



Representation of Patriarchy in Sasti Gotama's Novel Corpus Uterus: A Study of Kate Millet's Radical Feminism

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ABSTRACT

This study aims to describe the representation of patriarchy in Sasti Gotama's novel "Corpus Uterus" thru the perspective of Kate Millet's radical feminism. This research was conducted on novel texts as the object of study, with the research period from October to December 2025. The research data consists of narrative quotes, dialog, and character descriptions that represent patriarchal practices in the lives of the female characters. Data collection was carried out using the read and note technique with intensive text reading. Data analysis was performed using a descriptive qualitative approach thru intensive reading, data grouping, and interpretation of meaning based on Kate Millet's radical feminist framework. The research findings indicate that patriarchy in the novel is represented thru eight aspects: biological, ideological, sociological, class, economic and educational, coercion, myths and religion, and psychological. Patriarchy systematically works to limit women's bodies, social roles, and the autonomy of female figures thru unequal power relations. Some of the female characters in this novel, particularly Kalimah, experience role limitations, violence, and psychological pressure as a result of the patriarchal system deeply rooted in social and cultural structures. This finding shows that women's personal experiences in the novel are not separate from the patriarchal power structure that places women in a subordinate position. Thus, the novel Corpus Uterus represents patriarchy as a deeply rooted system that has a direct impact on women's lives and experiences.

Keywords: patriarchy, novel, radical feminism

Representasi Patriarki pada Novel *Korpus Uterus* Karya Sasti Gotama: Kajian Feminisme Radikal Kate Millet

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan representasi patriarki dalam novel *Korpus Uterus* karya Sasti Gotama melalui perspektif feminisme radikal Kate Millet. Penelitian ini dilakukan terhadap teks novel sebagai objek kajian dengan waktu penelitian pada Oktober hingga Desember 2025. Data penelitian berupa kutipan narasi, dialog, serta deskripsi tokoh yang merepresentasikan praktik patriarki dalam kehidupan tokoh perempuan. Pengumpulan data dilakukan melalui teknik baca dan catat dengan pembacaan teks secara intensif. Analisis data dilakukan menggunakan pendekatan deskriptif kualitatif melalui pembacaan intensif, pengelompokan data, serta penafsiran makna berdasarkan kerangka feminisme radikal Kate Millet. Hasil penelitian menunjukkan bahwa patriarki dalam novel direpresentasikan melalui delapan aspek, yaitu biologis, ideologis, sosiologis, kelas, ekonomi dan pendidikan, paksaan, mitos dan agama, serta psikologis. Patriarki bekerja secara sistematis dalam membatasi tubuh perempuan, peran sosial, serta otonomi tokoh perempuan melalui relasi kuasa yang timpang. Beberapa tokoh perempuan yang ada di novel ini, khususnya Kalimah mengalami pembatasan peran, kekerasan, dan tekanan psikologis sebagai dampak dari sistem patriarki yang mengakar dalam struktur sosial dan budaya. Temuan ini memperlihatkan bahwa pengalaman personal perempuan dalam novel tidak terlepas dari struktur kekuasaan patriarkal yang menempatkan perempuan pada posisi subordinat. Dengan demikian, novel *Korpus Uterus* merepresentasikan patriarki sebagai sistem yang mengakar dan berdampak langsung pada kehidupan serta pengalaman perempuan.

Kata kunci: patriarki, novel, feminisme radikal

Submitted
03/04/2026

Accepted
05/04/2026

Published
10/04/2026

Citation	Iskandar, D. S., Raharjo, R. P. (2026). Representation of Patriarchy in Sasti Gotama's Novel Corpus Uterus: A Study of Kate Millet's Radical Feminism. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 2, Maret 2026, 1667-1678</i> . DOI: https://doi.org/10.55909/jpbs.v4i3.1331
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Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Patriarchy remains a persistent issue affecting women's lives across various social, cultural, and personal domains. This patriarchal system positions men as dominant subjects, while women are subordinated, particularly in matters related to the body, sexuality, and reproduction. This unequal power relationship is present not only in the social realm but also in literary works, reflecting the realities of society.

Many literary works address issues of patriarchy, including Sasti Gotama's novel, *Korpus Uterus*. Through the characters Kalimah, Nur, Yati, Maryam, and several other female characters in the novel, they experience various forms of oppression, such as sexual violence, unwanted pregnancies, and limitations on women's ability to make decisions about their own bodies. This novel illustrates how the patriarchal system operates and influences women's lived experiences.

