



Resisting Patriarchal Hegemony: Baiduri's Struggle Against Walid as a Religious Opportunist in the Series *Bidaah*

Mohammad Maulidina Irawan^{1*}, Yoga Rifqi Azizan²

¹²Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Negeri Surabaya, Jawa Timur, Indonesia

*E-mail: mohammad.22030@mhs.unesa.ac.id

ABSTRACT

This study examines the representation of patriarchal hegemony and forms of women's resistance in the *Bidaah* series through the perspectives of Antonio Gramsci's hegemony and Simone de Beauvoir's existentialist feminism. The main focus of this study is on the power relations established by the character Walid as a religious leader, as well as the resistance efforts undertaken by the character Baiduri in dismantling the practice of exploiting religion. The method used is a descriptive qualitative approach with data analysis techniques in the form of dialogue, gestures, and expressions of characters in relevant scenes. The results of the study indicate that patriarchal hegemony in this series is built through consensus originating from ideology, popular beliefs, and common sense that are legitimized by religious symbols. Walid plays the role of a traditional intellectual who not only produces discourse but also instills values that are voluntarily accepted by the congregation. This hegemony is evident in ritual practices, pondok rules, and social relations that place women as subordinate subjects. On the other hand, Baiduri is presented as a representation of an organic intellectual who carries out resistance through critical awareness, verbal rejection, and symbolic actions against unjust practices. From an existentialist feminist perspective, Baiduri's resistance reflects an attempt at transcendence, a critique of patriarchal myth, biology, and psychoanalysis, and a struggle for freedom and existential autonomy. Baiduri rejects the labeling of women as passive and affirms her existence as an independent subject. Thus, this study emphasizes that resistance to patriarchal hegemony is not always confrontational, but can emerge through intellectual awareness and the courage to question established authority. The *Bidaah* series not only represents the practice of religious-based domination but also presents an emancipatory narrative about women's struggle to maintain their dignity and freedom.

Keywords: resisting, patriarchal hegemony, religious opportunist, series

Perlawanan Hegemoni Patriarkis: Perjuangan Baiduri dalam Upaya Memerangi Walid Sebagai Penunggang Agama dalam Serial *Bidaah*

ABSTRAK

Penelitian ini mengkaji representasi hegemoni patriarkis serta bentuk perlawanan perempuan dalam serial *Bidaah* melalui perspektif hegemoni Antonio Gramsci dan feminisme eksistensialis Simone de Beauvoir. Fokus utama penelitian ini adalah pada relasi kuasa yang dibangun oleh tokoh Walid sebagai pemimpin religius, serta upaya perlawanan yang dilakukan oleh tokoh Baiduri dalam membongkar praktik penunggang agama. Metode yang digunakan adalah pendekatan kualitatif deskriptif dengan teknik analisis data berupa dialog, gestur, dan ekspresi tokoh dalam adegan-adegan yang relevan. Hasil penelitian menunjukkan bahwa hegemoni patriarkis dalam serial ini dibangun melalui konsensus yang bersumber dari ideologi, kepercayaan populer, dan kebiasaan umum (*Common Sense*) yang dilegitimasi oleh simbol-simbol keagamaan. Walid berperan sebagai intelektual tradisional yang tidak hanya memproduksi wacana, tetapi juga menanamkan nilai-nilai yang diterima secara sukarela oleh jamaah. Hegemoni tersebut tampak dalam praktik ritual, aturan pondok, serta relasi sosial yang menempatkan perempuan sebagai subjek subordinat. Di sisi lain, Baiduri hadir sebagai representasi intelektual organik yang melakukan perlawanan melalui kesadaran kritis, penolakan verbal, serta tindakan simbolik terhadap praktik-praktik yang tidak adil. Dalam perspektif feminisme eksistensialis, perlawanan Baiduri mencerminkan upaya transendensi, kritik terhadap mitos, biologi, dan psikoanalisis patriarkial, serta perjuangan untuk memperoleh kebebasan dan otonomi eksistensial. Baiduri menolak pelabelan perempuan sebagai pihak pasif dan menegaskan eksistensinya sebagai subjek yang merdeka. Dengan demikian, penelitian ini menegaskan bahwa perlawanan terhadap hegemoni patriarkis tidak selalu bersifat konfrontatif, tetapi dapat hadir melalui kesadaran intelektual dan keberanian mempertanyakan otoritas yang mapan. Serial *Bidaah* tidak hanya merepresentasikan praktik dominasi berbasis agama, tetapi juga menghadirkan narasi emansipatif tentang perjuangan perempuan dalam mempertahankan martabat dan kebebasannya.

Kata kunci: perlawanan, hegemoni patriarkis, perjuangan, penunggang agama, serial

Submitted
27/05/2026

Accepted
29/05/2026

Published
31/05/2026

Citation	Irawan, M. M., & Azizan, Y. R. (2026). Resisting Patriarchal Hegemony: Baiduri's Struggle Against Walid as a Religious Opportunist in the Series <i>Bidaah</i> . <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 5, Nomor 3, Mei 2026, 2571-2588. DOI: https://doi.org/10.55909/jpbs.v4i3.1553
----------	--

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Resistance to patriarchal hegemony, which seeks equality between men and women, has become a hotly debated issue today. Simon de Beauvoir, a leading figure in the existentialist feminist movement, argues in her work that women are shackled by patriarchal culture because their subjectivity confines them within the boundaries of their natural characteristics (Beauvoir, 2016). This view aims to inform society that women are not born merely to serve as complementary objects to men in their lives, especially within the domestic sphere. This aligns with the perspective expressed by Sugihastuti & Suharto (in Azzahra, 2022), who highlight the presence of subordination in literary works featuring elements of pornography, sexual violence, and other negative treatments, including the definition of the “ideal woman” based on male standards. This view is further supported by Beauvoir (2016), who states that while many say women think with their “glands,” men often forget—or even pretend to forget—that they too possess such glands, just like any other human being.

Freedom within patriarchal culture gives rise to a form of hegemony that causes inequality, leading to the emergence of the intellectual class. Gramsci’s definition of the intellectual class is discussed within the sub-discipline of literary sociology. This view is articulated in his translated work titled “*Prison Notebooks: Notes from Prison* by Antonio Gramsci,” which asserts that any individual can become an intellectual, provided they possess sufficient intelligence. However, in reality, not everyone is able to utilize this ability in their roles or occupations within society (Gramsci, 2013). This perspective underscores the need for consciousness-raising to foster political awareness among the working class, enabling them to free themselves from the influence of the elite (bourgeoisie) by forging their own power—referred to as hegemony.

Women’s struggle to dismantle narratives of feminine submissiveness is inseparable from discussions of patriarchy and gender inequality.

As society evolves, Indonesian society has begun to embrace ideas that influence local social structures, significantly impacting social life. One such idea is patriarchy as a shackle on women. Patriarchal culture is intertwined with the discussion of gender equality to achieve equal rights, obligations, and roles in society. Through the concept of patriarchy, inequalities in access to rights and practices of structural domination over women have emerged; these conditions create power relations that position women as passive objects and men as dominant subjects (Melvitasari & Widyawati, 2023). This form of inequality has spurred women’s activists, particularly women themselves, to champion ideas of movement and resistance against male dominance that reject gender inequality.

