

Representation of Patriarchy in the Script of Tasik Dayang by Rahman B

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Abstract

This research will focus on the representation of patriarchy in the script Tasik Dayang. Generally, patriarchy means a cultural system that places men as the primary rulers while women are in a secondary class position. The study of this script is conducted based on its recognition as a Bangsawan drama script and its narrative, which shows the important role of male characters in the societal structure. The objective of this study is to analyze the representation of patriarchy in the script and examine the six elements of patriarchy theory by feminist sociologist Sylvia Walby (1990) in her book *Theorizing Patriarchy*. This study uses a textual analysis approach to understand the content of this script. The findings of the study reveal and examine that all six elements of patriarchy theory, namely paid work, housework, culture, sexuality, violence, and the state, are contained in the script Tasik Dayang. This study shows that the script Tasik Dayang portrays a deep-rooted patriarchy in society, emphasizing the dominant role of men and the subordinate position of women.

Keywords: Bangsawan Drama Script, Patriarchy, Representation, Tasik Dayang

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Abstrak

Kajian ini akan memfokuskan terhadap representasi patriarki dalam skrip Tasik Dayang. Secara umum, patriarki bermaksud sistem budaya yang menempatkan lelaki sebagai penguasa utama, sementara wanita berada di kedudukan kelas kedua. Kajian terhadap skrip ini dilakukan atas dasar pengiktirafan sebagai skrip drama Bangsawan dan naratifnya menunjukkan peranan penting watak lelaki dalam struktur masyarakat. Objektif bagi kajian ini bertujuan untuk menganalisis representasi patriarki dalam skrip dan meneliti enam elemen teori patriarki yang digagaskan tokoh feminis sosiologi Sylvia Walby (1990) melalui bukunya *Theorizing Patriarchy*. Kajian ini menggunakan pendekatan analisis teks untuk memahami kandungan skrip. Hasil dapatan kajian mendapati dan meneliti bahawa keenam-enam elemen teori patriarki iaitu kerja bergaji, kerja rumah, budaya, seksualiti, keganasan dan negara, terkandung menerusi skrip Tasik Dayang ini. Kajian ini menunjukkan bahawa skrip Tasik Dayang menggambarkan patriarki yang mendalam dalam masyarakat, menekankan peranan dominan lelaki dan kedudukan subordinat wanita.

Kata Kunci: Patriarki, Perwakilan, Skrip Drama Bangsawan, Tasik Dayang.

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1.0 Introduction

Patriarchy is a male-dominated culture that places women in a secondary class, with men playing a significant role, thereby determining how women perceive, feel, think, and act. The concept of patriarchy represents a culture that dominates women in various aspects. In a patriarchal system, men not only hold primary roles in family and society but also determine the norms and values that influence the entire social structure. Patriarchy refers to a structure that assigns men as the sole rulers of everything (Alam & Alfian, 2022). The patriarchal system dominating societal culture leads to gender inequality that affects daily life. Men play a central role in society, while women have less influence and often lack rights in economic, social, political, and psychological aspects. Consequently, women are placed in a secondary class compared to men. Patriarchal norms have been used and handed down through generations in various aspects of society and have been incorporated into daily routines. Thus, the patriarchal system has become a normalized practice.

The concept of patriarchy carries the meaning of paternalism, which can be interpreted as 'fatherhood' or 'leadership'. Based on the meaning of paternalism, the presence of men as fathers is a cornerstone of deep awareness and learning about family dynamics (Israpil, 2017). The explanation of the patriarchy concept clearly shows that men are regarded as leaders, decision-makers, and moral guardians, while women are seen as secondary and their role is to support and fulfill men's desires.

Patriarchy is also portrayed in literature as a fantastical space narrating legends, myths, or based on true stories rooted in the history of the archipelago. The role of men in the patriarchal world of the Malay realm places them as sultans, palace nobles, bendaharas, admirals, and others in important and powerful roles. In literary works resulting from the study "Literature, Women, and the Palace in the Malay Chronicle" through the historical book 'Sulalatus Salatin', it is depicted that the patriarchal world positions men as dominant and powerful beings, while women are seen as submissive, obedient, gentle, queens, and princesses. This explanation reflects the social reality of the time, where patriarchy positioned men as the primary rulers in society. This literary work not only reflects cultural norms and values but also reinforces the position of men as leaders. In these stories, the roles of men and women are clearly defined, with men given power and authority, while women are under the control and protection of men.

