



Women's Resistance to Patriarchal Culture and Gender Inequality in Ayu Utami's Novel Saman and Georgette Heyer's a Lady in Disguise: The Corinthian A Study in Radical Feminism

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Article Info	Abstract
Received: 2026-04-07 Revised: 2026-05-19 Accepted: 2026-08-20 Keywords: Resistance, Women, Patriarchy, Gender Inequality, Feminism DOI: 10.24256/ideas.v14i1.11085 Corresponding Author: Herson Kadir hersonung@gmail.com Fakultas Sastra dan Budaya, Universitas Negeri Gorontalo	<i>This study aims to describe the form of women's resistance against patriarchal culture and the form of women's resistance against gender injustice in the novel Saman by Ayu Utami and the novel A Lady in Disguise: The Corinthian by Georgette Heyer. This study uses a qualitative descriptive method with a radical feminist theory approach to reveal the representation of patriarchal culture and gender injustice experienced by female characters in both novels. The research data sources are the novel Saman published in 1998A, and the novel A Lady in Disguise: The Corinthian by Georgette Heyer published by Noura Books in 2017. The data collection technique is carried out through reading and note-taking techniques, namely reading the novel in depth and then noting quotations that show the form of women's resistance against patriarchal culture and gender injustice. The data are analyzed through the stages of data reduction, data presentation, and drawing conclusions. The results of the study show that the novel Saman and A Lady in Disguise: The Corinthian both depict women's resistance against patriarchal culture and gender injustice. In the novel Saman, the focus is more on women's bodily freedom and sexuality, while the resistance in the novel A Lady in Disguise: The Corinthian is more apparent in the rejection of male domination in social and domestic life.</i>

1. Introduction

Patriarchy is a social system that places men at the center of authority and dominance in various aspects of society, such as the family, education, the economy, politics, and culture. Within this social construct, men are positioned as the primary decision-makers and leaders, while women are placed in subordinate positions. Alfian Rokhmansyah defines patriarchy as a social system that positions men as the primary holders of power and as the center of various aspects of life (Sakina, 2017). This condition is reflected in the assumption that men are responsible for providing for the family and leading the household, while women are directed toward the domestic sphere, such as managing the household and caring for children. Consequently, women are often restricted in terms of access to education, employment, positions of authority, and the freedom to make their own life choices.

According to Gerda Lerner, patriarchal culture is a cultural system that positions men as the primary holders of power, control, and authority in social life (in Sajidah Asyami, 2024: 3). Patriarchal culture also influences society's views of women and men through stereotypes that portray women as weak, emotional, and submissive, while men are seen as strong and powerful.

Gender inequality in patriarchal cultures has various negative impacts on both women and men. Fakihi states that gender inequality arising from gender discrimination can manifest in various ways, such as marginalization, placement in lower-ranking positions, stereotyping, violence, and the double burden (in Zainina, 2020:2). In patriarchal societies, women are often placed in unequal positions, leading them to face discrimination across various aspects of life. In today's world, the media plays a significant role in shaping public perceptions of women. However, women are still frequently portrayed in an inappropriate manner and tend to be demeaned, whether in the entertainment industry, advertising, print media, or television programs. Women are frequently portrayed as passive, weak, dependent on men, and lacking the freedom to make decisions. Furthermore, in many media depictions, women are often objectified or reduced to sexual symbols for commercial gain. Such portrayals reinforce gender stereotypes and further entrench patriarchal culture within society.

Literature takes many forms, such as poetry, prose, and drama, each of which has its own characteristics and aesthetic strengths. One of the most popular forms of prose is the novel. According to Nurgiyantoro, a novel is a work of fictional prose of moderate length neither too long nor too short (in Hermawan, 2019: 16). As a narrative work, a novel not only focuses on character development but also evokes a variety of impressions, emotions, and effects capable of fostering the reader's emotional engagement. Through the medium of language, the novel serves as a representation of human life, rich with social, psychological, and cultural issues. Its existence provides authors with a space to freely and uniquely express their creativity, imagination, and worldview. Therefore, the novel functions not merely

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as entertainment but also as a tool for reflection that can broaden readers' horizons
and influence their perspective on the realities of life.