The representation of patriarchy in *Korpus Uterus* is present in various contexts, including interpersonal relationships, social norms, societal stigma, and power structures that limit women's autonomy. Therefore, this novel is important to examine in order to understand how patriarchal domination operates and is represented in literature.

This study utilizes Kate Millet's radical feminist theory. According to Millet, in her work "Sexual Politics" (1970), patriarchy is a system of sexual politics in which men dominate women through biological, ideological, coercive, psychological, and social institutions such as class, family, economics, and education, as well as myth and religion. This demonstrates that women are often positioned as objects and lack full control over their bodies. Millet's perspective allows this study to examine how patriarchy manifests in the novel and how female characters respond to it.

Based on this background, the research problem is formulated as follows: How is patriarchy represented in Sasti Gotama's novel, *Korpus Uterus*?

Therefore, the purpose of this study is to describe the representation of patriarchy depicted in Sasti Gotama's novel, *Korpus Uterus*. Theoretically, the study is expected to provide benefits, particularly in the field of literature, specifically from Kate Millet's radical feminist perspective. Practically, it is expected to broaden readers' understanding of the representation of patriarchy in literary works. Furthermore, this study is expected to serve as a reference for future researchers examining literary works using Kate Millet's radical feminist perspective.

Theoretically, feminism emphasizes the principle of equal rights in various areas of life. As stated by Sugihastuti and Saptiawan in Raharjo and Prihatin (2021), feminism is a theory about equality between men and women in the social, economic, and political spheres, and other fields, which advocates for women's rights and interests. This definition demonstrates that feminism has a clear conceptual foundation in demanding structural equality. In its development, feminism is often equated with women's emancipation or human rights, even though each has a distinct focus.

According to Gerda Lerner in Yeni Huriani (2021), feminism must be distinguished from women's human rights and women's emancipation. Women's human rights focus more on women's awareness that they have rights that must be enjoyed and respected by other individuals and institutions. In line with this description, feminism in Indonesia developed within a unique local social and cultural context. Feminism in Indonesia refers to movements focused on achieving gender equality and combating discrimination against women in various spheres of life (Ilaa, 2021). This view emphasizes that feminism is not merely a universal idea but also a movement adapted to the conditions of Indonesian society, particularly in addressing deep-rooted patriarchal issues. Feminism is also understood as values and principles that can serve as guidelines for changing social, political, economic, and cultural contexts. Claire in Meisa (2021) explains that feminism aims to end conditions that oppress women by



prioritizing cooperation, participation, and collective support. These principles provide direction for women's groups and organizations to continue progress and support women in facing various challenges. Thus, feminism plays a crucial role in equipping women to develop strategies to address structural and cultural barriers.

On the other hand, feminism is also understood as a movement aimed at eliminating sexism, exploitation, and oppression (Gaviota, 2021). This movement encompasses political, social, and cultural thought that emphasizes the importance of gender equality and encourages the struggle for women's rights. In line with this understanding, feminism is also understood as an awareness of the systematic injustices experienced by women in various aspects of life, but also a struggle for equal rights and gender equality that can elevate women's dignity, status, and status in the political, social, cultural, educational, and professional spheres (Aizid, 2024).

Over its development, feminism has given rise to various schools of thought with different focuses. One considered most important and relevant to this research is radical feminism. Radical feminist thought has developed from various perspectives, but this research specifically focuses on the views of Kate Millet, a key figure in the radical feminist movement. Millet's core ideas are embodied in her most influential work, **Sexual Politics** (1970). In this book, Millet defines politics as the power relations that emerge when one group of individuals is under the control of another. Her assertion, "the personal is political," demonstrates that women's personal experiences have a significant political dimension and should not be underestimated. Therefore, women's political awareness must be built from their own lived experiences (Huriani, 2021).

Millet outlines eight key concepts relevant to the analytical framework. First, the biological concept. Millet rejects the notion that biological differences between men and women can be used to justify inequality. She argues that sex is biological, but gender is a sociocultural construct. Patriarchy often uses biology as a justification for plac-

ing women in a subordinate position, for example by linking reproductive ability with a natural domestic role.