According to Walby (1990), there are two main types of patriarchy in the social world: private patriarchy and public patriarchy. Walby explains that private patriarchy is a form of domination that occurs within the household. The main characteristics of private patriarchy are divided into two: individual domination and exclusion technique. Individual domination refers to men dominating women within the household and controlling them directly. This illustrates that patriarchy places men as heads of the family and influences the household. Furthermore, the exclusion technique refers to women being restricted or discouraged from participating in social, political, or economic activities outside the home. Consequently, their roles are limited to managing household affairs, raising children, and serving their husbands. This means that the context of private patriarchy restricts women from achieving the same freedom or power as men. On the other hand, public patriarchy, as proposed by Walby (1990), describes the form of patriarchy occurring in public spaces, particularly in the world of work and social life. The main characteristics of public patriarchy are also divided into two: social structure and collective exclusion. Social structure involves the oppression of women through social and institutional means that favor men. Additionally, collective exclusion refers to women being



separated from power, wealth, and influence more than men. Women often face similar constraints that prevent them from achieving a status comparable to men.

Walby (1990) defines patriarchy as a social system and practice in which men dominate, oppress, and exploit women. According to Walby, patriarchy functions in a more complex manner through six elements: paid work, housework, culture, sexuality, violence, and the state. The first element involves paid work. Men dominate the job sector and are paid more, while women face wage discrimination and receive unfair treatment. The second element is housework. Walby categorizes this as 'household production relations,' where men benefit from women performing household work and serving without payment. The third element involves culture. Walby explains that patriarchy influences culture where men hold power in the family and act as family leaders, determining everything. The fourth element concerns patriarchal relationships in sexuality. This structure explains that women often face sexual harassment and are treated as sexual objects by men, who control women's sexuality. The fifth element is violence. Walby explains that this element involves physical and mental violence. Physical violence includes abuse, while mental violence refers to trauma-inducing violence. The sixth element involves the state. This element places women under male authority, where women have less representation, especially in social, political, and economic structures.

2.0 Problem Statement

This study is based on the recognition of the "Tasik Dayang" script as a Bangsawan drama script. Term "bangsawan" has often been associated with Malay opera because, at the beginning of Bangsawan performances, stories about kings and nobility were frequently portrayed (Supa'at, 2016). A stage drama script serves as guidance and provides lessons to society, having social and familial values. Additionally, the "Tasik Dayang" script emphasizes the importance of male characters.

However, the issues within the "*Tasik Dayang*" script remain underexplored. Thus, this study is warranted. Therefore, this research focuses on the representation of patriarchy in the "Tasik Dayang" script, which is one of the themes, and aims to reveal the issue of patriarchy within the narrative of the story.

3.0 Literature Review

The study by Utamia et al. (2018) from Universitas Negeri Jakarta Indonesia, titled "Public Patriarchal Hegemony Against Female Figures in Junichi Watanabe's Novel Hanauzumi," aims to investigate patriarchy challenging women's positions and gender discrimination in 19th-century Japan. The findings show that the researchers used Walby's patriarchy theory. This patriarchy theory emerges from wage gaps and differences between men and women for the same job. Furthermore, women are excluded from important positions in the country, including political arenas. Additionally, women's positions are not only challenged but also subjected to physical and mental violence by men, indicating violence is a rooted aspect of patriarchal ideology.

The study by Riyadi and Fauziah (2022) from Universitas Bhayangkara Jakarta Raya Indonesia, titled "Representation of Patriarchal Culture in South Korea in the Film Kim Ji Young Born 1982," aims to reveal the depiction of patriarchy in the film "Kim Ji Young Born 1982." Although South Korean social life still maintains traditional customs and values, this film study contrasts with the



effects of patriarchal culture on women's rights. The study found that there are 16 scenes in the film illustrating patriarchal culture through reality, representation, and ideology stages. Patriarchal culture in the film is depicted through six elements proposed by Walby (1990): paid work, housework, culture, sexuality, violence, and the state.