A translated novel is a work of fiction in prose that is translated from the source language into the target language so that it can be understood by readers with a different linguistic background. In the translation process, the translator does not merely transfer words one by one, but also conveys the meaning, emotional nuances, character traits, and cultural elements contained in the original work. According to Rachmawati, a translated novel is a long work of fictional prose originating from a foreign language and translated into the target language, while preserving the plot, style, and original context so that it can be understood by new readers (in Poerwanto 2024: 300). Translation is the process of transferring meaning from the source language to the target language while preserving the original author's intent. Therefore, translating a novel requires the translator's ability to preserve both the aesthetic value and the social message contained within the literary work. The availability of translated novels provides readers with the opportunity to learn about various social and cultural realities, as well as the worldviews of other societies, through foreign literary works.

One of the most compelling translated novels is *A Lady in Disguise* by Georgette Heyer, which tells the story of an aristocratic woman who chooses to go into disguise in order to gain freedom over her own life amid the strict social norms of British society at the time. The story focuses on the female protagonist's struggle against family pressure, the demands of social status, and a patriarchal culture that restricts women's ability to make choices regarding their lives and partners. Through the protagonist's disguise, the novel explores the conflict between identity, freedom, and the social norms that bind women. In addition to presenting a romantic and adventurous tale, this novel also highlights the courage of women in defying the rules that restrict them, thereby depicting efforts to resist male dominance and a social system that does not grant women full freedom.

One Indonesian novel similar to *A Lady in Disguise: The Corinthian* is *Saman*, a novel by Ayu Utami that depicts social and political life, as well as individual freedom in Indonesia during the New Order era. The novel centers on the character Saman, a former pastor who cares deeply about the lives of ordinary people and dares to stand up against injustice. The story also portrays the lives of four modern women Laila, Yasmin, Shakuntala, and Cok who hold differing views on love, the body, and the freedom to live as they choose. The novel explores the conflict between religious values, love, power, and humanity. Ayu Utami depicts how society faces social and political pressures, while also highlighting the struggle of women in their quest for freedom and self-identity. The language used is poetic, open, and bold, leading many to view this novel as a groundbreaking work in modern Indonesian literature.

Research on women's resistance to patriarchal culture in Ayu Utami's *Saman* Georgette Heyer's novel *A Lady in Disguise: The Corinthian* is important because

both novels depict various forms of gender injustice experienced by women within a patriarchal social system. According to Sakina & Hasanah (Syahrizan & Siregar, 2024) patriarchal ideology is based on a social contract that actually benefits only the dominant group (often perceived as representing the common good). Through its female characters, this novel illustrates the existence of restrictions on freedom, subordination, and social pressures that place women in a position inferior to men. On the other hand, the female characters in the novel also demonstrate forms of resistance against social rules and norms that limit their rights and freedom to make life choices.

This study employs radical feminist theory. Radical feminism views the primary source of oppression against women as stemming from male domination and the deeply rooted ideology of patriarchy in society. According to Ritzer and Goodman (Sagala et al., 2025) radical feminism places biological aspects at the center of its explanation of gender injustice. From the perspective of radical feminism, men's control over women's bodies including in sexual relationships and reproductive capacity forms the basis of gender injustice. Therefore, this movement emphasizes the importance of women's awareness of their full rights over their own bodies and lives. Patriarchy is viewed as a form of male domination supported by social and economic power, thereby often placing women in a subordinate position relative to men. This inequality is further reinforced by gender constructs embedded in society that position men as the primary actors in various aspects of life. Based on the above explanation, this study focuses on women's resistance to patriarchal culture and gender inequality in Ayu Utami's novel *Saman* and Georgette Heyer's novel *A Lady in Disguise*.

