* implies that Zeba, despite being the children's mother, is considered less worthy of their care than her husband's family. The use of the word "stranger" to describe her chosen guardian further illustrates how women are marginalized and devalued, even within their own families.

In this situation, Zeba's opinion is not merely ignored—it is actively invalidated. Her silence is enforced not just by social norms, but by the formal legal institutions meant to protect

her. Her gender, and the accusation against her, combine to render her voice invisible. This reflects a broader pattern in Afghan patriarchal society where women, especially when involved in public or legal matters, are routinely denied the dignity of being heard, reinforcing their inferior status in both family and society.

### 3.3.2.2 Being Inferior in Educational Opportunities

The second form of women's inferiority in Afghan society, as portrayed in *A House Without Windows*, is their limited access to educational opportunities. This form of discrimination is rooted in traditional gender roles that prioritize boys' education over that of girls. In many Afghan families, sons are seen as future breadwinners, while daughters are expected to take on domestic roles. As a result, girls are often denied the right to formal education. This inequality reflects a broader patriarchal mindset that devalues women's intellectual potential and confines them to the private sphere.

Rahimi (1991:10) highlights this disparity by stating:

*"Afghans spent a great amount of money on the education of their boys, and even some of them are sent abroad for further studies. However, this is not true with the girls; since they are not considered to be the persons who will feed and support the family in future. Instead of sending them to school, girls are mainly encouraged to learn how to rear a child, to cook, to weave, to sew, and to become a good housewife."*

This quote clearly illustrates the imbalance in educational investment between sons and daughters. In families where educational decisions are made by parents, boys are often supported in pursuing higher education, while girls are kept at home to focus on domestic responsibilities. The assumption that boys will provide for the family in the future justifies this unequal treatment, further reinforcing the idea that education is a privilege reserved for males.

This discriminatory practice is reflected in the novel through the experience of two teenage sisters, Sitara and Shadaf. The contrast in educational opportunities between sons and daughters is made evident in the following passage:

*"Yusuf's older brother worked alongside his father. His two sisters stayed with their mother. Yusuf was sent to the local school, twenty boys sitting under a log shelter, open on three sides."*

(Hashimi, 2016: 6). The excerpt illustrates a common household dynamic in which boys are allowed to participate in public life and attend school, while girls remain indoors, assisting their mothers with housework. Sitara and Shadaf are not given the opportunity to attend school like their brother Yusuf. Instead, they are confined to the domestic sphere, reinforcing the traditional belief that a woman's role is within the home. This is consistent with Rahimi's observation that girls are prepared for marriage and motherhood, not for intellectual development or career opportunities.

In both the fictional account and the sociocultural context described by Rahimi, it becomes evident that gender plays a critical role in shaping one's access to education. The pattern of neglecting girls' education reinforces their inferior status within both the family and society. It deprives them of the skills and knowledge needed for independence and limits their potential to contribute meaningfully beyond the household. This systemic inequality highlights how patriarchal values continue to marginalize women by denying them equal access to basic human rights such as education.

### 3.3.2.3 Being Inferior in Income

The third form of women's inferiority in Afghanistan, as portrayed in *A House Without Windows*, is their lack of financial independence. In many traditional Afghan households, women are economically dependent on men, usually their husbands or male relatives. This

dependency severely limits their autonomy and reinforces their subordinate role within the family structure. According to Rahimi (1991:7),

*“With respect to tradition, women, in general, are not supposed to earn a living. This has been true for all women of all ages and all ethnicities. Women have total economic dependence on men.”* This statement highlights how cultural norms restrict women from seeking employment outside the home. Even when women do attempt to work, their actions are often frowned upon. A working wife may be seen as a sign that her husband is incapable of providing, which brings social embarrassment and shame to the man. As a result, women are pressured to remain in the domestic sphere, regardless of their family’s financial needs.

This deeply rooted belief is reflected in the experience of Zeba, the central character in the novel. Zeba is financially dependent on her husband, Kamal, for the welfare of their family. However, Kamal neglects his responsibilities as a provider. He shows little concern for whether his wife and children have enough to eat, and Zeba is unable to earn an income to support them. Her economic helplessness is intensified by the tragic loss of her two babies, who die from malnutrition. This emotional and physical hardship is conveyed in the following excerpt:

*“... How could they not bear a little resentment toward people who took tooktook all the time? How could she be expected to feed them all? Where was Kamal when they were sick or tired or unreasonable?”*

*He wasn’t the type of father to do much for them...”* (Hashimi, 2016:51)

This passage reveals Zeba’s inner frustration and helplessness. The repeated phrase “took tooktook” symbolizes Kamal’s constant demands and lack of contribution. Zeba is expected to care for the family, yet she is given no means to do so. Her anger is not only directed at Kamal’s neglect but also at her own powerless situation—she is trapped in a cycle where she cannot earn money, yet her husband fails to fulfill his duty as a provider.