The thesis by Taufik (2017) from Universitas Islam Negeri Sunan Kalijaga Yogyakarta Indonesia, titled "Representation of Patriarchy in Cinta Suci Zahrana," tells the story of a woman named Zahrana who is devoted to her parents, patient, and in love. However, underlying this is gender discriminatory values, i.e., patriarchy is still entrenched in Indonesian society. The study found that the researcher used Walby's patriarchy theory, which reveals that with the power possessed, men dominate or have full rights over women and others considered weak. The film "Cinta Suci Zahrana" contains elements indicating patriarchal behavior. The patriarchal depiction shows men as fathers or family heads with full power and decision-making authority. Additionally, men as primary rulers have the right to fully control women for personal interests. This patriarchal culture occurs due to several other supporting elements, including housework, culture, the state, and violence.

The study by Kurniawan et al. (2019) from Universitas Kristen Petra Surabaya Indonesia, titled "Representation of Patriarchy in the Film Red Sparrow," found that men dominate women and place them in a secondary class. This aligns with the six elements of patriarchy proposed by Walby. However, this film study represents only three elements: paid work, sexuality, and violence. Men often occupy various job sectors with higher wages compared to women, resulting in gender injustice. Patriarchal culture makes women viewed as sexual objects to satisfy men's desires. Moreover, women are treated as objects and become victims of male violence.

The thesis by Apriyanto (2015) from Universitas Airlangga, titled "Gender Injustice in the Novel Lelaki Harimau by Eka Kurniawan," found that two female characters named Nuraeni and Kasia in the novel experience male oppression. The researcher used these two characters to illustrate how women's roles as wives are dominated by men. The research used Walby's patriarchy theory, which depicts the concept of patriarchy where women's positions are oppressed, consistent with elements of violence, where women are betrayed and abused. The researcher also used feminist perspectives. Additionally, the impact of patriarchy listed by Walby, including sexual harassment, is present in the section on sexuality.

4.0 Research Methodology

Understanding the power dominated by men in society through the "Tasik Dayang" script is crucial in the study method for analyzing the representation of patriarchy. Patriarchy is a form of advantage and control exerted by men across various aspects including politics, economy, culture, and family, illustrating patriarchy as a social system that prioritizes men. In this patriarchal analysis, it is important to examine how patriarchal depictions influence power relationships, social dynamics, and institutional structures. Additionally, analyzing patriarchy requires an understanding of the barriers and changes occurring in society to address gender injustice.



This study also employs text analysis. Text analysis is an interpretative technique that allows readers to understand and explore the meanings within a text. To gain a better understanding of the content, this method involves a thorough analysis of text elements such as structure, language, style, themes, and context. Analyzing the "Tasik Dayang" script is the initial step. Following this, to understand the language style, the researcher examines the language used, including word choice and writing style. Furthermore, through contextual analysis, the researcher needs to scrutinize and investigate the script particularly from a patriarchal perspective, focusing on aspects that reveal patriarchal dominance within the script. These perspectives can expose study issues and highlight the subject of research.

The overall structure of this study, including the research stages and analytical process, is illustrated in Figure 1.

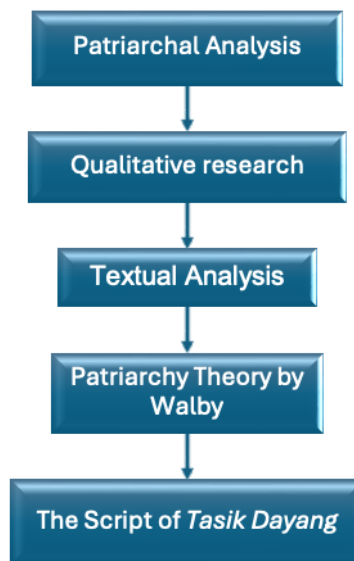


Figure 1 : Research Design
Source: Developed by the author

Figure 1 presents the research flow, beginning with script selection, followed by text analysis, patriarchal interpretation, and theoretical application to generate findings related to gender representation and power structures within the narrative.