2. Method

This study employs a qualitative descriptive method. The qualitative descriptive method is used to describe and analyze the forms of resistance exhibited by female characters against patriarchal culture and gender injustice as depicted in Georgette Heyer's novel *A Lady in Disguise: The Corinthian* and Ayu Utami's novel *Saman*. The approach used in this study is radical feminist theory, which focuses on the oppression of women due to the patriarchal system, male dominance, and gender inequality in social life. The data sources for this study are the novel *Saman*, published in 1998 with 223 pages, and the novel *A Lady in Disguise: The Corinthian* by Georgette Heyer, published by Noura Books in 2017 with 394 pages.

The data consists of quotations, dialogues, narratives, and the actions of female characters that demonstrate forms of resistance against patriarchal culture and gender injustice in both novels. Data collection was conducted through the "read and record" method, which involved reading the novels carefully and noting down sections relevant to the research focus. Data analysis was conducted by identifying, classifying, describing, and interpreting the data based on radical

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feminist theory. Subsequently, data from both novels were compared to identify similarities and differences in the forms of female resistance against patriarchal culture and gender injustice experienced by the female characters in each novel.

3. Result

The issues examined in this study focus on the forms of resistance exhibited by female characters against patriarchal culture and gender inequality in Ayu Utami's novel *Saman* and Georgette Heyer's novel *A Lady in Disguise: The Corinthian*. Furthermore, the two novels are compared to identify similarities and differences in the challenges faced by the female characters and the forms of resistance they employ in confronting patriarchal culture and gender inequality.

Women's Resistance to Patriarchal Culture in Ayu Utami's Novel *Saman* and Georgette Heyer's *A Lady in Disguise: The Corinthian*

Patriarchal culture often treats women's bodies as objects of male gaze and control. In patriarchal societies, women are expected to maintain their bodies according to moral standards set by men, while men are given the freedom to gaze at, judge, and even control women's bodies. The female protagonist in this novel resists this by rejecting shame and fear regarding her own body.

"Then she emerged from the old taro bushes and looked at me in surprise because I hadn't put on my breast covering." "Who are you?" she asked. "People around here bathe twice a day," I replied. (Utami, 1998: 37)

The female figure in the quote above demonstrates a form of resistance against the patriarchal perspective that views the female body as something that must be covered in order to meet men's moral standards. A woman is often defined and distinguished in relation to men, not the other way around that is, men defined in relation to women. Women are portrayed as beings who appear by chance, beings who are unimportant and in contrast to those who are essential.

"I burst out laughing." "Why?" he asked. "Haven't you already cast a spell on me by standing there naked like that? And your breasts are brown." (Utami, 1998: 38)

The quote above illustrates the female character's defiance, evident in her lack of shame or fear when her body is viewed as "seductive" by the stranger. Instead, she responds to his gaze with laughter. This act of laughter serves as a symbol of rejection of patriarchal constructs that often link women's bodies to sin, temptation, or witchcraft:

"Only silence and Mother lay on the iron bed. She slept with a relieved smile and sweat that clung the fabric to her body, so that one could see her belly, no longer swollen." (Utami, 2006: 51)

The female character's resistance in the excerpt above is evident through the condition of her body and her expression following the loss of her unborn child. Although those around her were busy searching for and questioning the baby's whereabouts, the mother is instead depicted as sleeping with a "sigh of relief."

"Dear George, even if you're afraid of Richard, let me assure you I'm not afraid." (Heyer, 2017:8)

The quote above demonstrates Louisa's boldness in speaking to George as she confronts male dominance within the aristocratic family environment. In a patriarchal culture, women are typically expected to be submissive, gentle, and to avoid confrontation with men. However, Louisa instead appears firm and unafraid in the face of Richard. Her attitude reflects a rejection of the notion that women must submit to or fear male authority.

"because she was very well-built, the trend of low-cut dresses, high-waisted, and puffed sleeves actually suited Louisa perfectly. (Heyer, 2017:8)

The quote above illustrates how women's bodies are part of the social construction of patriarchy, which is constantly judged by standards of beauty and fashion. However, Louisa is not portrayed as a woman who is entirely submissive to these demands. She maintains her self-image with grace without having to be a passive woman or be judged solely by her physical appearance.