The reception of the film *Bidaah* in Indonesia can be seen through the comments on a video posted by the *TikTok* account @gandhifernando on April 11, 2025, which sparked public reactions to the series. The Indonesian public has shown great enthusiasm for this film because it is seen as having strong relevance to the social and cultural conditions of patriarchy that remain deeply rooted in Indonesia. One comment came from a user with the account name @yotam.quotes, stating that “it’s just like in the film *Walid* where he gets angry, even though *Walid* is meant to educate the public to be more discerning!” This indicates that Indonesians are socially aware of the parallels between the film’s portrayal and real-world social realities.

Such responses indicate that the film *Bidaah* functions not merely as entertainment but also as a reflective medium for Indonesian society’s social consciousness regarding gender equality issues. Indonesian audiences’ enthusiasm for this film demonstrates that the existentialist feminist values embodied by the female characters in the story have successfully resonated with the collective consciousness. Society is beginning to recognize that women’s submission to male religious figures is not a given, but rather the result of social hegemony that has been passed down through



generations. Thus, *Bidaah* serves as a concrete example of how media representation can internalize Beauvoir's feminist ideas and reinforce Gramsci's theory of hegemony within a local context, where society is consciously beginning to question the legitimacy of patriarchy—a system long taken for granted.

Literature can serve as an object of scientific study in building an understanding of the human role through specific boundaries, methods, and research procedures (Ahmadi, 2019). In addition to serving as a medium for expressing representations in non-scientific forms, literature also functions as an imaginative work for its audience. Through literature, authors can express their thoughts through their creativity in conceiving imaginative, innovative, and fictional ideas (Wellek & Warren, 2016). Thus, literary works written by authors through characters living out their lives within a narrative plot form a cohesive, interconnected narrative. A similar view is expressed by (Faruk, 2013), who regards literary works as expressions of the author's soul that are connected to the real world. In creating literary works, authors consciously consider the social functions represented within them. This implies that humans coexist with literature as a representational tool in the real world—a world created by authors through imaginative, innovative, and fictional elements. Literary works serve as authentic representations of human life, presenting illustrations that are often favored by many communities because they feature *plot twists* or are hard to predict and are rooted in real-life experiences (Azizan, 2024).

Gramsci's concept of hegemony highlights hegemony as a form of consensus or acceptance, such that power is realized through the consent of the dominated class by the hegemonic class (Safitri et al., 2024). A similar view is expressed by Gramsci (2013), who states that hegemony is formed through the dominant class's control over social institutions—such as education, religion, and culture—by instilling values and worldviews that are passively accepted and collectively endorsed.

At certain levels, the concept of hegemony extends not only to the notion of freedom but also to ideology, politics, and moral and intellectual unity (Cahyaningtyas et al., 2025). Based on the above arguments, it can be concluded that hegemony is formed through the dominance of leadership that is integrated with the existence of subordinates as the hegemonic group, thereby perpetuating a system of power within society, organizations, and even the state—a system that is not consciously recognized by the oppressed.

Gramsci's conception of ideology, popular beliefs, and *common sense* asserts that popular beliefs and similar ideas constitute a material force that spreads through three channels: language, *common sense*, and folklore (Faruk, 2013). A similar view is expressed by Tami et al. (in Pattihawean M, 2025), who explain that ideology is the study of human ideas that serve as a space to accommodate human intellectuality. Common sense, according to Firmansyah (in Maulidiyah, 2024), is defined as hegemonic thought that tends to be voluntarily accepted by society because it is perceived as aligning with internalized social constructs. Based on the three views above, it can be concluded that ideology, popular beliefs, and *common sense* are constructs of thought that possess material power in shaping the collective consciousness of society—a consciousness that is widely accepted due to its simple and easily understandable nature.

Gramsci's conception of the intelligentsia reveals that the intelligentsia is understood as a social stratum that plays an integral role in carrying out organizational functions across various sectors, such as culture or political administration (Faruk, 2013). Intellectuals are divided into two categories: traditional intellectuals, who are part of the upper class due to their distinct position in society and include professionals such as teachers and poets; and organic intellectuals, who play a crucial role in supporting the class struggle of their social group by leading organizations, such as those within the working class (Gramsci, 2013). In line with this view, another perspective is also presented by R.

A. Firmansyah & Indarti (in Pattihawean M, 2025) explain that organic intellectuals refer to a group of individuals or organizations that fulfill their intellectual functions by building consensus within civil society, whereas traditional intellectuals refer to a group of people who continuously disseminate ideas as a routine within their institutional units. Based on the three views above, it can be concluded that, according to Gramsci, intellectuals constitute a social group that performs strategic functions in their respective fields—including production, culture, and politics—and are divided into two categories: organic intellectuals and traditional intellectuals.

Discussions about women have become a fascinating topic of conversation among men within patriarchy, including the power of women to attain a status on par with men to achieve gender equality. The background to the formation of this idea is explained by Simone de Beauvoir in her work titled *“The Second Sex: Facts and Myths,”* which is rooted in the historical concept of the paternal lineage or ancestry known as patrilineality (Beauvoir, 2016). This phenomenon of gender inequality arises from the interpretation of ancient beliefs stating that women were created from a man’s rib, leading some to conclude that women must adhere to men’s commands and serve as a complementary symbol of life. In line with the view expressed by (Ahmadi, 2019), who argues that men are perceived as stronger than women based on the story of Prophet Adam. This ancient perspective, still adopted by the general public today, leads women to feel they exist in the world solely to serve as a complement to men’s lives. In her work titled *“The Second Sex: The Life of Women,”* Simone de Beauvoir explains that women must be able to create their own existence as objective beings by being true to themselves in their pursuit of self-realization through concrete plans (Beauvoir, 2016). A similar perspective was also expressed by (Ahmadi, 2019), who noted that men perceive women as beings who objectify themselves; consequently, men must be able to objectify women. The dominance of the patriarchal

structure places women in a position of inequality relative to men. The emergence of the existentialist feminist movement led by Simone de Beauvoir aims to transform structures to achieve gender equality. The term “gender” refers to the construction of various characteristics, behaviors, and social relationships associated with a specific sex (Ahmadi, 2019). The constraints on women’s freedom are linked to the patriarchal culture that persists and thrives in surrounding communities. This contradicts the theory articulated by Simone de Beauvoir, who asserts that women need not be confined to the domestic sphere but must instead discover their identity as *independent* women capable of breaking free from feminine subjugation (Beauvoir, 2016).

The Feminist Movement, led by women activists, aims to oppose all forms of discrimination against women, whether social, cultural, economic, or otherwise. Men position themselves as subjects, while women are positioned as objects (Murniati in Aulia & Efendi, 2025). In line with this view, Simone de Beauvoir explains in her book that the drama of women lies in the conflict of fundamental aspirations within the subject (the ego), which regards itself as essential (Beauvoir, 2016). This definition imposes limitations on women’s ability to assert their existence; once she is with a man (husband), she must take on the primary role in the domestic sphere. This aligns with the view by Aulia & Effendi (2025), who define women’s limitations in domestic roles as being confined to “the well, the bed, and the kitchen.” Based on the above views, it can be concluded that women remain trapped within the framework of *“the others”* when alongside men, particularly within the domestic sphere, which requires them to manage all household needs without assistance from men. Transcendence is defined as a form of resistance by women against men or their surroundings that oppress their freedom and existence. In her translated work titled *“The Second Sex: The Life of Women,”* Simone de Beauvoir explains that women are driven to resist male domination, which manifests through an act of rejecting their



predetermined fate: within this, transcendence condemns the absurdity of immanence (Beauvoir, 2016). In line with this view, Simone de Beauvoir, in her work titled “*The Second Sex: Facts and Myths About Women*,” proposes the same regarding the form of transcendence that exists: that every living being seeks justification through transcendence; they demand that their existence be recognized as equal to that of men and not merely as a subordinate existence within life (Beauvoir, 2016). A similar view is also expressed by (Aulia & Effendi, 2025), who explains that there are four strategies of transcendence employed by women: women as intellectual beings to confront patriarchy; women as individuals capable of empowering their communities through material support for themselves; women can break free from the shackles of labeling regarding their otherness; and women can work. Based on the above views, it can be concluded that transcendence is women’s effort to break free from the shackles of labels imposed on their otherness to achieve equal existence through the rejection of the forms of patriarchy that oppress them.