Second, the ideological concept relates to how societal values, norms, and beliefs shape the roles and status of men and women. Patriarchal ideology positions men as dominant, strong, and masculine, while women are considered weak, submissive, and feminine. As a result, women are consistently placed in a subordinate position, and this ideology is passed down through culture.

Third, the sociological concept. Patriarchy operates through the smallest social institution, the family. The family is the initial space where gender roles are instilled, such as men as heads of households and women as homemakers. From the family, this pattern of unequal relations extends throughout society and is institutionalized in social and legal regulations. Thus, male domination is not only personal but also socially structured.

Fourth, according to Millet, women are positioned lower than men, even if they come from the same social class. Within any class, men still enjoy greater privileges. In fact, class differences can even trigger conflict between women, while men's dominant position remains virtually unshakeable. Next, there are economic and educational aspects. In a patriarchal system, women's access to education and public spaces is limited. They are often burdened with domestic work that is not recognized as productive work. As a result, women are often exploited, unpaid, and rarely given the opportunity to hold strategic positions in the economy or education. This situation makes it difficult for them to break out of the cycle of subordination.

Fifth, there is the concept of coercion. Male domination is maintained not only through social norms but also through violence, coercion, and even legal instruments. Domestic violence, rape, and laws that restrict women's reproductive rights are clear examples of institutionalized coercion. This coercion deprives women of full control over their bodies and their choices.

Furthermore, there is the concept of myth and religion: traditional beliefs and religious teachings

often glorify women's domestic roles while justifying their suffering as inherent. In this way, patriarchy seems to gain moral justification for its continued oppression of women. Patriarchy often uses myths and religious interpretations to legitimize women's subordinate positions.

Finally, there is the psychological concept, which emphasizes how patriarchy affects women's mentality and consciousness. Through constant oppression by ideology, norms, and violence, women ultimately internalize inferiority. They believe their position is inherently lower than men, thus submitting to domination that is actually social and cultural.

Relevant research is found in various online journal scientific articles. First, Dewangga et al. (2025) with a research focus on the analysis of the novel *Re: dan Perempuan* by Maman Suherman using Kate Millett's radical feminism framework explicitly. The difference between that research and this research lies in the emphasis of the study, namely the research of Dewangga et al. emphasizes sexuality as politics and highlights the exploitation and commodification of women's bodies. Meanwhile, this research focuses on the representation of patriarchy in the novel *Korpus Uterus* through eight aspects of Kate Millett's radical feminism. The contribution of Dewangga et al.'s research is to provide a strong theoretical foundation regarding radical feminism and body politics in literary works.

Second, Arlilianda (2024) which uses Kate Millett's radical feminism perspective with the object of study being contemporary Japanese literary works. The research emphasizes eight factors of radical feminism, namely ideological, biological, sociological, class, economic and educational, coercion, myth and religion, and psychological, and highlights two streams of radical feminism, namely libertarian and cultural. The differences between the two studies are evident in the object of study and the cultural context analyzed. Arlilianda's research focuses on the experiences of Midoriko and Natsuko within the context of Japanese literature, while this study examines the novel *Korpus Uterus* within the context of Indo-

nesian literature, focusing primarily on representations of patriarchy. The similarities between the two studies lie in the use of Kate Millett's radical feminist perspective as the basis for analyzing women's experiences and bodies.

Third, Damayanti (2024) focuses on the application of Kate Millett's radical feminist theory to the works of Oka Rusmini. The differences lie in the objects of study: Damayanti's study analyzes Indonesian literary works strongly imbued with customs, culture, and traditions, while this study uses the novel *Korpus Uterus* as its object of study. The similarities between the two studies lie in their shared focus on representations of patriarchal culture and the restrictions placed on women's freedoms. Damayanti's research demonstrates that local literature can be a medium for uncovering the workings of patriarchy within specific cultural contexts while simultaneously depicting women's resistance to restrictive systems.

METHOD

This research is a qualitative descriptive study. Data in the form of texts were analyzed inductively to understand the meaning and representation of patriarchy in literary works through the perspective of Kate Millett's radical feminism. The primary data source was the novel "*Korpus Uterus*" by Sasti Gotama (2025). The research data consisted of text excerpts, including narratives, dialogues, and character descriptions representing patriarchal practices. Secondary data were obtained from theoretical books and journal articles.