This situation reflects a broader issue of economic oppression in patriarchal societies, where women are denied both the right to work and the support they need to survive. Zeba’s inability to provide for her children, combined with Kamal’s indifference, underscores the cruelty of a system that silences women economically. Despite bearing the burden of caregiving, women like Zeba remain voiceless and financially powerless, reinforcing their inferior status in both the household and the wider society.

#### 4. CONCLUSION

The comparative analysis of *Ronggeng Dukuh Paruk* by Ahmad Tohari, *Yukiguni* by Yasunari Kawabata, and *A House Without Windows* by Nadia Hashimi reveals that male domination manifests in various forms—ranging from sexual exploitation, emotional manipulation, economic control, denial of rights, and restriction of mobility to the systematic silencing and marginalization of women. In each novel, patriarchal ideology governs not only interpersonal relationships but also broader social structures that uphold male authority and suppress female agency. Srintil in *Ronggeng Dukuh Paruk* is reduced to a commodity, stripped of her bodily autonomy, and exploited for the benefit of male characters. In *Yukiguni*, the actions of Shimamura and Yukio demonstrate how men, regardless of personal merit, benefit from social norms that permit emotional neglect and economic dependence while women are relegated to supportive roles. In *A House Without Windows*, the experiences of Zeba and other female characters further expose the institutionalized nature of patriarchy, where women are denied the right to speak, to decide, and to inherit, often punished simply for asserting their existence. Across these narratives, the effects of male domination include physical and emotional suffering, loss of self-esteem, economic vulnerability, and legal disenfranchisement, illustrating how deeply entrenched gender inequality can define and limit women’s lives.

Collectively, these texts not only reflect the persistent realities of patriarchal oppression in different cultural settings but also emphasize the urgent need for critical awareness and transformation of gender norms in both literature and society.

## REFERENCES

- Abdullahi, A., Williamson, K., & Ahmed, M. (2023). The impact of patriarchal culture on somali women's participation in politics. *Development Policy Review*, 42(2). <https://doi.org/10.1111/dpr.12747>
- Adisa, T., Gbadamosi, G., & Adekoya, O. (2021). Gender apartheid: the challenges of breaking into “man's world”. *Gender Work and Organization*, 28(6), 2216-2234. <https://doi.org/10.1111/gwao.12736>
- Anderson, R., Landy, B., & Sánchez, V. (2023). Trauma-informed pedagogy in higher education: considerations for the future of research and practice. *Journal of Trauma Studies in Education*, 2(2), 125-140. <https://doi.org/10.32674/jtse.v2i2.5012>
- Angelianawati, D. and Darsono, D. (2020). Romancing masculinities in utsana phleungtham's the story of jan darra: a thai literature. *British (Jurnal Bahasa Dan Sastra Inggris)*, 9(2), 37. <https://doi.org/10.31314/british.9.2.37-47.2020>
- Annisa, M., Dalimunthe, K., & Ninin, R. (2023). Cultural dynamics of patriarchy and the feminist movement: women's perspectives in riau malay cultural order. *Journal Transnational Universal Studies*, 1(10), 872-885. <https://doi.org/10.58631/jtus.v1i10.65>
- Ariftha, A. and Azhar, A. (2023). Symbolic violence against women in medan's patriarchal culture. *Jurnal Ilmiah Peuradeun*, 11(2), 709. <https://doi.org/10.26811/peuradeun.v11i2.953>
- Aspers, P. and Corte, U. (2019). What is qualitative in qualitative research. *Qualitative Sociology*, 42(2), 139-160. <https://doi.org/10.1007/s11133-019-9413-7>
- Avery, R., Kulich, C., Thaqi, L., Elbindary, A., Bouchrifi, H., Favre, A., ... & Butera, F. (2024). Gendered attitudes towards pro-environmental change: the role of hegemonic masculinity endorsement, dominance and threat. *British Journal of Social Psychology*, 64(1). <https://doi.org/10.1111/bjso.12834>
- Azhar, N., Butt, H., & Latif, F. (2025). Hegemonic masculinity in transcultural society in the novel in the kitchen by monica ali. *SRA*, 3(1), 1712-1721. <https://doi.org/10.70670/sra.v3i1.476>
- Baur, N. (2019). Linearity vs. circularity? on some common misconceptions on the differences in the research process in qualitative and quantitative research. *Frontiers in Education*, 4. <https://doi.org/10.3389/feduc.2019.00053>
- Bergh, R. and Sidanius, J. (2020). Domineering dispositions and hierarchy preferences: differentiating the impact of traits and social values in economic games. *Personality and Social Psychology Bulletin*, 47(8), 1264-1278. <https://doi.org/10.1177/0146167220965292>
- Biroğlu, E. (2019). The manifestation of alienation in sylvia plath's the bell jar. *Journal of Education & Social Policy*, 6(1). <https://doi.org/10.30845/jesp.v6n1p8>
- Dzinamarira, T., Mutevere, M., Nyoka, S., Moyo, E., Muzenda, L., Kakumura, F., ... & Dzinamarira, T. (2023). “creating a generation of equality”: a stakeholder's perspective on power dynamics and gender-based violence in zimbabwe. *Global Journal of Health Science*, 16(1), 1. <https://doi.org/10.5539/gjhs.v16n1p1>