Women's Resistance to Gender Injustice in Ayu Utami's Novel Saman and Georgette Heyer's A Lady in Disguise: The Corinthian and

Gender injustice is often evident through the labeling of women as the source of sin, seductresses, and the party most responsible for sexual issues. According to Fatimah (in Gina Fahira & Mudiwati, 2022: 2), there is a great deal of gender injustice stemming from stereotypes attached to an individual or a group of people. Women often face harsher moral condemnation than men, even though sexual relationships involve both parties.

"Do you think of me as Eve who tempted Adam?" (Utami, 1998:187)

The quote above illustrates Yasmin's resistance, through her words, to

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patriarchal stereotypes that portray women as the source of sin and the cause of men's downfall. The character Yasmin realizes that the story of Eve in patriarchal tradition is often used to blame women for sexual issues.

"But women are always punished more severely." (Utami, 1998:188)

The quote above highlights a critique of gender injustice in patriarchal society. Women often face criticism, judgment, and social stigma when involved in sexual matters, while men frequently escape the same punishment. Through this statement, the female character resists the patriarchal double standard that denies women justice in both social and sexual relationships.

"We live in fear of sex, but men refuse to be blamed, so we cast that sin onto women." (Utami, 1998:187)

The quote above illustrates a form of resistance against patriarchal culture that instills fear and taboos regarding women's sexuality. The characters in the novel realize that women are often made the scapegoats so that men can be freed from moral responsibility. This statement serves as a critique of the patriarchal system that perpetuates gender inequality through control over women's bodies and sexuality.

"An unwritten agreement required Richard to provide a large dowry, of course, But that doesn't mean she's responsible for paying off Cedric and Beverley's debts. Why should that burden fall on her as well?" (Heyer, 2017:23)

Richard's obligation to provide a large dowry to Louisa, as indicated in the quote, highlights Louisa's resistance to patriarchal views that cast women as an economic burden in marriage. In patriarchal culture, women are often seen as dependent on men, so marriage is understood as an economic relationship that benefits only one party. Louisa rejects this view by questioning why men must bear the entire burden of a woman's family.

"This is no laughing matter! You're not young anymore. Besides, you know as well as I do that you have a duty to seriously consider marriage." (Heyer, 2017:24)

This quote illustrates Louisa's struggle against gender inequality, which grants men greater freedom than women in making life choices, particularly regarding marriage. In a patriarchal culture, women are often pressured to marry to meet social norms, while men can more freely postpone or avoid it.

"There's no doubt you're the catch of the Marriage Market." (Heyer, 2017:26)

This quote illustrates a patriarchal culture that views marriage as a venue for social transactions and status. Women are often judged based on their success in finding a partner who is wealthy, well-respected, or of high social standing.

4. Discussion

Essentially, the resistance of women in both Ayu Utami's *Saman* and Georgette Heyer's *A Lady in Disguise: The Corinthian* is directed primarily against patriarchal culture and gender inequality.

Women's Resistance to Patriarchal Culture in Ayu Utami's Novel Saman and Georgette Heyer's Novel A Lady in Disguise: The Corinthian

Patriarchal culture often positions women's bodies as objects of male gaze and control. According to Gerda Lerner, patriarchal culture is a cultural system that places men as the party holding power, control, and primary authority in social life (Sulistiyowati, 2024). This view is also consistent with Kate Millett's thinking, where the central concept in radical feminism is the "politics of sex," in which the relationship between men and women is a structured power dynamic (Marsyaro 2026:36-37). In this patriarchal system, men are positioned as the dominant group, while women are placed in a subordinate role through various social, cultural, and ideological mechanisms. The female characters in Ayu Utami's novel *Saman* and Georgette Heyer's *A Lady in Disguise: The Corinthian* demonstrate a form of resistance against the patriarchal perspective that views the female body as something that must be covered to meet men's moral standards.