Thomas’s statement defining women as beings of a “contingent nature” serves as a tool for men to shape the perspective that women lack certainty regarding their own sexuality (Beauvoir, 2016). In line with this statement, Aristotle also expressed the same idea that women provide only the passive element, while men provide contribution, activity, rhythm, and life (Beauvoir, 2016). Hippocrates also adhered to the same doctrine, which recognizes two forms of fetal development: the weak (female) and the strong (male) (Beauvoir, 2016). Based on these experts’ views, it can be concluded that women are often perceived as weak figures, unable to assert their own existence, and bound by patriarchal patterns that force them to submit and obey men’s will.

Stekel provides examples of the forms of trauma experienced by women regarding the sexual roles imposed by men in his book titled **Frigidity in Women**; two of these examples explain that there are forms of trauma that lead to *phobias*

stemming from regret over the loss of virginity, which causes her to lose her mind, and that she will recover only if she finds a man as her lover who can satisfy her sexuality by marrying her (Beauvoir, 2016). In her work *The Second Sex: The Life of Women*, Simone de Beauvoir explains that women who become lesbians do so not solely by their own choice, but also as a result of trauma caused by abuse, domination, and the presence of masculinity—as a means of seeking relaxation, peace, and pleasure through sexual fulfillment. In line with this view, another perspective emerges from (Aulia & Effendi, 2025), which explains that women’s experiences within patriarchal structures can trigger psychological and emotional conditions resulting from the pressure and oppression they face. From the above perspectives, it can be concluded that women often suffer trauma inflicted by men, leading them to develop hatred toward men due to the domination they endure.

Autonomous and existential freedom, as shaped by anatomical fate, explains how patrilineal civilization positions women as individuals who must be pure and sinless, unlike men, who are more likely to exercise control over their sexuality without being bound by marriage. In her work titled “*The Second Sex: The Life of Women*,” Simone de Beauvoir states that the form of rejection by the feminine gender—which asserts that any sexual act performed without a foundation through purification rituals based on prevailing norms is deemed wrong—constitutes a form of failure and weakness; thus, women must uphold their honor and purity (Beauvoir, 2016). Freud asserted that “Anatomy is destiny,” a notion reaffirmed by Merleau-Ponty: “The body is a general condition.” In her work titled “*The Second Sex: Facts and Myths*,” Simone de Beauvoir emphasizes that she positions women within a world of values and grants their behavior a dimension of freedom (Beauvoir, 2016). A similar view is expressed by (Aulia & Effendi, 2025), who explain that the essence of freedom lies in the rejection of a system that places women in a subordinate position. Based

on the above perspectives, it can be concluded that women also possess the freedom to express themselves by breaking free from the labels imposed by the pressures of their existence.

By linking Beauvoir's concept of "*the Others*" with Gramsci's concept of cultural hegemony, this study offers a new understanding that patriarchy operates not only through men's direct domination of women but also through social consent constructed by religious ideology and norms. In the context of the film *Bidaah*, this hegemony is embodied through the character Walid as a representation of masculine power that uses religious authority to control women, while the character Baiduri displays a form of existentialist consciousness that rejects oppression and strives to build her own autonomy. Based on the background above, the research questions can be formulated as follows: (1) what are the forms of representation of patriarchal hegemony by the character Walid in the *Bidaah* series?; (2) what are the forms of Baiduri's resistance as a representation of existential feminism in confronting hegemony in the *Bidaah* series?

Based on the background above, the research questions can be formulated as follows: (1) what form does the representation of patriarchal hegemony take through the character of Walid in the *Bidaah* series? and (2) what form does Baiduri's resistance take as a representation of existential feminism in confronting hegemony in the *Bidaah* series? The first objective of this study is to describe the representation of patriarchal hegemony opposed by the feminist representation in the characters of *the Bidaah* drama series, and the second is to describe the form of resistance by the feminine side to overcome the patriarchal hegemony that befalls them as a means to fortify themselves and uphold moral justice within the social class in a religious environment in the *Bidaah* drama series.

This study is expected to contribute to the development of literary studies, particularly in the field of literary sociology, in the application of the concept of equality that emerges through the form

of firm resistance by the oppressed in social and religious environments. Furthermore, this study is expected to serve as a theoretical foundation for future researchers. Additionally, it is hoped that this study will enhance critical understanding, thereby fostering social sensitivity toward the forms of social relations and injustices that still persist in society.

Previous studies relevant to this research are outlined as follows. The first study was conducted by Aji. The results of the study (2025)) found that the female protagonist (Baiduri) in the series *Bidaah* attempted to make other women understand that she had become a victim of the narrative (Walid) as a religious leader and head of a boarding school who, in the name of God, used an illegitimate method of preaching—namely, by approaching, marrying in spirit, and even impregnating women without following legitimate legal and religious channels.

The second study was conducted by Aulia and Efendi in 2025 using a qualitative descriptive method. Results of the research (Aulia & Efendi, 2025) . The results of the study found that the female character in the film **The Woman Who Marries Her Own Body** represents resistance against patriarchal control. Asti, as the main female protagonist, proves that through a literary work, women can assert their existence to discover their own identity.

The third study was conducted by Habibah and Sari in 2025 using a qualitative descriptive method. The results of the study (Habibah & Sari, 2025) revealed that the interactions of female characters within a patriarchal context indicate that women are not merely objects of domination. Rather, they can act as active agents in resisting the hegemony of masculinity.

METHOD

The methodology employed in this study is a descriptive qualitative approach. The presentation of research findings is conducted through an interpretive process of the research subject, aiming



to interpret, describe, and analyze the meanings contained within the data (Ahmadi, 2019). The approach used in this study is literary sociology, applying two theories: hegemony by Antonio Gramsci and existentialist feminism by Simone de Beauvoir, which position literary works as cultural products inseparable from the social structures in which they are produced. Hudhana and Mulasih (2019) argue that the sociological approach to literature is crucial in this study because literature serves as a reflection of societal life, manifested through ideological forms and historical contexts. This study utilizes a film titled *Bidaah*, written by Erma Fatima and directed by Pali Yahya, as its data source. Produced in Malaysia, the film presents a religious drama series consisting of 15 episodes, each lasting approximately 30–35 minutes. The series **Bidaah** stars Fattah Amin as (Walid Muhammad Mahdi Iman) and Reina Diana as (Baiduri) in the lead roles. Data collection in this study was conducted using the documentation method, which is a crucial component of the descriptive qualitative approach. Qualitative research techniques involve data processing. The data in this study are divided into two categories: primary data and secondary data. Both types of data are contextualized within the respective theories adopted, accompanied by explanatory notes.