- Elkateb, N. and Amara, N. (2024). Negotiating masculinity and cultural identity in americanah: an analysis of hegemonic norms in nigerian diaspora literature. JLT, 4(2), 119-128. <https://doi.org/10.70204/jlt.v4i2.355>
- Feng, X., Cooke, F., & Zhao, C. (2020). The state as regulator? the 'dual-track' system of employment in the chinese public sector and barriers to equal pay for equal work. Journal of Industrial Relations, 62(4), 679-702. <https://doi.org/10.1177/0022185620930050>
- Fisker-Nielsen, A. (2022). 'genderism vs. humanism': the generational shift and push for implementing gender equality within soka gakkai-japan. Religions, 13(5), 468. <https://doi.org/10.3390/rel13050468>
- Fitriana, H. (2020). Kekerasan simbolik dalam pendidikan islam jenjang ibtidaiyah di indonesia. Ulumuddin Jurnal Ilmu-Ilmu Keislaman, 10(2), 87-102. <https://doi.org/10.47200/ulumuddin.v10i2.414>
- Franchino-Olsen, H. (2019). Vulnerabilities relevant for commercial sexual exploitation of children/domestic minor sex trafficking: a systematic review of risk factors. Trauma Violence & Abuse, 22(1), 99-111. <https://doi.org/10.1177/1524838018821956>
- Haroon, M. and Ahmed, M. (2023). Challenging patriarchal dominance: jessie burton's the house of fortune and the female protagonist's quest for autonomy. Journal of English Language Literature and Education, 5(4), 94-116. <https://doi.org/10.54692/jelle.2023.0504210>
- Hashimi, N. (2017). *A house without windows*. William Morrow. New York, NY.
- Helander, S. (2024). Towards an open and radical concept of alienation., 120-154. <https://doi.org/10.3366/edinburgh/9781399522168.003.0005>
- Herrero-Arias, R., Truong, N., Ortiz-Barreda, G., & Briones-Vozmediano, E. (2020). Keeping silent or running away. the voices of vietnamese women survivors of intimate partner violence. Global Health Action, 14(1). <https://doi.org/10.1080/16549716.2020.1863128>
- Huang, Y. and Zheng, J. (2022). Stigmatization of women in chinese society.. <https://doi.org/10.2991/assehr.k.220110.077>
- Hussain, T., Hayat, M., & Abid, M. (2023). Mediating role of employees' societal behaviors amid social sustainability orientation and operational performance: a sem approach. Journal of Social Research Development, 4(01), 154-163. <https://doi.org/10.53664/jsrd/04-01-2023-14-154-163>
- Kasih, E., Husna, M., Mulia, M., & Fithratullah, M. (2022). Delineating masculinity belief in guy de maupassants' three short stories. Journal of Feminism and Gender Studies, 2(2), 139. <https://doi.org/10.19184/jfgs.v2i2.31956>
- Kawabata, Y. (1956). *Yukiguni* (T. N. Watanabe, Trans.). Kodansha. Tokyo, Japan.
- Khan, I., Shetgovekar, S., Bhat, A., & Maqbool, I. (2022). Existential concerns, assumptive world, and alienation among kashmiri youth exposed to collective violence: do the theoretical models fit target population?. Peace and Conflict Journal of Peace Psychology, 28(4), 461-469. <https://doi.org/10.1037/pac0000635>
- Khatri, S. (2021). Domestic violence and its impact among married dalit women: a study of kalika 28, pokhara metropolitan city. Journal of Political Science, 21, 75-85. <https://doi.org/10.3126/jps.v21i0.35265>
- Kowalewska, H. and Vitali, A. (2020). Breadwinning or on the breadline? female breadwinners' economic characteristics across 20 welfare states. Journal of European Social Policy, 31(2), 125-142. <https://doi.org/10.1177/0958928720971094>