When a foreign male character expresses surprise that she is not covering her chest, the female character responds calmly and without guilt. This attitude demonstrates a rejection of the dominance of the male gaze, the male perspective that objectifies women's bodies for judgment. A woman is often defined and distinguished in relation to men, not the other way around, where men are defined in reference to women. Women are portrayed as beings who appear by chance, beings who are unimportant and in contrast to essential beings; men, on the other hand, are not. According to Simone (Siswadi, 2022) a man would never introduce himself as an individual of a specific gender, because it happens naturally without the need to mention that he is a man.

The resistance of the female character is evident in her attitude in Ayu Utami's novel *Saman*, where she feels neither shame nor fear when her body is viewed as "seductive" by the foreign man. Instead, she responds to his gaze with laughter. This act of laughter serves as a symbol of resistance against patriarchal constructs that often link women's bodies to sin, temptation, or witchcraft. This view aligns with Kate Millett's perspective, where the central concept in radical

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feminism is the "politics of sex," in which the relationship between men and women is a structured power dynamic (Marsyaro et al., 2026) Within this patriarchal system, men are positioned as the dominant group, while women are placed in a subordinate position through various social, cultural, and ideological mechanisms.

The resistance of the female protagonist in Ayu Utami's novel *Saman* is evident in her physical state and expression following the loss of her unborn child. While those around her are busy searching for and questioning the baby's whereabouts, the mother is depicted sleeping with a "sigh of relief." This signifies a release from the pressure that has long weighed on her body and mind as a woman constantly expected to fulfill her reproductive role. This relieved smile can be interpreted as a form of symbolic resistance against patriarchal culture, which treats the female body as a reproductive tool. This view is reinforced by Adrienne Rich who states that a mother bears a heavy physical and emotional burden, which often makes her more sensitive. These feelings cannot be equated with the conditions of workers who have long working hours. She also emphasizes that the demand for a mother to always provide full affection at all times (24/7) is unrealistic, as it is impossible for anyone to give love perfectly and continuously.

In Georgette Heyer's novel *A Lady in Disguise*, the character Louise demonstrates courage in confronting male dominance within an aristocratic family setting. In patriarchal cultures, women are typically expected to be submissive, gentle, and to avoid confrontation with men. However, this novel actually challenges the notion that women must submit to or fear male authority and rejects patriarchy. According to Zuhri & Amalia (Halizah & Faralita, 2023), patriarchy is a system that places men at the center of attention and as the sole rulers. In line with Beauvoir's view (Siswadi, 2022) that men are the subjects and the unchanging reality, while women are seen as something different, this explains how patriarchy places women in a subordinate position within the domestic sphere. In the novel *A Lady in Disguise* by Georgette Heyer, a female character is depicted taking control of household decisions, which serves as a form of resistance against the patriarchal structure. Women's resistance emerges when they begin to take control of decisions and no longer submit to male authority. Next, women's resistance to patriarchal culture is manifested through men's roles within the household. In a patriarchal system, men are generally viewed as the primary leaders of the family and the decision-makers. However, in both of these novels, the female characters are actually portrayed as having strong control over men. This demonstrates a rejection of the stereotype of the weak woman and shows that women can also hold the reins in domestic relationships.

Furthermore, patriarchal domination is evident through the aspect of the female body. This is part of the social construction of patriarchy, which is always judged based on standards of beauty and fashion. Patriarchal culture often controls women through standards of beauty and physical appearance. Women who are able to demonstrate their identity and strength outside of these standards are

engaging in a form of resistance against patriarchal culture. However, the female characters in both novels are not portrayed as women who are completely submissive to these demands

Based on the analysis, both novels depict women's resistance to patriarchal culture, though through different methods, social contexts, and forms of oppression. According to Sapardi Djoko Damono (Zahro, 2021) comparative literature is an approach in literary studies that does not produce a distinct theory; any theory can be utilized in comparative literary research, depending on the research's subject and objectives. Georgette Heyer's novel *A Lady in Disguise: The Corinthian* portrays female resistance in a more social and domestic context. The female characters in this novel resist male dominance through the courage to make decisions, demonstrate assertiveness within the family, and reject the stereotype of weak and passive women. Ayu Utami's novel *Saman* depicts a bolder and more open resistance by women against patriarchal control over the female body, sexuality, and reproductive functions. The female characters in this novel reject the male perspective that treats the female body as an object of moral and sexual scrutiny.

