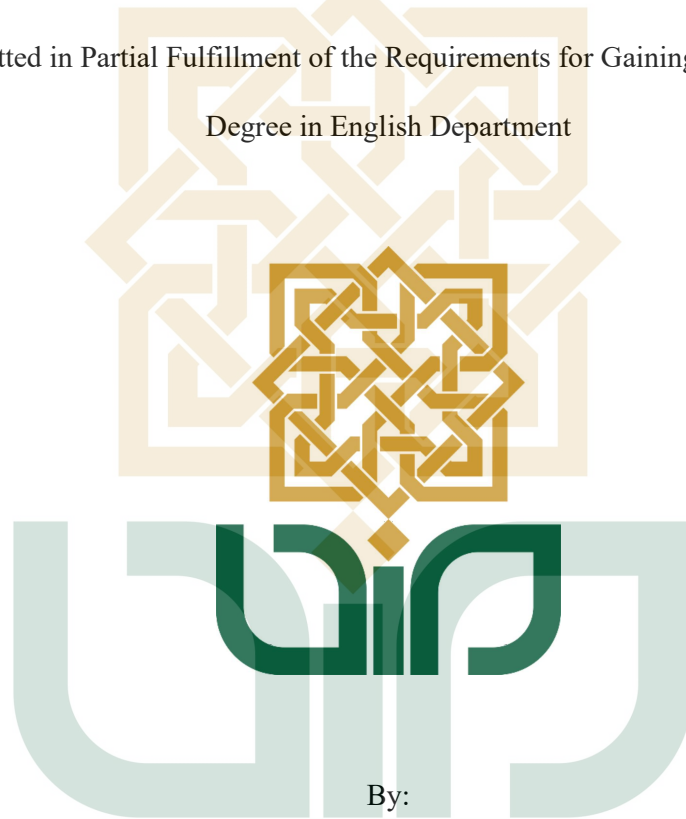


**EXPOSING PATRIARCHAL SIGNS THROUGH FOCALIZATION:
A COMPARATIVE STUDY OF *RONGGENG DUKUH PARUK* AND *A
THOUSAND SPLENDID SUNS***

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining the Bachelor
Degree in English Department



By:

Vivi Ardisita

21101050083

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
Y O G Y A K A R T A

ENGLISH DEPARTMENT

FACULTY OF ADAB AND CULTURAL SCIENCES

SUNAN KALIJAGA STATE ISLAMIC UNIVERSITY

YOGYAKARTA

2025

NOTA DINAS



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto, Yogyakarta, 55281, Telp./Fax. (0274) 513949
Laman: <http://adab.uin-suka.ac.id> Surel: adab@uin-suka.ac.id

NOTA DINAS

Hal: Skripsi
a.n. Vivi Ardisita

Kepada
Yth. Dekan Fakultas Adab dan Ilmu Budaya
Universitas Islam Negeri Sunan Kalijaga
di Yogyakarta

Assalamu'alaikum Warohmatullahi Wabarakatuh.

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi Saudara/i:

Nama : Vivi Ardisita
NIM : 21101050083
Program Studi : Sastra Inggris
Fakultas : Adab dan Ilmu Budaya
Judul Skripsi : *Exposing Patriarchal Signs Through Focalization: A Comparative Study of Ronggeng Dukuh Paruk and A Thousand Splendid Suns*

kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang munaqosyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian Bapak Dekan, kami mengucapkan terima kasih.

Wassalamu'alaikum Warohmatullahi Wabarakatuh.