- Kristensen, Karoline Torholen. *Afghan Rural Women's Participation in Local Conflict Resolution. Master Thesis. Norwegian: University of Life Sciences.*<https://brage.bibsys.no/2016>.
- Kumari, S., Sohail, R., & Benagiano, G. (2024). New perspectives on fighting violence against women. *International Journal of Gynecology & Obstetrics*, 166(3), 1014-1022. <https://doi.org/10.1002/ijgo.15832>
- Lester, J., Cho, Y., & Lochmiller, C. (2020). Learning to do qualitative data analysis: a starting point. *Human Resource Development Review*, 19(1), 94-106. <https://doi.org/10.1177/1534484320903890>
- Liu, Y. (2021). As the two-child policy beckons: work–family conflicts, gender strategies and self-worth among women from the first one-child generation in contemporary china. *Work Employment and Society*, 37(1), 20-38. <https://doi.org/10.1177/09500170211016944>
- Lukyantseva, P. (2023). The evolution of feminism in japan: issues of gender and the perception of japanese women. *Gend. Soc.*, 1(1), 1-15. <https://doi.org/10.33422/sgsj.v1i1.194>
- Manurung, W. and Panjaitan, J. (2023). Implementation of legal protection of children and women as victims of sexual crimes. *International Journal of Social Research*, 1(2), 82-89. <https://doi.org/10.59888/insight.v1i2.10>
- Mondal, D. and Paul, P. (2021). Associations of power relations, wife-beating attitudes, and controlling behavior of husband with domestic violence against women in india: insights from the national family health survey–4. *Violence Against Women*, 27(14), 2530-2551. <https://doi.org/10.1177/1077801220978794>
- Mortensen, P. (2021). “the juices of the body”: ecomasculine fluidification in two stories by isak dinesen. *Men and Masculinities*, 25(1), 106-125. <https://doi.org/10.1177/1097184x211025578>
- Mukherjee, S. and Swamy, S. (2019). Redefining masculinity in haruki murakami's men without women. *Shanlax International Journal of English*, 8(1), 67-70. <https://doi.org/10.34293/english.v8i1.852>
- Nas, A. (2021). The cultural limits of challenging hegemonic masculinity: critical analysis of online responses to axe turkey advertisements. *Sociální Studia / Social Studies*, 18(2), 67-86. <https://doi.org/10.5817/soc2021-2-67>
- Nigam, R. (2022). The protean masculine: a study of the male characters in selected short stories of damodar mauzzo's the wait and other stories. *International Journal of English Literature and Social Sciences*, 7(6), 267-270. <https://doi.org/10.22161/ijels.76.39>
- Nissinen, M. (2020). Male agency and masculine performance in the baal cycle., 47-71. [https://doi.org/10.1163/9789004437678\\_005](https://doi.org/10.1163/9789004437678_005)
- Noviana, F. (2019). Japanese fairy tales and ideology: a case study on two fairy tales with female main character.. <https://doi.org/10.4108/eai.5-8-2019.2289793>
- Okafor, S. (2023). Sexual harassment myths and social justice perception among college students in southeast nigeria: implication to gender-based sexual violence and sustainable development. *Administração Pública E Gestão Social*. <https://doi.org/10.21118/apgs.v15i4.15140>
- Pecini, C., Bernardo, G., Crapolicchio, E., Stathi, S., Vezzali, L., & Andrighetto, L. (2022). Stop looking at me! associations between men's partner-objectification and women's self-objectification, body shame and life satisfaction in romantic relationships. *Journal of Community & Applied Social Psychology*, 32(6), 1047-1060. <https://doi.org/10.1002/casp.2627>