Thus, both novels represent women's struggles against patriarchal culture, but through different forms of resistance. The novel *A Lady in Disguise: The Corinthian* depicts women's resistance to male dominance in social and domestic relationships, while the novel *Saman* portrays resistance to patriarchal dominance over women's bodies and sexual identities. In line with Berry's view (Febriyanti & Rahmatunnisa, 2022) societies that adhere to a social system always use patriarchy as a benchmark for viewing the relationships formed within social structures and functions. Both novels affirm that women have the right to determine their identity, freedom, and position amidst a patriarchal culture that places men as the dominant party.

Women's Resistance to Gender Injustice in Ayu Utami's Novel Saman and Georgette Heyer's Novel A Lady in Disguise: The Corinthian

Gender inequality is often evident in the labeling of women as the source of sin, seductresses, and the party most responsible for sexual issues. According to Fatimah there is a great deal of gender inequality stemming from stereotypes attached to individuals or groups. Women often face harsher moral condemnation than men, even though sexual relationships involve both parties.

In Ayu Utami's novel *Saman*, Yasmin resists patriarchal stereotypes that portray women as the source of sin and the cause of men's downfall. The character Yasmin realizes that the story of Eve in patriarchal tradition is often used to blame women for sexual issues. By questioning this, Yasmin rejects the subordinate position of women, who are always made the scapegoat for men's desires. She seeks to dismantle the social construct that portrays women as temptresses, while men are exempt from moral responsibility.

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According to (Fakih, 1996)), gender inequality places women in a subordinate position in decision-making processes, particularly in the political sphere, and gender stereotypes also manifest in the form of violence. Women are portrayed as beings who exist by chance, as unimportant and contradictory beings who are secondary to men.

Ayu Utami's novel *Saman* critiques gender inequality in patriarchal societies, where women face harsher moral judgments than men. Women often face criticism, condemnation, and social stigma when involved in sexual matters, while men frequently escape the same consequences. Through these statements, the female characters resist the patriarchal double standard that denies women justice in both social and sexual relationships.

According to Pamungkas (in Febrianti et al., 2023: 41), gender-based injustice is a process that places women in a subordinate position within the social structure. In other words, women are often placed in a lower position than men in various aspects of life.

In Ayu Utami's novel *Saman*, a form of resistance is depicted against a patriarchal culture that instills fear and taboos regarding female sexuality. The characters in the novel realize that women are often scapegoated so that men can evade moral responsibility. This serves as a critique of the patriarchal system, which perpetuates gender inequality through control over women's bodies and sexuality.

This view aligns with Pamungkas's assertion that women are often placed in a subordinate position relative to men in various aspects of life. These gender role differences subsequently lead to the subordination of women to men. Furthermore, the perception that women are emotional and less rational reinforces the view that women are unfit to lead, thereby keeping them in subordinate positions (Febrianti et al., 2023: 52).

In Georgette Heyer's novel *A Lady in Disguise*, Louisa challenges the patriarchal view that women are an economic burden in marriage. In patriarchal cultures, women are often seen as dependent on men, so marriage is understood as an economic relationship that benefits only one party. Louisa rejects this view by questioning why men should bear the entire financial burden of a woman's family.

According to Shulamith Firestone (Atara, 2021), feminism holds that women make a vital contribution to the capitalist system, both through paid work and through domestic labor as wives, which generally goes unrewarded financially. Women's empowerment asserts that patriarchal culture often places women in a subordinate position, leading to the perception that women are economically dependent on men within the household.