Data collection in this study was conducted through literature review and documentation. This research was not tied to a specific location because the object of study was literary texts. Data were collected by thoroughly reading Sasti Gotama's novel "*Korpus Uterus*" and reviewing supporting literature relevant to the study of radical feminism. Data collection took place from October to December 2025. During this period, the researcher conducted intensive reading, recorded text quotations, and categorized data related to the representation of patriarchy according to the research focus.



Data analysis employed an objective hermeneutic approach through the stages of grouping text units, iteratively interpreting meaning, constructing meaning structures, and evaluating interpretations based on the context of the text.

Data validity was achieved through triangulation, an effort to verify data accuracy by comparing various relevant sources and methods to strengthen research findings (Creswell, 2017; Muslich & Iswati, 2019 ; Razak, 2017). This was achieved through comparing text data with theory and cross-checking to ensure consistency.

RESULTS

Based on the analysis of Sasti Gotama's novel *Korpus Uterus* using Kate Millet's radical patriarchal perspective, it was found that patriarchal relations in this novel operate through eight aspects: biological, ideological, sociological, class, economic and educational, coercive, myth and religion, and psychological.

1. Biological Aspect

The biological aspect in this novel demonstrates the practice of patriarchy through the limitation of women's roles based on reproductive function. The character Kalimah in this novel, after giving birth, does not have the freedom to make her own choices, but is instead directed to return to the domestic sphere. The biological condition of women after giving birth is used as a justification for regulating their movement and activities within the family.

The findings of this biological aspect, found in Data 1, indicate that biological differences between men and women are used to justify the unequal division of roles. Thus, the biological aspect in this novel illustrates patriarchal practices that legitimize women's bodies and place them in subordinate positions.

2. Ideological Aspect

In addition to biological aspects, patriarchy in this novel also operates through the instilling of social values and norms from an early age. Pro-

hibitions against certain behaviors specifically for girls demonstrate the existence of ideological standards that dictate how women should behave. These norms place women in a position of obedience, calm, gentleness, and control, while similar behavior by men is often considered acceptable.

This ideological aspect is found in Data 2, which shows that patriarchal ideology can be inherited through language and social rules within the family environment. This ideology operates subtly and repeatedly, so that restrictions on women are accepted as normal and unquestionable.

3. Sociological Aspect

Kalimah's social life changes after she marries and has a child. Previously, she actively wrote poetry and joined women's groups that discussed literary works. These activities provided a space for Kalimah to express herself and build social relationships outside of her domestic role. However, this situation changed after she gave birth. Her social relationships narrowed due to family demands that she focus on household matters.

This sociological finding is found in Data 3, which shows that the family is the initial medium for patriarchy. The relationship between husband and wife is unequal because decisions are largely made by the husband, and women are directed to focus on the domestic sphere, while their social space and creativity are sidelined. Thus, restrictions on the Kalimah are not merely personal but also part of an institutionalized social pattern.

4. Class Aspect

The class aspect is reflected in the unequal treatment of boys and girls, even in the same social environment, through the way society judges "naughty" behavior. Boys receive greater tolerance, while girls are restricted and corrected.

This aspect, found in Data 4, shows that gender inequality persists even though there are no social class differences between the two. Women remain subordinate to men and are expected to behave according to certain standards from an early age. Thus, male dominance remains maintained in

various social strata, even though women and men have equal social status.

5. Economic and Educational Aspects

Kalimah is depicted as a woman who enjoys writing, especially poetry. However, although many of her works have been submitted to the media, none of them have been published under her own name, but rather under her husband's name. This demonstrates that women do not have equal opportunities for recognition in the intellectual and public spheres, despite having equal abilities.

This finding is found in Data 5, which falls under the economic and educational aspects because it directly relates to women's access to intellectual recognition and economic opportunities. Thus, this inequality demonstrates how gender identity affects women's opportunities for recognition and independent participation in education and the economy.

6. Coercion

This novel also demonstrates the coercion experienced by Kalimah. She is treated harshly, even physically, causing her to lose control of her body and self. Her refusal is not respected, while violence is used to force her to submit.

The aspect of coercion is found in Data 6, which shows that coercion is one way to subjugate women. Women's bodies are treated as objects to be controlled, thus denying them the opportunity to make their own choices.