- Petrenko, A. (2024). Linguistic methods of representing the images of the main characters in kawabata yasanari's novel "snow country". *Litera*, (7), 41-49. <https://doi.org/10.25136/2409-8698.2024.7.71207>
- Pillado, K. (2023). Patriarchy and women's struggle in selected boom and post-boom novels. *Journal of Language and Literature*, 23(2), 234-244. <https://doi.org/10.24071/joll.v23i2.3925>
- Poppi, F. and Sandberg, S. (2020). a bene placito\*. *Narrative Inquiry*, 30(2), 294-315. <https://doi.org/10.1075/ni.18053.pop>
- Prastanti, P. and Syamsi, K. (2022). Patriarchic ideology in rajni sari's novel by andry chang: critical discourse analysis study. *International Journal of Linguistics Literature and Translation*, 5(4), 225-232. <https://doi.org/10.32996/ijllt.2022.5.4.27>
- Putra, P. and Angelia, S. (2021). Gender representation in an english textbook entitled bahasa inggris: when english comes in handy for tenth grade students. *Linguists Journal of Linguistics and Language Teaching*, 7(2), 75. <https://doi.org/10.29300/ling.v7i2.5486>
- Qasim, A. R. & Dra. Anik C. Rahayu, M. PD., (2023). Patriarchal Culture in Madeline Miller's *Circe*. *Proceeding of Undergraduate Conference on Literature, Linguistics, and Cultural Studies: Universitas 17 Agustus 1945 Surabaya*.
- Rahimi, Wali M. (1991). *Status of Women: Afghanistan*. Bangkok: UNESCO. <https://unesdoc.unesco.org>.
- Rahman, H. (2025). The impact of joint family system on women autonomy: a phenomenological exploration. *IJSS*, 3(1), 537-548. <https://doi.org/10.59075/ijss.v3i1.728>
- Ramadhani, Y. (2024). Budaya patriarki dalam tradisi pernikahan di sumatera barat. *Harakat an-Nisa Jurnal Studi Gender Dan Anak*, 7(1), 25-34. <https://doi.org/10.30631/71.25-34>
- Rana, M. and Rashid, A. (2020). Feminist literary criticism: a paradigm of patriarchy in literature. *Journal of Literature and Art Studies*, 10(2). <https://doi.org/10.17265/2159-5836/2020.02.001>
- Rorintulus, O. (2023). Unveiling male hegemony: a comparative study of nathaniel hawthorne's *the scarlet letter* and ahmad tohari's *bekisar merah*. *Journal of English Culture Language Literature and Education*, 11(2), 293-314. <https://doi.org/10.53682/eclue.v11i2.7633>
- Rorintulus, O., Wuntu, C., Tatipang, D., Lolowang, I., & Maukar, M. (2022). Discrimination over women as depicted in walker's and tohari's work: a comparative study. *Elite English and Literature Journal*, 9(2), 159-177. <https://doi.org/10.24252/elite.v9i2.32488>
- Sa'adah, S., Setyawan, M., Prabowo, A., & Ismahendra, G. (2022). Antagonistic kindness in charlotte perkins gilman's "the yellow wallpaper". *Elite English and Literature Journal*, 9(2), 89-97. <https://doi.org/10.24252/elite.v9i2.28681>
- Santos, S., Garraio, J., Carvalho, A., & Amaral, I. (2021). A space to resist rape myths? journalism, patriarchy and sexual violence. *European Journal of Women S Studies*, 29(2), 298-315. <https://doi.org/10.1177/13505068211048465>
- Sayır, E. (2023). The provincial forms of masculinity: male power relations, strategies and collaborations in van. *Feminist Tahayyul Akademik Arastirmalar Dergisi*, 4(1), 33-64. <https://doi.org/10.57193/feminta.2023.033>
- Setiawaty, D. and Virgianita, A. (2019). Implications of womenomics on the relationship between female and male workers in the professional and social environment: a preliminary study.. <https://doi.org/10.4108/eai.24-10-2018.2289659>