Data analysis techniques include reduction, presentation, and drawing conclusions. The application of these analysis techniques allows for a deeper understanding of the findings through the systematic acquisition of information and its presentation in a more structured manner, so that the research results can be understood more clearly. This study utilizes data tables and transcriptions as the primary tools in the information collection process. By using tables, data can be organized in a structured manner, making it easier for the researcher to record and group various relevant variables.

RESULT

This study presents the results and discussion of findings identified through primary and secondary data by applying two theoretical frameworks: hegemony by Gramsci and existentialist feminism by Simone de Beauvoir. This analysis focuses on the concepts of hegemony and existentialist feminism. This study also contributes to the academic world through new findings that enrich the understanding of literary studies regarding the representation of hegemony and existential feminism. Based on the analysis conducted, a total of 36 data points were identified. The breakdown of the data found is as follows: 9 data points indicate representations of women's resistance in the form of women's transcendence over hegemonic representations. 6 data points demonstrate representations of women's resistance in the form of existential freedom and autonomy against hegemonic representations. 5 data points demonstrate representations of criticism of myths, biology, and psychoanalysis regarding patriarchy against hegemonic representations. 5 data points demonstrate representations of existential freedom and autonomy against representations of ideology, popular beliefs, and *common sense*. 4 data points indicate representations of women's transcendence of representations of ideology, popular beliefs, and *common sense*. 2 data points indicate criticism of myths, biology, and psychoanalysis regarding representations of the intellectual class. 2 data points indicate representations of existential freedom and autonomy against representations of the intellectual class. 1 data point indicates representations of women's transcendence of representations of the intellectual class:

1. Gramsci's Hegemony Representation by Waliss

1.1 Hegemony

Hegemony in the *Bidaah* film series demonstrates the existence of power held by the ruling class, which has the authority to establish regulations and/or laws that must be approved by those beneath them as the hegemonic subjects. As

the owner of the boarding school and a religious leader, Walid has the authority to formulate and/or ratify rules and regulations for the community or congregation at the Jihad Ummah boarding school, including Baiduri. The rules and regulations that have been established must be obeyed and enforced by those under him as a form of acceptance and obedience between teacher and student. The leadership authority held by Walid allows him to arbitrarily establish and ratify patriarchal power structures that favor men—whether himself as the leader or those under him who hold lower positions—to carry out political functions within the religious institution. Through this explanation, the following data can be identified.

(H. 1) Dialogue and Facial Expressions Abi:

“Tonight, by Walid’s decree and specifically by the command of the Messenger of Allah, peace and blessings be upon him, for the good and blessings of intercession for his ummah. Three people will be chosen for life in this world by serving the person who will be their guide.”

Baiduri:

“Does he really like to marry like this?”

Women’s Congregation:

“Yes, he does. It’s a blessing to be able to marry under these circumstances.” Facial Expression:

Baiduri furrows her brows and is surprised by the answer. (B/Eps.2/H.1) (24.49 – 26.07).

The data above indicates that this form of arranged marriage was carried out with the underlying aim of strengthening Walid’s power as the leader of the Ummah’s Jihad, so that his students could not break away from the boarding school he led. These arranged marriages were conducted with Walid’s approval and had to be accepted by anyone eligible for such a match, even if the parties involved had no emotional bond or affection for one another. A statement by one of the female members in the dialogue proves that anyone ordered to enter into an arranged marriage must accept that order to receive blessings from him—that is, from Walid.

The data (H.1) above demonstrates that the practice of arranged marriages within the Jihad Ummah boarding school environment constitutes a concrete manifestation of hegemony as conceptualized by Antonio Gramsci. Hegemony in this context is not enforced through physical coercion, but rather through the voluntary consent and acceptance of the community members regarding the decisions issued by Walid as the boarding school leader. This aligns with Gramsci’s view that power operates effectively when the values, ideologies, and worldview of the dominant class are passively accepted by the hegemonic group (Gramsci, 2013; Safitri et al., 2024).

Abi’s statement invoking *the “command of the Prophet”* demonstrates how religious authority is used as ideological legitimacy to instill obedience, thereby positioning personal decisions such as marriage as an unquestionable divine will whose truth cannot be challenged. The women’s congregation’s statement that the marriage was a “blessing” signifies that the ideology constructed by Walid has been collectively accepted as a moral and spiritual truth.

Dialogue (2)

Baiduri:

What does a sixteen-year-old girl know about marriage, Ma’am? Baiduri doesn’t agree.

Then she has to marry an older man who’s already taken a third or fourth wife. Those girls’ lives are truly miserable, Ma’am.”

Kalsum:

“Hey! Our ancestors got married at that age too. They weren’t tormented at all. You’re the only one who thinks that way.”

Baiduri:

“But that’s different, Mom. Back then, girls didn’t go to school. Things are different now. Okay. Never mind. But why didn’t you marry me off when I was fifteen or sixteen? Instead, you sent me to study in Egypt, didn’t you?”

Kalsum:

“I’ll marry you off soon, just wait.”



Baiduri:

“Huh? Hah, that doesn’t make sense. Baiduri doesn’t want that. Then I’d have to marry that old man and live in a polygamous marriage.”

Kalsum:

“That woman is blessed, you know. Because she was chosen to marry a sheikh. That sheikh—Masha’Allah, his faith is strong. No matter what she does, she’ll enter Paradise. Thanks to her husband. You? You know—just be patient.”

Baiduri:

“No way. Baiduri still doesn’t agree. Baiduri doesn’t like this kind of thing. Don’t use religion to manipulate those kids, okay.” (B/Eps.3/H.2) (05.18 – 06.49).

The data above indicates the presence of a second data point as a form of Gramsci’s “hegemony, as demonstrated through the dialogue between Baiduri and her mother, Kalsum. Data (H.2) proves that patriarchal hegemony in the *Bidaah* series is not only exercised structurally by Walid as the leader of Jihad Ummah, but is also exercised through the family institution as part of the social institutions that support hegemonic power. The dialogue between Baiduri and his mother, Kalsum, reveals the patterns of formation and outcomes of patriarchal values framed within religious beliefs that are passively accepted and justified by the hegemonic subjects. Kalsum’s statement regarding the practice of child marriage as an “ancestral” tradition represents a form of social consensus that normalizes gender inequality.

This aligns with Gramsci’s conception of hegemony, which asserts that domination occurs through the collective acceptance of the dominant class’s values and worldview, unconsciously perceived as a form of oppression (Gramsci, 2013; Safitri D, et al., 2024). The use of narratives of blessings, paradise, and spiritual salvation in Kalsum’s dialogue reveals how religious ideology is employed as a tool of legitimization to uphold patriarchal power. Women who are arranged to marry “sheikhs” chosen by Walid are positioned as the “hegemonic” and “chosen” party for the

match, even though they must accept the position of being a second, third, or fourth wife.

1.1 Ideology, Popular Beliefs, and Common Sense

Ideology, popular beliefs, and *common sense* reveal that ideas or concepts are formed and/or shaped through language, common sense, and folklore. The representations of ideology, popular beliefs, and common sense found in *the Bidaah* TV series demonstrate that social constructions within society are internalized. The ideas constructed can foster the internal community itself to understand and accept existing and established concepts. The hegemonic consciousness of society provides an understanding that the dissemination of these concepts adheres to an ideology established as a form of popular belief, which grows and develops and is trusted by the surrounding community until it becomes a form of custom.