7. Myth and Religion

This novel also reveals the influence of religious teachings and moral beliefs on decision-making regarding women's bodies. The character Danang is depicted as refusing to grant permission for an abortion due to his fear of sin and hell. This belief means that decisions regarding women's bodies are no longer in the hands of women themselves, but rather controlled by moral interpretations held by men.

This finding is also found in Data 7, which shows that myth and religion function as tools of patriarchal legitimacy. Through religious

interpretations, women's suffering is normalized and framed as moral consequences, making restrictions on women's reproductive rights appear legitimate and unchallengeable.

8. Psychological Aspects

The patriarchal system in this novel is also evident in the psychological aspects experienced by the character Kalimah. Trauma from sexual violence makes her unable to breastfeed her child. This reaction demonstrates profound mental stress, putting Kalimah's body and mind in a state of rejection.

This psychological aspect is found in Data 8, which demonstrates that patriarchy operates not only through rules and physical violence but also psychologically. Pressure and traumatic experiences cause women to lose control over their bodies and feelings, while simultaneously reinforcing the subordinate position established by the patriarchal system.

DISCUSSION

Biological Aspect

The following is an excerpt from data from the biological aspect.

Data 1:

Namun, setelah Lar lahir, Hafidin meminta Kalimah tinggal di rumah. (Gotama, 2025:26)
However, after Lar was born, Hafidin asked Kalimah to stay at home. (Gotama, 2025:26)

The first data finding described above indicates a restriction on the role of women, namely Kalimah. After Kalimah gave birth, her husband, Hafidin, asked her to remain at home, relegating her to the domestic sphere. This reflects how the biological differences between women and men, particularly in reproduction, are used as a reason to limit their freedom of movement and social roles. This situation demonstrates that women's bodies are not only viewed as biological but also as a tool for legitimizing women's roles within the family.



Within the framework of biological patriarchy, these restrictions subordinate women, using childbirth as a pretext for controlling their liberation. Women are denied the freedom to determine their own roles after childbirth, but are instead confined to the domestic sphere. This demonstrates that biological differences constitute a double standard that reinforces power relations between men and women.

Although postpartum restrictions are also a form of family and male responsibility, the data found in this novel show that these decisions are not accompanied by a choice on the part of the woman, the character Kalimah. Therefore, these restrictions are not viewed solely as protection or a form of responsibility, but rather as a form of patriarchy normalized against women through their bodies and reproductive functions.

Ideological Aspect

The following is a data excerpt from the ideological aspect.

Data 2:

"Marcia! Berhenti! Anak perempuan tidak boleh nakal seperti itu!" (Gotama, 2025:111)

"Marcia! Stop! Girls can't be naughty like that!" (Gotama, 2025:111)

The second data finding described above indicates the instillation of ideological values ??that limit girls' behavior through social norms from an early age. The prohibition against Marcia's "naughty" behavior demonstrates the differences in behavior between girls and boys. Girls are governed by ideologically embedded standards such as being obedient, gentle, and calm, in accordance with prevailing values and social norms in a patriarchal society. Meanwhile, boys' "naughty" behavior is often tolerated and protected by the phrase, "It's natural to be naughty, that's just how men are."

This patriarchal ideology operates through seemingly simple social rules, but it has a systematic impact. From an early age, girls are

encouraged to conform to norms that place them in a subordinate position, while behavior that deviates from these norms is considered inappropriate.

On the other hand, this ideological instillation is also a form of character building and moral education, which is actually good. However, according to data found in this novel, the values ??instilled actually reinforce the unequal power relations between women and men. The female character, Marcia, was denied the freedom to express herself from childhood, as her behavior was controlled by culture and societal norms.

Sociological Aspect

The following is an excerpt from data from the sociological aspect.

Data 3:

Dulu waktu masih sekolah menengah atas jurusan bahasa, Kalimah banyak membikin puisi. Usai menikah, dia pun kerap hadir ke acara-acara perkumpulan wanita yang mendiskusikan puisi karya perempuan yang tayang di koran. Awalnya, Hafidin tidak keberatan Kalimah menyibukkan diri dengan kegiatan tersebut, karena saat itu dia bekerja sebagai buruh di pabrik gula. Pada masa itulah Kalimah seperti mesin gula yang produktif menghasilkan puisi yang dia tulis di buku harian. Namun, setelah Lar lahir, Hafidin meminta Kalimah tinggal di rumah dan sejak itu dia hanya sesekali menulis puisi. (Gotama, 2025:26)