- Shohel, T., Niner, S., & Gunawardana, S. (2021). How the persistence of patriarchy undermines the financial empowerment of women microfinance borrowers? evidence from a southern sub-district of bangladesh. *Plos One*, 16(4), e0250000. <https://doi.org/10.1371/journal.pone.0250000>
- Shrestha, P., Bhandari, G., Rai, M., Khadka, N., Rai, S., Tamrakar, S., ... & Giri, S. (2024). Promoting decent work and equal pay in the informal agricultural sector: a gender perspective. *Journal of Sustainability and Environmental Management*, 3(2), 111-120. <https://doi.org/10.3126/josem.v3i2.71920>
- Silva, M., Melo-Gomes, L., & Moro, M. (2023). Gender representation in literature: analysis of characters' physical descriptions.. <https://doi.org/10.5753/kdmile.2023.232571>
- Singh, R. (2024). Patriarchy, religion and women's subjugation in adichie's purple hibiscus. *Scholars Journal of Arts & Humanities*, 6(1), 116-127. <https://doi.org/10.3126/sjah.v6i1.62732>
- Stark, E. (2024). The paradox of equality., 213-247. <https://doi.org/10.1093/oso/9780197639986.003.0007>
- Suhastini, N. (2021). Dominasi patriarki dalam budaya merariq kodeq di lombok timur. *Jurnal Partisipatoris*, 3(2), 35-49. <https://doi.org/10.22219/jp.v3i2.20097>
- Sukmawati, N., Hartanto, D., & Murti, G. (2024). Intersecting struggles: reveiling the ecofeminist undertones in local filmencret (2019). *International Journal of Social Science and Human Research*, 07(03). <https://doi.org/10.47191/ijsshr/v7-i03-13>
- Thaba-Nkadimene, K. and Thamae, M. (2024). Using self-study approach to critique gender stereotyping and discrimination on family resources for girls and women: educational implications. *International Journal of Research in Business and Social Science* (2147-4478), 13(6), 208-218. <https://doi.org/10.20525/ijrbs.v13i6.3377>
- Tobalase, T. and Adegbite, O. (2024). Colonial encounters and masculine hegemonies: a gramscian analysis of tayeab salih's season of migration to the north (1966). *Scholars International Journal of Linguistics and Literature*, 7(05), 164-171. <https://doi.org/10.36348/sijll.2024.v07i05.004>
- Tohari, A. (1982). *Ronggeng Duku Paruk*. Balai Pustaka. Jakarta, Indonesia.
- Wandira, D., Datau, R., & Wulan, N. (2023). Understanding intersectionality through tequila leila's experience in 10 minutes 38 seconds in this strange world (2019). *Jurnal Poetika*, 11(2), 96. <https://doi.org/10.22146/poetika.v11i2.86712>
- Wang, Y. (2023). Shen congwen's objectified writing of female characters in romance novels. *Journal of Education Humanities and Social Sciences*, 18, 31-37. <https://doi.org/10.54097/ehss.v18i.10942>
- Widiasa, D., Mahdalena, V., & Handayani, L. (2023). Unveiling toxic masculinity symbols: peircean semiotic analysis in films "seperti dendam rindu harus dibayar tuntas". *Dewa Ruci Jurnal Pengkajian Dan Penciptaan Seni*, 18(2), 177-188. <https://doi.org/10.33153/dewaruci.v18i2.5384>
- Widyananda, A. and Ashfaq, A. (2023). Power relations in dating relationships: a phenomenological study of violence in university students in samarinda city. *Jurnal Sosiologi Dialektika*, 18(1), 34-45. <https://doi.org/10.20473/jsd.v18i1.2023.34-45>
- Wijayanti, R. and Rusdiarti, S. (2019). Subjectivity of women in the work of seno gumira adjidarma drupadi (a reconstruction).. <https://doi.org/10.2991/icollite-18.2019.4>
- Xu, H., Zhang, Z., Wu, L., & Wang, C. (2019). The cinderella complex: word embeddings reveal gender stereotypes in movies and books. *Plos One*, 14(11), e0225385. <https://doi.org/10.1371/journal.pone.0225385>

- 
- Yagnamurthy, S. (2019). Cross-border objectification: implications for the objectified women in the east. *Journal of Gender and Power*, 11(1), 79-87. <https://doi.org/10.14746/jgp.2019.11.005>
- Yang, L. and Sun, Z. (2023). Structural gender inequality and mental health among chinese men and women. *International Journal of Mental Health Promotion*, 25(1), 31-43. <https://doi.org/10.32604/ijmhp.2022.021375>
- Zsögön, C. (2019). Girls' exploitation in the triple border among argentina, brasil and paraguay: between colonialism and human rights narratives. *Society Register*, 3(4), 57-74. <https://doi.org/10.14746/sr.2019.3.4.04>