(IKP. 1) Gestures

Baiduri observed the boarding school residents taking turns to drink and/or wash their hands in a basin containing the water in which Walid had soaked his feet.

Walid:

Walid sat down and placed his feet in the basin containing the water from washing his feet.

Baiduri:

Baiduri scoops up a handful of water containing the water from Walid’s foot soak and splashes it onto her face. (B/Eps.1/IKP.1) (10:37 – 10:56).

The data above indicates the first instance of findings representing Gramsci’s concept of ideology, popular beliefs, and *common sense*, as demonstrated by Walid through his gestures with Baiduri and several other congregants. At the Jihad Ummah boarding school, they believe that if they are obedient and compliant with Walid’s commands—as both a leader and, in his own estimation, a Wali of Allah—then the followers or congregation will receive blessings from him. One such practice involves drinking and washing their

faces with the water used to wash Walid's feet, which is kept in a gold-plated basin.

Data (IKP.1) indicates that the representation of ideology and popular beliefs functions as a material force in the daily practices of the Jihad Ummah boarding school congregation. Walid's gesture of allowing the water from his foot-washing to be collected, then used by other congregation members—whether mahram or not—for the purpose of washing their faces and drinking the water, demonstrates a form of ideological internalization that has been accepted as *common sense* within that religious institution. This practice is not viewed as a deviant act but rather as a normal ritual believed to bring blessings.

(IKP. 2) Dialogue and Facial Expressions Baiduri: "Sis, what is that person doing?"

Female Congregation Member:

"Blessings. Sise Walid. Take a little."

Baiduri:

"No way. I don't need to drink someone else's leftovers to receive blessings. There are plenty of other ways for us to receive blessings from Allah."

Facial Expression

She glared at the female worshippers, furrowing her brows. (B/Eps.2/IKP.2) (27.20 – 28.08).

The data above indicates the first finding as a form of representation of ideology, popular beliefs, and *common sense*. Data (IKP.2) represents how the ideology and popular beliefs within the Jihad Ummah boarding school have evolved into *common sense* accepted collectively by the congregation. The conversation among female members referring to Walid's leftover food as a "blessing" indicates that this practice has been interpreted as a natural religious act with spiritual value. From a Gramscian perspective, such beliefs constitute a form of ideology possessing material power because they are disseminated through simple everyday language and practices, making them easily accepted without resistance (Faruk, 2013).

1.1 The Intellectuals

Intellectuals, as a social stratum in society, are understood to play an integral role in carrying out various organizational functions across sectors, one of which is political administration. Intellectuals are further divided into two categories: traditional intellectuals, who constitute the upper class and are characterized by professionalism—such as teachers—and organic intellectuals, who belong to the lower class and play a role in advocating for the interests of the social class above them. Both fulfill their respective roles. Traditional intellectuals are tasked with disseminating ideas and establishing routines, while organic intellectuals carry out the function of building consensus, particularly in the political sphere.

Baiduri

"Assalamualaikum, Walid."

Walid:

"Waalaiikumussalam. It's not forbidden if it's between a child and a father." *Gesture*

Baiduri greets him while lowering her gaze. Walid extends his hand for Baiduri to kiss. Baiduri immediately takes Walid's hand and places it on her forehead. (B/Eps.4/KI.1) (23:55 – 24:17).

The data above indicates the first finding: Walid's representation of the intellectual class to Baiduri, evidenced through dialogue and gestures. At the Jihad Ummah boarding school, it is believed that a woman and a man must not touch anyone who is not a mahram. However, as a traditional intellectual, Walid builds consensus among his congregation—including Baiduri—to kiss the teacher's hand even if they are not mahram. This is evidenced by Walid's dialogue stating that a student kissing a teacher's hand is a normal practice, especially within both religious and non-religious educational institutions.

Data (KI.1) demonstrates Walid's role as a traditional intellectual possessing symbolic authority within the religious sphere. Faruk (2013) asserts that intellectuals function as managers and guides of cultural practices and ideologies within society. This is evident through the dialogue and



gestures in the data presentation when Walid legitimizes the physical contact () between himself and Baiduri as he is about to kiss her hand as a form of respect between student and teacher, stating that the act is “not forbidden” even though they are not mahram, as it is analogized to the relationship between a child and a father

(KI. 2) Dialogue, Facial Expressions, and Gestures

Dialogue

Rabiatul:

“One more thing. This Jihad Ummah has laws. Anyone who chooses to remain within this Jihad Ummah must obey Walid and the leaders within it. But they must also follow every law within this Jihad Ummah.”

Baiduri:

“Human laws or Allah’s laws?” Expression Baiduri immediately countered the statement with a trick question.

Rabiatul:

“Human laws based on the laws of Allah Subhanahu Wata’la.” (B/Eps.5/KI.2) (15:52 – 16:27).

The data above indicates a second finding: Walid’s representation of the intellectual class to Baiduri and the community residing at the Jihad Ummah boarding school, evidenced by the dialogue between Rabiatul—Walid’s second lawful wife—and Baiduri. The Jihad Ummah boarding school has specific regulations, one of which requires prior permission if anyone wishes to leave, even merely to meet with siblings or relatives outside the boarding school’s premises. This illustrates the practice of traditional intellectuals by the figure of Walid in establishing regulations and laws—both written and unwritten—to be disseminated to the boarding school’s congregation, including Baiduri as an organic intellectual.

Data (KI.2) demonstrates the role of intellectuals in the mechanisms of forming and legitimizing “regulations” at the Jihad Ummah boarding school. Rabiatul’s statement, as Walid’s

second lawful wife, affirms that the obligation to obey Walid and the boarding school’s leadership structure represents the function of traditional intellectuals as articulated by Gramsci (2013)—namely, a group that continuously produces and disseminates ideas until they become institutional routines. By claiming that these rules constitute “human laws grounded in God’s law,” Walid plays a role in embedding religious ideology into the boarding school’s administrative system within a religious institution for its members to follow, thereby blurring the boundary between human law and divine law. This is accepted without resistance or critical thought by the members, becoming a consensus of voluntary acceptance.

2. Representation of Existentialist Feminism by Simone de Beauvoir

2.1 The Transcendence of Women

The transcendence of women explains that women, as intellectual beings, possess the power to have their existence recognized on equal footing with men and are not merely subordinate existences to men. There are also four forms of transcendence by women: first, women as intellectual beings confronting patriarchy. Second, through the intellectual capacity possessed by women, they are ultimately able to empower their communities through material support for themselves. Third, women dare to break free from the shackles of domesticity that bind them to the bed, the kitchen, and the well. Fourth, women can work. Baiduri, as a representation of the existentialist woman in the film series *Bidaah*, proves that she is an intellectual capable of empowering reason, thought, and the community within the Jihad Ummah to break free from Walid’s heretical teachings—which benefit men and harm women—through the support of religious preaching. Through this explanation, the following data can be identified.

(T. 1) Dialogue, Facial Expressions, and Gestures
Dialogue

Kalsum:

“Baiduri.”

Baiduri:

“Yes, Ma’am” Gesture

Baiduri hurried toward the front yard of the cottage.

Kalsum:

“Oh my... Listen to what Mom says.”

Kalsum followed Baiduri, trembling with fear.

Baiduri:

“Yeah, what’s up, Mom?”