When she was still a high school language major, Kalimah wrote a lot of poetry. After she married, she often attended women's club events that discussed poetry by women published in newspapers. Initially, Hafidin didn't mind Kalimah's busyness with these activities, as he was working as a laborer in a sugar factory. During that time, Kalimah was like a productive sugar machine, producing poetry that she wrote in her diary. However, after Lar was born, Hafidin asked Kalimah to stay at home, and since then, she has only written poetry occasionally (Gotama, 2025: 26)

The third data finding presented above shows that after marrying and having children, Kalimah experienced restrictions in her social space and creative activity. Kalimah had a talent for writing, particularly poetry. This poetry writing activity was previously a form of social activity, but gradually ceased as her role shifted to the domestic sphere. This situation demonstrates how patriarchy operates through social structures that place women in specific roles after marriage.

From a sociological perspective, the family is the institution that plays the most significant role in patriarchal culture and power relations. Hafidin, Kalimah's husband, holds the upper hand in his family, as seen from his ability to determine Kalimah's space and activities. Women are prioritized as household managers, while their creative and social activities are considered secondary and sidelined. This relationship becomes a role demand that is considered socially normal. Although this condition is understood as a consequence of married women whose roles increase to those of wife and mother, the data findings show that these demands have a direct impact on Kalimah's productivity and expression. Thus, this domestic role not only limits time, but also eliminates women's access to the social and creative spaces they previously had.

Class Aspect

The following is an excerpt from data from the class aspect.

Data4:

Lalu mengapa anak lelaki itu boleh nakal? Mereka yang mulai, harusnya mereka yang dimarahi terlebih dahulu. (Gotama, 2025:111)

So why are boys allowed to be naughty? They're the ones who started it, and they should be the ones scolded first. (Gotama, 2025:111)

The fourth data finding presented above shows unequal treatment between boys and girls, even though they belong to the same social class. The statement that boys are allowed to be "naughty"

while girls must be restrained in their behavior reflects an inequality influenced not only by economic factors or social status, but also by patriarchal constructs.

From a class perspective, patriarchy consistently benefits boys, even from an early age. Boys receive greater social tolerance for aggressive or deviant behavior, while girls are burdened with demands for politeness and obedience. This situation aligns with Millett's view that men structurally occupy a dominant position and gain symbolic and social advantages, regardless of their social class.

On the other hand, these norms are often considered part of moral education and character building. However, these findings suggest that these norms actually reinforce gender inequality by perpetuating differences in rights and freedoms based on sex. Restrictions on women within the same social class demonstrate that patriarchy operates across classes and is not solely dependent on economic stratification.

Economic and Educational Aspects

The following are data excerpts from the economic and educational aspects.

Data 5:

Berpuluh-puluh puisi telah dia buat dan kirimkan, tetapi tak ada satu pun yang dimuat. (Gotama, 2025:26)

"Lalu kenapa?Kau harusnya bersyukur aku mengirimkannya atas namaku. Kalau atas nama perempuan, pasti tak bakal dimuat." (Gotama, 2025:26)

She has composed and submitted dozens of poems, but none have been published. (Gotama, 2025:26)

"So what? You should be grateful that I submitted them under my name. If they were under a woman's name, they would never have been published." (Gotama, 2025:26)

The fifth data finding described above demonstrates the economic and educational



injustice experienced by Kalimah. Her poetry, submitted under her own name, did not receive public recognition, but when her husband, Hafidin, submitted his wife's poems under his own name, they were recognized. This demonstrates inequality: literary works submitted under the name of a woman are not recognized, while those submitted by a man are. This demonstrates how gender differences are a determining factor in women's access to recognition and opportunities in the public sphere.

This situation clearly demonstrates patriarchy, which positions men as more worthy of trust and respect in the field of artistic production. Even though women possess equal capabilities, they still experience marginalization because men are prioritized. This demonstrates that patriarchy exists not only in the domestic sphere but also in economic and educational aspects.

The novel's setting, around the 1960s, was a time when patriarchy was still very strong compared to today. Educational and economic aspects tended to favor men over women, while women were often viewed as less worthy or incompetent. Compared to today, women have broader access to education and economic opportunities, and women receive recognition for their own work without having to assume a male identity.