Every research related to the subject under study requires a theoretical framework. Therefore, a study supported by relevant theories will strengthen the research topic by receiving theoretical backing from established scholars. Walby's (1990) patriarchy theory has been used by the researcher in this context. Walby's theory is highly relevant and encompasses several elements or categories that describe the events depicted in the narrative. The theoretical framework adopted in this study is illustrated in Figure 2.



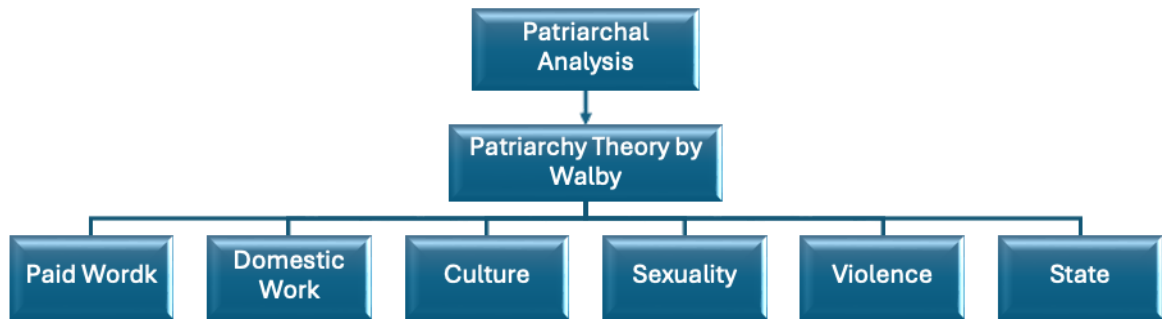


Figure 2 : Patriarchy Theory Framework
Source: Adapted from Walby (1990)

Figure 2 demonstrates the structural dimensions of patriarchy as conceptualized by Sylvia Walby (1990), which serve as the analytical lens for examining patriarchal dominance within the "Tasik Dayang" script. These dimensions guide the researcher in identifying how male power operates across institutional, cultural, and social domains in the narrative.

5.0 Analysis

The script of "Tasik Dayang" is a Bangsawan drama that portrays and raises the concept of patriarchy. The script tells the story of Datuk Kumajaya and his family, who are tasked by the Sultan to ensure the safety of Langkapuri. The story begins with a conversation between Datuk Naha Maharaja and Datuk Segara Maharaja about who should go to Langkapuri. They decide on Datuk Kumajaya due to his services against the Siamese. Upon returning home, Datuk Kumajaya informs his wife, Cik Mahura, about their new responsibilities. Nakhoda Malim pilots their ship to Langkapuri. During the journey, Dayang, Datuk Kumajaya's daughter, begins learning religion from Nakhoda Malim. Datuk Kumajaya's family starts settling in Langkapuri as soon as they arrive. With Nakhoda Malim's help, Dayang learns more about religion. One day, Dayang chooses to practice in a pavilion by Tasik Dayang while the family is picnicking there. Prince Raja Bunian becomes interested in Dayang when he sees her. When Cik Mahura notices changes in Dayang and suspects that Dayang might be pregnant, the story turns into a conflict. Datuk Kumajaya, unable to accept the reality, accuses Nakhoda Malim of having an affair with Dayang. Nakhoda Malim is killed in the conflict. Subsequently, Dayang flees and is found by Prince Raja Bunian. Prince Raja Bunian tells Dayang that she is now with the Bunian people and can only be seen at the pavilion by the lake. Anyone wishing to meet Dayang must bring yellow rice and incense.

Walby (1990) states that patriarchy is a system and social practice involving male dominance over women across various aspects, placing women in a secondary class. The existence of this system disrupts women's positions and results in gender inequality in different societal structures, such as paid work, housework, culture, sexuality, violence, and the state. These six elements of the patriarchy theory are contained within the narrative of the "Tasik Dayang" script.

5.1 Patriarchy Concept in Paid Work Element

The first concept of patriarchy theory is the paid work element, as proposed by Walby. Men dominate in the employment sector and receive higher pay. This reflects how patriarchy theory maintains men in both economic and domestic sectors. These portrayals align with contemporary findings that patriarchal culture creates structural barriers in the workplace where men are positioned as the dominant group with greater



access to leadership roles and higher wages, while women remain concentrated in unpaid domestic labor (Shintiya et al, 2025).