Kalsum:

“Baiduri! Did you ask for permission?”

Baiduri:

“Oh my God, Mom. Why do I have to ask your permission for everything, Mom? It’s not necessary, Mom. What’s important right now is that you’ve already let Baiduri go. Besides, I’m not going anywhere—I just want to see Ikin for a little while, Mom. Oh my God, Mom. I’m so tired of this. For everything, a child has to ask for permission, permission, permission.”

Rabiatul:

“That’s proper etiquette in a congregation. Respecting the leader in this Jihad of the Ummah. You came here to seek knowledge, right? So master that etiquette properly. Only then will other knowledge follow...”

Gesture

Baiduri turned her gaze toward her mother and was startled to see Rabiatul there. Facial

Expression

Baiduri furrowed his brow when Rabiatul said that it was one of the boarding school’s rules. (B/Eps.6/T.1) (12:53 – 13:44).

Based on the data above, the first finding indicates a representation of female transcendence by the character Baiduri toward Walid through the form of boarding school regulations stipulating that every resident of the Jihad Ummah boarding school who chooses to settle and live there must comply with the established rules. Baiduri felt that when she simply wanted to go out to meet Asyikin—her female friend who lived outside the compound—she was hindered by these regulations.

Data (T.1) demonstrates that Baiduri’s actions, as a representation of female transcendence, are manifested in her refusal to comply with the

obligation to seek Walid’s permission when leaving the Jihad Ummah boarding school merely to meet her female friend. This reflects a conscious effort to break free from a state of immanence—a situation where women are restricted in their movements and reduced to mere compliant subjects within a patriarchal structure.

(T. 2) Dialogue and Facial Expressions

Dialogue Rabiatul

“One more thing. Jihad Ummah has its own laws. Anyone who chooses to stay in Jihad Ummah must obey Walid and the leaders within it. But they must also follow every law that exists within Jihad Ummah.”

Baiduri:

“Human laws or Allah’s laws?” Expression

Baiduri immediately countered the statement with a trick question. Rabiatul:

“Human laws based on the laws of Allah Subhanahu Wata’la.” (B/Eps.5/T.2) (15:52 – 16:27).

The data above indicates a second finding: Baiduri’s representation of female transcendence to Walid through the form of regulations at the boarding school, which mandate that every resident of the Jihad Ummah boarding school who chooses to settle and live there must comply with the established rules. Baiduri feels constrained by regulations that disadvantage all parties, both women and men.

Data (T.2) demonstrates that Baiduri’s actions as a representation of female transcendence are evident in the form of her critical question: *“human laws or God’s laws?”* This constitutes a rejection of blind obedience that places women in a position of immanence—a condition where individuals are forced to accept rules without room for reflection or freedom of choice. In **The Second Sex: The Life of Women**, Beauvoir (2016) asserts that transcendence arises when women realize the absurdity of the structures limiting their existence and consciously reject the fate imposed upon them.

2.2 Critique of Myths, Biology, and Patriarchal Psychoanalysis



Criticism of patriarchal myths, biology, and psychoanalysis asserts that men and women are distinct groups. Men define women as beings who lack certainty regarding their own sexuality, thus requiring the role of men to shape that existing sexuality. Similarly, views expressing the same notion demonstrate that women merely provide the passive element, while men provide the active contribution to fulfill those needs by offering their own contributions, life, and rhythm of existence. This definition implies that women are merely a complementary part of men's lives, bound by the labels of the "strong" (men) and the "weak" (women), and must always submit to men—a dynamic that traps women within the patriarchal framework. In the film series *Bidaah*, Walid establishes a self-created system of power to enforce all the rules he has devised solely to satisfy his own desires, cloaked in religious justification. As the male protagonist, Walid holds the power to shape Baiduri into the image of a woman he perceives as weak, allowing him to occasionally impose rules and threats that harm her (Baiduri) as well as other women. Through this explanation, the following data can be identified.

(KMBPP.1) Dialogue and Gestures Dialogue

Walid:

"Do you want to stone your child, or do you want Walid to do it?" Gesture

Kalsum shook her head and held Baiduri's shoulders. Walid took a stone from a bucket carried by Rabiatal to throw at Baiduri.

Baiduri:

"Aaahhh."

Kalsum protected Baiduri by hugging her and covering her face.

Hambali:

"Walid! Stop. Just hit me, Walid. This is all my fault."

Walid:

"The sacrifice of a love-struck fool. Fine. I won't do anything to her. Radin!"

Walid looked at Radin and nodded toward Baiduri. Radin nodded firmly in response to Walid's command, and immediately approached Baiduri

and untied the rope from her hands.

Baiduri:

"Let me go! Let me go!"

Radin, helped by his friend, carried Baiduri away from the park.

Kalsum:

"Walid, Walid. Don't, Walid. Umi, Umi, please, Umi. Walid, please, Walid. Don't do anything to my child, Walid."

Hambali:

"Walid, let him go, Walid!"

Walid followed Radin from behind and quickly left the park.

Kalsum:

"Mom, Mom, please, Mom. Forgive him, Mom, please, Mom." Kalsum knelt in front of Rabiatal.

Kalsum:

"Walid! (B/Eps.15/KMBPP.1) (1:06 PM – 2:15 PM).

The data above indicates a third finding as a form of critique against patriarchal myths, biology, and psychoanalysis. Walid, as the leader of the boarding school, is punishing Baiduri and Hambali because he feels that the two members will betray him. Walid perceives their efforts to liberate the entire congregation through their heretical teachings at the Jihad Ummah boarding school. Walid manages to control his anger, fueled by vengeance, to impose the stoning punishment on Baiduri and Hambali, who are deemed traitors within the Jihad Ummah congregation.

Data (KMBPP.1) represents a critique of patriarchal myths, biology, and psychoanalysis through the practice of stoning carried out by Walid against Baiduri, which positions women as weak, passive beings deserving of control. Walid's threat to stone Baiduri demonstrates how the female body is positioned as an object of moral punishment, while absolute authority rests in the hands of the man (Walid), who also serves as the leader of the Jihad Ummah compound. Within Beauvoir's framework, the myth of patriarchy operates by constructing women as "accidental" and incomplete beings; thus, when women are deemed to have violated norms established by men, their

bodies become the space where violence is legitimized.

Walid's gesture of picking up a stone and ordering Baiduri's stoning proves that there is a strong power dynamic: women are reduced to objects to be punished, while men merely issue commands regarding the desired actions. This scene also reflects Beauvoir's critique of classical biological and psychoanalytic thought that positions women as the weak and emotional party, as articulated by Aristotle and Hippocrates. Baiduri is not punished for a fault proven fairly, but because she is perceived as threatening the stability of Walid's power.

(KMBPP. 2) Dialogue and Gestures Dialogue

Walid:

"Tonight, I will subdue you under the soles of my feet!"

Walid lifts Baiduri's body and lies her down. (B/Eps.4/KMBPP.15) (15:54 – 16:01).

The data above indicates the presence of a third data point as a form of critique against patriarchal myths, biology, and psychoanalysis. After Walid decided not to carry out the stoning sentence against Baiduri, he immediately ordered one of his followers to take Baiduri to a specific location—the women's dormitory. Inside the dormitory, only Walid and Baiduri remained. Because Walid's long-held desire to enter into a spiritual marriage with Baiduri had not yet been fulfilled, he seized this opportunity to legitimize his heinous act. Walid lifted Baiduri's body, which was bound with ropes, and slammed her onto a wooden floor until Baiduri cried out in pain. This treatment was carried out so that Walid could subdue Baiduri through the " " of spiritual marriage that he himself believed in.