Thus, the inequality experienced by Kalimah cannot be separated from the social context of her time. Kalimah's experiences demonstrate how patriarchy occurred and how women during that time had to negotiate social barriers that limited access and recognition. Therefore, this novel also serves as a critique of the patriarchal system that was once deeply rooted in social life.

Aspect of Coercion

The following is an excerpt from data on the aspect of coercion.

Data 6:

"Buka bajumu," cetus seseorang dengan suara berat dan serak. Kalimah menggeleng, tetapi bisa

dia dengar langkah yang bergerak dengan cepat ke arahnya. Lalu dia rasakan tamparan keras di pipi. "Kau bojonya Hafidin Syair, kan? Pasti kau juga ikut organisasi bojomu. Buka! Pasti tubuhmu di cap lambang itu. Ngaku!" Kalimah menggeleng berulang kali sembari berkata "tidak" tapi kemudian tiga petugas maju dan melucuti kebaya serta jariknya (Gotama, 2025:19-20)

"Take off your shirt," someone said in a deep, hoarse voice. Kalimah shook her head, but she could hear footsteps moving quickly toward her. Then she felt a hard slap on her cheek. "You're Hafidin Syair's boyfriend, right? You must also be part of your boyfriend's organization. Take off your shirt! Your body must be branded with that symbol. Admit it!" Kalimah shook her head repeatedly while saying "no," but then three officers stepped forward and removed her kebaya and jarik. (Gotama, 2025:19-20)

The sixth data finding presented above demonstrates that patriarchy operates not only through norms and role allocation, but also through coercion and violence against women's bodies. The treatment experienced by Kalimah demonstrates a woman's loss of control over her own body when placed in a situation dominated by male power. This coercion, such as being forced to undress, is accompanied by physical violence, thus positioning the woman's body as an object to be controlled and treated arbitrarily.

From Kate Millet's radical feminist perspective, this action represents the most extreme form of patriarchal domination: physical and sexual violence. Women's bodies are viewed as subjects devoid of rights and dignity, but rather as objects legitimately subject to control for men's biological interests. The violence experienced by Kalimah confirms that patriarchy operates not only symbolically but also concretely through violent practices.

This incident can also be understood as a reflection of repressive socio-political conditions, in which women are often the primary victims of power-based violence. However, this violence still

demonstrates unequal gender relations, as women are not strong enough to resist and are left vulnerable to this. Thus, this finding confirms that coercion is one of the patriarchal mechanisms in controlling women's bodies and existence.

Myth and Religion

The following is an excerpt from data from the myth and religion aspects.

Data 7:

Kembali Danang manggut-manggut. Dalam kepalanya memantul-mantul kata guru ngajinya di langar dulu. "Membunuh itu dosa besar. Termasuk ibu yang menggugurkan janinnya. Dan orang yang membantu mereka menggugurkan juga mendapat dosa yang sama." Tentu saja Danang tak ingin kecipratan dosa. Apabila dia mengeluarkan surat yang memperbolehkan aborsi, tentu itu akan dihitung sebagai upaya membantu. Dan apabila hanya karena selebar surat kelak punggungnya ditusuk dengan garu membara di neraka, dia tak sudi. Memikirkan itu, dia bergidik ngeri. (Gotama, 2025:233-234)

Danang nodded again. His teacher's words from the prayer room echoed in his head. "Killing is a major sin. This includes mothers who abort their fetuses. And those who help them abort also receive the same sin." Of course, Danang didn't want to be blamed. If he issued a letter permitting abortion, it would certainly count as an act of kindness. And if just because of a letter, his back would be stabbed with a red-hot rake in hell, he wouldn't want to. The thought made him shudder. (Gotama, 2025:233-234)

The seventh data finding presented above demonstrates the existence of patriarchy at work through myths and religious teachings, interpreted in a normative and frightening manner. Danang's fear of sin and hell demonstrates how religious doctrine is used as a moral basis for rejecting abortion. In this context, religion does not serve as a space for ethical reflection to consider women's

conditions, but rather as a controller of decisions related to women's bodies and lives.

According to Kate Millet's radical feminist perspective, this interpretation of religion reflects the practice of symbolic patriarchy. Decisions regarding women's bodies are not in the hands of women themselves, but rather are determined by men who feel they possess moral and religious authority. The fear of sin, constructed through the narrative of hell, reinforces men's position as moral guardians, while simultaneously limiting women's freedom to make choices about their bodies and lives.