In the "Tasik Dayang" script, men also dominate in the aspect of employment. This illustrates how patriarchy places men in positions of power such as sultans, rulers, and courtiers. The characters involved in the paid work element are Datuk Kumajaya, Datuk Naha Maharaja, and Datuk Segara. They hold important and influential roles in the government, while women are depicted only in domestic contexts or as servants. In the first scene, the narrative begins with Datuk Naha Maharaja and Datuk Segara discussing and selecting Datuk Kumajaya to oversee and lead Langkapuri due to his service in defeating Siam.

DATUK SEGARA MAHARAJA

"Since Datuk has rendered service against Siam, that is why Your Majesty wants Datuk to ensure peace there. It is said that Siamese pirates are rampant."

Based on this dialogue excerpt from Datuk Segara Maharaja in the first scene, it is evident that governance and administrative tasks related to the state are determined and reserved for men. Additionally, there is trust in Datuk Kumajaya's authority and bravery. This reflects how the patriarchal world places men as dominant beings, with only men being entrusted with and dominating employment sectors in the government.

5.2 Patriarchy Concept in Housework Element

The second concept of patriarchy theory is the housework element introduced by Walby. Housework is a task designated for women, involving domestic chores. Walby states that men benefit when women serve as full-time housewives because they perform these tasks without pay. According to Kynaston (1996), the patriarchal mode of production systematically undermines women's standards of living while enhancing those of men, highlighting how unpaid domestic labour contributes to women's subordination. The characters involved in housework are Cik Mahura and Mak Imah. In this script, women's roles are limited to domestic tasks as performed by Cik Mahura and Mak Imah. They manage the household and fulfill the needs of men in their families. Cik Mahura, as Datuk Kumajaya's wife, and Mak Imah, as a servant, highlight the traditional role of women required in a patriarchal society.

5.3 Patriarchy Concept in Culture Element

The third concept of patriarchy theory is the cultural element. According to Walby, through the cultural element, men hold power within the family, acting as heads of the household and determining all matters within the family or beyond, influencing women. Research on patriarchal culture highlights that patriarchal systems position men as dominant power holders who regulate family and social roles, while women are relegated to subordinate roles with limited autonomy (Seravim et al, 2023). The characters involved in this cultural aspect include Datuk Kumajaya, Cik Mahura, Nakhoda Malim, and Dayang. Cik Mahura, Datuk Kumajaya's wife, accepts her husband's decisions without question. This reflects the traditional role of women who are obedient to their husbands within a patriarchal system. Additionally, the character of Nakhoda Malim.

DAYANG



“Forgive me for disturbing you, Captain. I heard a sweet voice reading Allah’s verses from the confinement space. I am not well-versed in reciting, would you kindly be my teacher, Captain?”

NAKHODA MALIM

“I am not very knowledgeable in religious matters. I know a little.”

DAYANG

“I hope that when we arrive in Langkapuri, I will bring this matter up with my father. There, you could be my teacher. Assalamualaikum...”

From the dialogue between Dayang and Nakhoda Malim, it is observed that Dayang wishes to learn religious knowledge from Nakhoda Malim. This shows that religious knowledge and guidance are also controlled by men, and women must rely on men for religious education. Another character is Datuk Kumajaya. Datuk Kumajaya and his entourage go on a picnic, while Dayang is alone reciting prayers in a nearby hut. Datuk Kumajaya tells Dayang to return as it is getting dark. Despite being portrayed as pious and religious, Dayang does not have full freedom as she is controlled by her father and cultural norms emphasizing obedience to men. This reflects Datuk Kumajaya's significant role as the head of the family.

5.4 Patriarchy Concept in Sexuality Element

The fourth concept of patriarchy theory is the sexuality element. Walby explains that patriarchy controls and regulates women's sexuality to maintain male power and dominance. This includes norms and laws that define permissible and impermissible sexual behaviors for women. This reflects how patriarchal systems control and regulate female sexuality as a means of maintaining male authority and dominance, often positioning women’s bodies as subjects of male cultural norms and expectations. In patriarchal discourse, men are shown to dominate and control women’s bodies and sexuality, reinforcing gendered power structures (Dinanti & Tjahjani, 2021). The character involved in this aspect is Dayang. Dayang’s behavior of frequently bathing at night draws the attention of Mak Imah and Cik Mahura.