Data (KMBPP.2) represents a critique of patriarchal myths, biology, and psychoanalysis through Walid's actions, which—both verbally and through his gestures—declare his intent to "subjugate" Baiduri to the point of committing sexual violence under the guise of a spiritual

marriage. Walid's statements position Baiduri's body as an object of domination, in line with classical patriarchal views that position women as passive, weak beings who can be controlled and dominated by men. Within Beauvoir's framework, the myth of women as "accidental" beings who lack sovereignty over their own bodies is used to justify acts of violence and sexual domination.

Walid claims religious and biological legitimacy over Baiduri's body, as if a woman's will holds no value, thereby allowing her body to be treated as the property of the powerful man. This scene also affirms Simone de Beauvoir's critique of Aristotle and Hippocrates's thinking, which constructs women as weak and passive, while men are considered active, rational, and entitled to determine the course of life. The violence committed by Walid is not only physical but also symbolic, as it erases Baiduri's subjectivity as a human being with will and intellectual awareness.

2.3 Existentialist Freedom and Autonomy

Existentialist freedom and autonomy clearly assert that women believe in the right to freedom and autonomy they possess as fellow human beings and social beings on an equal footing; therefore, women have the authority to reject systems that place them in a subordinate position—that is, beneath men. Baiduri is a female figure who possesses great courage to assert her existence as a woman and as a companion to her fellow residents—the female students at the Jihad Ummah boarding school led by Walid. She frequently offers forms of resistance, both verbal and non-verbal, against any power or authority that benefits men and harms women. Through this explanation, the following data can be identified.

(KO. 1) Dialogue

Baiduri:

"What does a sixteen-year-old girl know about marriage, Ma'am? Baiduri doesn't agree. Then she's forced to marry an older man who's already taken a third or fourth wife. Those girls' lives are truly miserable, Ma'am."

Kalsum:



“Hey! Our ancestors got married at that age too. They weren’t tormented at all. You’re the only one who thinks that way.”

Baiduri:

“But that’s different, Mom. Back then, girls didn’t go to school. Things are different now. Okay. Never mind. But why didn’t you marry me off when I was fifteen or sixteen? Instead, you sent me to study in Egypt, right?” Kalsum:

“I’ll marry you off soon, just wait.” Baiduri:

“Huh? Hah, that doesn’t make sense. Baiduri doesn’t want that. Then I’d have to marry that old man and live in a polygamous marriage.”

Kalsum:

“That woman is blessed, you know. Because she was chosen to marry a sheikh. That sheikh—Masha’Allah, his faith is strong. No matter what she does, she’ll enter Paradise. Thanks to her husband. You? You know—just be patient.”

Baiduri:

“No way. Baiduri still doesn’t agree. Baiduri doesn’t like this kind of thing. Don’t use religion to exploit those kids, okay.” (B/Eps.3/KO.1) (05.18 – 06.49).

Based on the data above, the first finding indicates a representation of women’s existential freedom and autonomy by the character Baiduri within the culture of the Jihad Ummah boarding school, which is sanctioned by Walid. Baiduri believes that arranged marriage is no longer a culture that must be preserved; it can damage marital relationships if it is based on a lack of emotional connection between the man and the woman. The arranged marriages in Jihad Ummah, decided by Walid, are interpreted by Baiduri as detrimental to women and advantageous to men.

Data (KO.1) represents the practice of women’s existential freedom and autonomy as embodied by the character Baiduri through her dialogue with her mother, Kalsum, which reveals Baiduri’s rejection of the arranged marriage practice at the Jihad Ummah boarding school. These arranged marriages, involving teenage girls with much older men, demonstrate women’s efforts to break free from the shackles of biological fate

and patrilineal constructs that position women’s bodies as objects of social and religious control. In **The Second Sex: The Life of Women**, Beauvoir (2016) asserts that women are often positioned as beings who must preserve purity and honor for the sake of moral legitimacy, while men are granted power over their sexuality and life choices.

Baiduri’s critique of the practices of child marriage and polygamy, which are cloaked in the name of religion, reflects a rejection of this logic, while simultaneously serving as a claim to women’s freedom to determine their own life paths. Baiduri’s stance, which compares the conditions of women in the past with those of the present, underscores her awareness that women’s bodies and futures can no longer be determined by tradition alone. Her statement regarding access to education, directed at her mother, demonstrates that education serves as a crucial medium for women to attain existential autonomy.

(KO. 2) Gesture

Gesture Walid:

Walid sits and places his feet in a basin filled with water from washing his feet. Baiduri:

Baiduri took a basin of water containing the water from Walid’s foot bath and splashed it on her face. (B/Eps.1/KO.2) (10:37–10:56).

The data above indicates a second finding representing the existential freedom and autonomy exercised by the female character Baiduri toward Walid. At the Jihad Ummah boarding school, they believe that if they are obedient and submissive to Walid’s commands—as both a leader and, by his own claim, a Wali of Allah—then the followers or congregation will receive blessings from him. One such practice involves drinking and washing their faces with the water from Walid’s foot-washing in a gold-plated basin.

In that scene, several congregants at the Jihad Ummah boarding school take turns in a crowd to kiss and drink the water from his feet. These congregants believe that when they wish to draw closer to Allah, they must also be devoted and

obedient to their Mursyid or Wali (Allah's messenger) to attain a worthy paradise in the afterlife. Unlike Baiduri, when she first joined the Jihad Ummah boarding school—becoming both a follower and a member of Walid's congregation—she was required to comply with and adhere to one of the customs he established: kissing and/or drinking the water used to wash the feet of her leader, Walid. Baiduri refused by pouring a handful of water she had taken in front of Walid.

Data (KO.2) represents the practice of existential freedom and autonomy of women through the character Baiduri via her symbolic act of refusal directed at Walid. The gesture of splashing the water used to wash Walid's feet onto her face was not merely a spontaneous act, but a form of resistance against the patrilineal-religious system that positions women's bodies as objects of obedience and ritual purification. In the context of Simone de Beauvoir's existential feminism, this practice demonstrates that women are forced to submit to the pseudo- t construction of purity legitimized by male power.

DISCUSSION

In line with the view expressed by (Faruk: 2013), intellectuals perform organizational functions in the fields of culture and administration, as seen in the establishment of internal rules that control mobility, social relations, and even the personal choices of the congregation. These rules are not merely technical but also ideological, as they demand total compliance as a prerequisite for existence within the Jihad Ummah community. This practice demonstrates how traditional intellectuals operate by constructing a false consensus cloaked in theological legitimacy, thereby presenting Walid's authority as legitimate, natural, and beyond question.

Based on the data findings presented, this phenomenon can also be observed in the real world, particularly in Indonesia. Traditional and organic intellectuals are frequently found in local communities, where they may unconsciously foster forms of social stratification within communal life.

This focus is examined through the daily life at the Modern Al-Manar Islamic Boarding School in Banda Aceh.

A news article published on the media outlet Almanar.Ponpes.Id (October 31, 2020) revealed that there is a regulation requiring students to obtain permission before leaving the boarding school. The head of the boarding school, Ikhrum M. Amin, M.Pd., explained that permission at the boarding school differs from the permission typically required in public schools. Permission is granted only to students with urgent needs and interests, and they must obtain authorization from the boarding school's student welfare department. However, if the student's parents do not grant permission or disagree with the request, the head of the boarding school emphasizes that if anything happens to the student without the granted permission, the resulting risks will be transferred to the student's parents or guardians.