On the other hand, the use of religious teachings as a basis for rejecting abortion also demonstrates how religious myths operate internally within male characters. Danang's fear demonstrates that patriarchy not only directly oppresses women but also reproduces adherence to a value system that positions women as those who must be controlled. Thus, this finding confirms that myths and religion, through patriarchal interpretations, are effective tools in maintaining male dominance over women's bodies and decisions.

Psychological Aspects

The following is an excerpt from data from the psychological aspect.

Data 8:

Mar tak sanggup jika mulut kecil itu mengisap putingnya. Membayangkannya saja, kepalanya mau pecah. Jadi dia biarkan payudaranya yang penuh itu menetes-neteskan cairan putih hingga membasahi bajunya dan berbau bacin. (Gotama, 2025:29)

Mar couldn't stand the sight of that little mouth sucking on her nipple. Just the thought of it made her head explode. So she let her full breasts drip with a white liquid, soaking her clothes and smelling of rancidity. (Gotama, 2025:29)



The eighth data finding described above indicates the psychological distress experienced by Kalimah as a result of the sexual violence she experienced. Kalimah's refusal to breastfeed her child is inextricably linked to the deep trauma of the rape. Every time she encounters the child's body, Kalimah is confronted with memories of the man who raped her, making her body and its biological functions a trigger for trauma, not a safe space for motherhood.

From a radical feminist perspective, this situation demonstrates that patriarchy operates within women's psyches. Sexual violence does not stop at physical violations, but leaves mental wounds that affect a woman's relationship with her own body. The trauma Kalimah experienced caused her to lose control over her maternal experience, even over the act of breastfeeding, which is socially recognized as a woman's natural state. In line with Kate Millett's view, patriarchy oppresses women not only through physical and sexual power but also through psychological impacts that force women to internalize fear, self-rejection, and alienation from their own bodies. In this context, Kalimah's suffering demonstrates how the patriarchal system can destroy women's mental health and limit their freedom to determine their attitudes toward their bodies, roles, and life experiences.

Based on the overall discussion, this study excels in its sharp analysis of literary works, systematically employing Kate Millett's radical feminist framework across eight aspects: biological, ideological, sociological, class, economic and educational, coercion, myth and religion, and psychological. The descriptive qualitative approach allows the researcher to in-depthly describe the representation of patriarchy through the narrative, dialogue, and experiences of female characters in the novel *Korpus Uterus*. Furthermore, this study places women's bodies and experiences at the center of the analysis, thus demonstrating how patriarchy operates in layers,

across the domestic, social, and psychological realms.

However, this study also has limitations. The analysis focused solely on a single literary work within a single radical feminist theoretical framework, making the findings incommensurable with other literary works or different feminist perspectives. Furthermore, this study focused on the representation of patriarchy in the text, without considering reader responses or the context of literary reception. Therefore, future research could expand the scope of study, incorporate other feminist theoretical perspectives, or combine textual analysis with reception studies to enrich our understanding of the representation of patriarchy in literary works.

CONCLUSION

Based on the analysis, it can be concluded that Sasti Gotama's novel *Korpus Uterus* clearly and tangibly represents patriarchy through the experiences of several female characters, particularly Kalimah. Through Kate Millett's radical feminist perspective, patriarchy in the novel is present in eight aspects: biological, ideological, sociological, class, economic and educational, coercive, mythical and religious, and psychological. Each of these aspects demonstrates how women's bodies, social roles, and personal experiences serve as the basis for limiting women's freedom of movement, life choices, and autonomy. Women are consistently placed in positions of authority and power that must adapt to male-dominated norms, both in the domestic and social spheres, as well as in broader power relations. Thus, *Corpus Urus* not only depicts the realities of women's lives within a patriarchal system but also shows how this system directly impacts women's physical, mental, and emotional well-being. This novel also emphasizes that patriarchy is a structured and deeply rooted system that influences women's life experiences comprehensively. Through this depiction, this

novel can be understood as a critique of patriarchy, which places women in a subordinate position, limiting their rights over their own bodies and lives.

ACKNOWLEDGEMENTS

The researcher would like to express her gratitude to all those who have provided support, contributions, and prayers in the preparation of this article, especially to my supervisor who provided guidance and input, and to my parents. The researcher would also like to thank my friends who have helped and encouraged me in the preparation of this research.

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