In Georgette Heyer's novel *A Lady in Disguise*, Louisa's struggle against gender inequality which grants men greater freedom than women in making life choices, particularly regarding marriage is depicted. In patriarchal cultures,

women are often pressured to marry to conform to social norms, while men have greater freedom to postpone or avoid marriage. Fakih's perspective (as cited in Zainina, 2020:2) states that gender inequality arising from gender discrimination manifests in various ways, such as marginalization, placement in lower-status positions, stereotyping, violence, and the double burden. This reflects a patriarchal culture that views marriage as a venue for social transactions and status. Women are often judged based on their success in securing a wealthy, prominent, or high-status partner. Louisa indirectly demonstrates awareness of this system by speaking openly about the "Marriage Market." This stance constitutes a form of resistance because women are no longer merely accepting patriarchal values but are beginning to realize how both women and men are made into objects of social judgment within marital relationships. In line with Pamungkas's view, gender-based injustice is a process that places women in a less significant position within the social structure (Febrianti et al., 2023)

Based on the analysis, Ayu Utami's *Saman* and novels *A Lady in Disguise: The Corinthian* and both depict women's resistance to gender injustice within a patriarchal culture. According to Sapardi Djoko Damono, comparative literature is a field of literary studies that focuses on comparing literary works whether across nations, cultures, or genres (Zahro, 2021) This study aims to identify similarities, differences, influences, and relationships among these works. In the novel *A Lady in Disguise: The Corinthian*, gender injustice is most evident through the social and economic systems within marriage. Women are viewed as part of a social transaction tied to men's status, wealth, and economic obligations. The character Louisa resists by challenging the system that positions women as an economic burden and an object in the "marriage market."

Meanwhile, in the novel *Saman*, gender injustice is evident in the labeling of women as the source of sin, temptresses, and the party most responsible for sexual issues. The character Yasmin resists this by questioning the patriarchal construct that consistently blames women for men's sexual desires. Mosse's view (Chotban & Kasim, 2020) states that gender is a term denoting the division of social roles between men and women, and this refers to the attribution of emotional and psychological traits expected by a particular culture, tailored to men's physical characteristics. This resistance is evident when Yasmin questions whether she is viewed as "Eve who tempted Adam." This attitude demonstrates a rejection of patriarchal stereotypes that make women the scapegoats in sexual relationships.

5. Conclusion

Research findings indicate that Ayu Utami's novel *Saman* and Georgette Heyer's novel *A Lady in Disguise: The Corinthian* both depict women's resistance to patriarchal culture, albeit in different ways. In *A Lady in Disguise: The Corinthian*, women's resistance is more evident in the social and domestic spheres, where female characters like Louisa reject the stereotype of the weak woman,

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Women's Resistance to Patriarchal Culture and Gender Inequality in Ayu Utami's Novel Saman and Georgette Heyer's a Lady in Disguise: The Corinthian A Study in Radical Feminism demonstrate assertiveness within the family, and challenge the marriage system that positions women as an economic burden and an object of social transactions. Meanwhile, in the novel *Saman*, women's resistance is bolder and more overt, particularly in challenging patriarchal control over women's bodies, sexuality, and reproductive functions. The female characters in this novel reject the male perspective that treats women's bodies as objects of moral and sexual scrutiny, and challenge the patriarchal construct that consistently blames women for sexual issues.

Both novels also depict women's resistance to gender injustice, though with different focuses. The novel *A Lady in Disguise: The Corinthian* highlights gender injustice through the social and economic systems within marriage, while the novel *Saman* portrays injustice in the form of labeling women as the source of sin and the party most responsible for sexual issues. Through a radical feminist analysis, it can be concluded that these two novels affirm that women have the full right to determine their identity, freedom, and position within a patriarchal culture that places men as the dominant party. The resistance depicted in both novels underscores the importance of gender consciousness in literary works as a means of social critique against systems that are unjust to women.

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