CIK MAHURA

“Mak Imah, you are always with Dayang. Can you tell us if there is anything you know about Dayang? It seems Dayang has changed over the past week. Please, don’t be afraid to speak.”

MAK IMAH

“Well, Madam. For the past week, Dayang has been asking me to go to the well during the full moon. She says she wants to bathe. I did not say anything as she appeared normal to me.”

CIK MAHURA

“Dayang seems to have changed. She is always contemplative and frequently raises her hands in prayer. I also see her picking mangoes from the tree. I am concerned as she



appears to be pregnant. But that is impossible!! Who has brought this misfortune?"

The dialogue between Cik Imah and Cik Mahura narrates their suspicion about Dayang. The suspicion about Dayang's pregnancy out of wedlock reflects how women's honor is tightly controlled in a patriarchal society. Datuk Kumajaya feels responsible and angry about this situation, showing the social and familial pressure to maintain women's honor.

5.5 Patriarchy Concept in Violence Element

The fifth concept of patriarchy theory is the violence element. Walby explains that this element involves physical and mental abuse. Physical violence includes abuse, while mental violence leads women towards trauma. Patriarchal norms also shape gender-based violence by socially constructing gender roles and unequal power relations that make women more vulnerable to abuse (Hamdy & Hudri, 2025). This element involves the characters Datuk Kumajaya and Dayang. Datuk Kumajaya is extremely angry and calls Dayang, beating her for her unexpected actions.

DATUK KUMAJAYA

"Since childhood, I have cared for you as if you were a precious gem. The milk I gave you is repaid with bitterness! Now, tell me whose child is in your womb."

DAYANG

"Father, Mother, by Allah, I do not know why this happened. Since I am living in disgrace, kill me now. I am willing to die, Father."

From the dialogue between Datuk Kumajaya and Dayang, it is evident that a man's frustration arises when he has fulfilled his responsibility as a father by maintaining his daughter's status, yet her honor is tarnished. Datuk Kumajaya's act of beating Dayang symbolizes physical violence as described in Walby's patriarchy theory.

5.6 Patriarchy Concept in State Element

The sixth concept of patriarchy theory is the state element. This element places women under male authority, where women have less representation, especially in social, political, and economic structures. The Sultan and the court officials, who have the power to make important decisions, represent the state in this story. For example, the Sultan and the male officials decide who will lead Langkapuri to maintain peace. Throughout this selection process, they are fully responsible, with no women involved in discussions or decision-making. Patriarchal political culture systematically limits women's political representation and participation by constructing politics as a male-dominated domain, where women are perceived as unsuitable or unfit to engage in political decision-making processes (Yuwono, 2018). Women in this story, such as Cik Imah, Cik Mahura, and Dayang, do not participate in administrative and political decision-making. Women prefer to follow men's instructions and perform domestic tasks. This clearly shows that men hold political and administrative power, while women are excluded from this arena. In the state element, men are in control and make decisions, while women remain subordinate. This reflects a strong patriarchal system. The injustice shows that women are not treated equally in state and societal affairs. As a result, women's voices are not heard in important matters, reinforcing male power.



6.0 Conclusion

The analysis of the Tasik Dayang script shows that patriarchy is clearly depicted through the six elements of Walby's theory: paid work, housework, culture, sexuality, violence, and the state. Men dominate in economic, domestic, cultural, sexual, and political aspects, while women are positioned as subordinate, obedient, and limited in their roles and freedoms. Characters like Datuk Kumajaya, Nakhoda Malim, and the Sultan represent male authority, whereas women such as Cik Mahura, Mak Imah, and Dayang are shown following men's instructions, facing restrictions, and being subjected to control and violence. The use of text analysis and Walby's patriarchy theory was suitable for this study. It allowed a clear understanding of how patriarchal systems operate within the story. The findings reveal that patriarchy in the Tasik Dayang script is deeply embedded in family and societal structures, controlling women's behavior, decision-making, and even access to knowledge. Overall, the study successfully demonstrates that literature not only reflects but also reinforces patriarchal values in society.

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