This demonstrates that the boarding school leader holds the authority to establish existing regulations to carry out organizational functions within the institution, just as the boarding school staff, students, and parents must fulfill their roles as intellectuals through the consensus granted by the boarding school leadership via the continuous dissemination of ideas, which becomes a routine practice.

Beauvoir (2016) in **The Second Sex: The Life of Women** explains that women are often positioned as subjects who must uphold their honor and purity through ritual compliance, while men become the center of spiritual and moral power. Baiduri's refusal of the foot-washing ritual performed by Walid signifies a rejection of the anatomical fate that reduces the female body to a tool for legitimizing religious power. This form of refusal through Baiduri's gesture reflects a claim to existential freedom, as Beauvoir asserts in **The Second Sex: Facts and Myths**, that women must be situated within a world of values and given the space to determine the meaning of their own bodies and actions (Beauvoir, 2016). By refusing to drink



or wash her face in submission like other worshippers, Baiduri rejects the power dynamic that positions men as the dominant party and women as the dominated party, making obedience a prerequisite for spiritual salvation. This stance aligns with the view of Aulia & Effendi (2025), who state that the essence of women's freedom lies in the courage to reject systems that subordinate their existence.

Through the data findings presented, this phenomenon can also be observed in the real world, particularly in Indonesia. A woman's autonomy and existential freedom exist solely within herself—as she recognizes her presence as a woman capable of asserting her existence and securing the same rights and authority as men. This focus is examined through one Islamic boarding school in Bangkalan, East Java.

A news article published in the IDN Times Jatim media outlet (January 11, 2026) revealed a case of sexual abuse committed by a boarding school caretaker against a female student under the age of consent at a boarding school in the Bangkalan region of East Java. East Java Police Chief Abraham Abast stated that the sexual abuse case involving a minor will be prosecuted under Article 81(2) and (3), in conjunction with Article 76D and/or Article 82(2), in conjunction with Article 76E of the Republic of Indonesia No. 17 of 2016 on Child Protection. This punishment is considered severe because it involves psychological impact and constitutes a crime against a child. The case began when the victim, accompanied by her family, reported the matter to the East Java Police on December 1, 2025.

In line with this, it can be demonstrated that this phenomenon is relevant to freedom and existential autonomy. Women have the right to assert their dignity if they are subjected to violence or harassment. As social beings, women are also entitled to the same role, dignity, status, rights, and obligations as men. Thus, women are capable of making demands regarding actions that are generally unacceptable to humanity.

CONCLUSION

Based on the analysis above, it can be concluded that the *Bidaah* series effectively portrays the practice of patriarchal hegemony by the character Wallid, who operates through religious, cultural, and charismatic leadership structures, countered by the existentialist feminist representation embodied by the character Baiduri. The character Walid, as a figure of the traditional intelligentsia in Gramsci's perspective, not only produces rules and discourse but also builds consensus through popular beliefs, rituals, and common customs voluntarily accepted by the congregation. This hegemony is not imposed repressively but is internalized as a religious truth considered sacred and beyond question. This situation demonstrates how patriarchal power can remain strong when cloaked in religious symbols and reinforced through unequal power relations between male leaders and female congregants.

Thus, this study affirms that resistance to patriarchal hegemony does not always manifest as open conflict but can be realized through intellectual awareness, symbolic refusal, and the courage to question established authority. The *Bidaah* series not only documents the practice of co-opting religion as a tool for legitimizing power but also presents an alternative narrative about women's struggles to uphold their dignity, freedom, and existence.

REFERENCES

- Ahmadi, A. (2019). *Metode Penelitian Sastra: Perspektif Monodisipliner dan Interdisipliner*. Gresik: Graniti.
- Aulia, N. E., & Efendi, A. N. (2025). *Feminisme Eksistensial dalam Cerpen Perempuan yang Menikahi Tubuhnya Sendiri Karya M. Rifdhal Ais Annafis: Perspektif Simone De Beauvoir*. *GHANCARAN: Jurnal Pendidikan Bahasa dan Sastra*
- Azizan, Y. R. (2024). *Peristiwa Medis dalam Novel Populer di Indonesia*. *Repositori Universitas Negeri Malang*.

- Azzahra, N. (2022). Eksistensi Perempuan dalam Novel *Jumhuriyyatu Ka'anna Karya Alaa al-Aswany: Kajian Feminisme Eksistensialis Simone De Beauvoir*. *Middle Eastern Culture & Religion Issues*, 1(2), 116-132. <https://doi.org/10.22146/mecri.v1i2.6382>
- Beauvoir, S. D. (2016). *The Second Sex: Facts and Myths*. (Terjemahan oleh Febriantono, T.B.). Narasi.
- Beauvoir, S. D. (2016). *The Second Sex: Women's Life Today*. Penerjemah: Febriantono, T.B. dan Juliastuti, N. Narasi.
- Cahyaningtyas, F., Purwanto, J., & Setyorini, N. (2025). Representasi Karakter Pemimpin Novel Tanah Para Bandit Melalui Teori Hegemoni Gramsci. *Metafora: Jurnal Pembelajaran Bahasa dan Sastra*, 12(1), 33-43. <https://doi.org/10.30595/mtf.v12i1.26433>
- Fariyah, Iklilah Muzayyanah Dini (2011). "Hegemoni Antonio Gramsci: Sejarah dan Perkembangannya dalam Ranah Antropologi," *Antropologi Indonesia*: Vol. 32: Iss. 2, Article 2 <https://doi.org/10.7454/ai.v32i2.2115>
- Faruk. (2013) *Sosiologi Sastra*. Yogyakarta: Pustaka Pelajar
- Gramsci, Antonio. (2013). *Selections from the Prison Notebooks*. Penerjemah: Utomo, W.T. Yogyakarta: Pustaka Pelajar.
- Hudhana, W. D., & Mulasih. (2019). *Metode Penelitian Sastra: Teori dan Aplikasi*. Temanggung: Daftar Pustaka Indonesia.
- Maulidiyah, A. P. C., & Ahmadi, A. (2024). Dinamika Kekuasaan dan Budaya Film "Nana Before Now and Then" oleh Kamila Andini: Perspektif Hegemoni Gramsci. *Diksatrasia: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 8(2), 399-417. <https://dx.doi.org/10.25157/diksatrasia.v8i2.14052>
- Pattihawean, M. N. Y., & Subandiyah, H. (2025). Vigilante dalam Novel Tanah Para Bandit Karya Tere Liye: Perspektif Hegemoni Gramsci. *Bapala*, 12(1), 84-95. <https://ejournal.unesa.ac.id/index.php/bapala/issue/view/3247>
- Safitri, D., Fatimah, S., & Budiawan, R. Y. S. (2024). Hegemoni dalam Novel Maryam Karya Okky Madasari: Kajian Hegemoni Gramsci. *Lingua Franca: Jurnal Bahasa, Sastra, dan Pengajarannya*, 8(2), 14-32. <https://doi.org/10.30651/lf.v8i2.22285>
- Wellek, R., & Warren, A. (2016). *Teori Kesusastraan*. Jakarta: Gramedia Pustaka Utama.