Yogyakarta, 28 Mei 2025

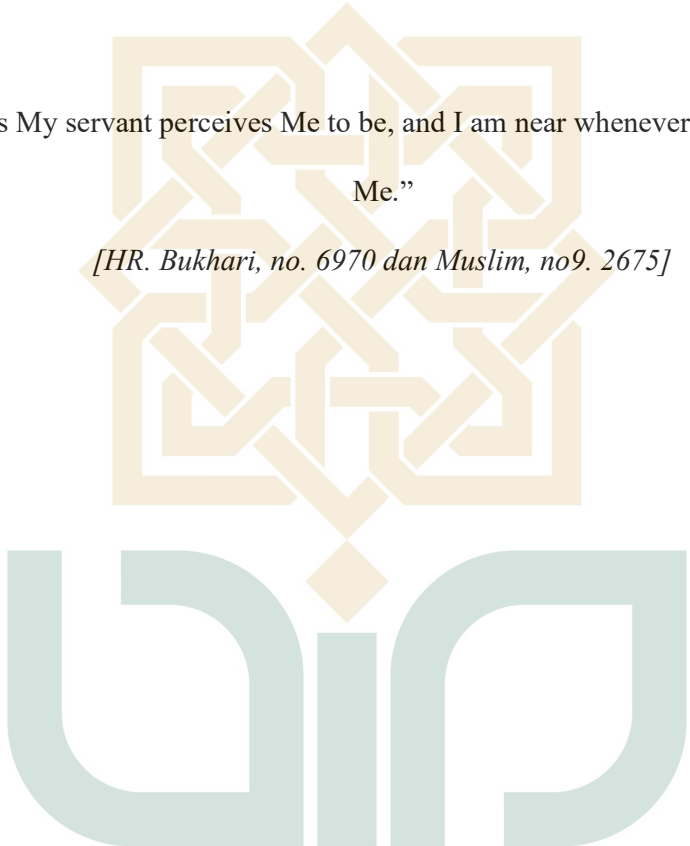
Dosen Pembimbing,

Febrivanti Dwiratna Lestari, SS., MA
NIP. 19810203 200901 2 007

MOTTO

“I am as My servant perceives Me to be, and I am near whenever he calls upon Me.”

[HR. Bukhari, no. 6970 dan Muslim, no9. 2675]



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

DEDICATION

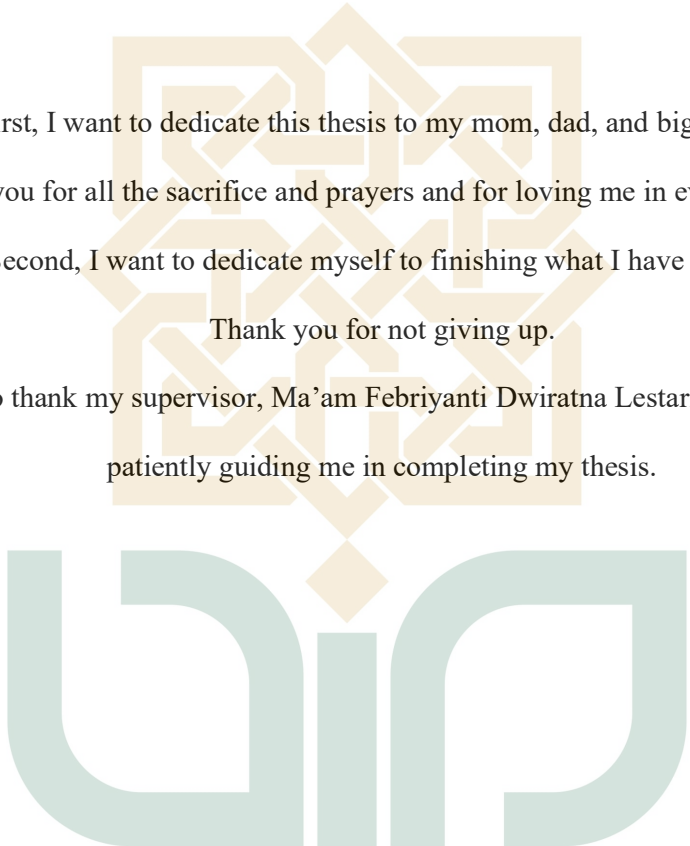
First, I want to dedicate this thesis to my mom, dad, and big family.

Thank you for all the sacrifice and prayers and for loving me in every situation.

Second, I want to dedicate myself to finishing what I have started.

Thank you for not giving up.

I want to thank my supervisor, Ma'am Febriyanti Dwiratna Lestari, SS., MA, for
patiently guiding me in completing my thesis.



STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

VALIDATION



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA
Jl. Marsda Adisucipto Telp. (0274) 513949 Fax. (0274) 552883 Yogyakarta 55281

PENGESAHAN TUGAS AKHIR

Nomor : B-979/Un.02/DA/PP.00.9/06/2025

Tugas Akhir dengan judul : Exposing Patriarchal Signs Through Focalization: A Comparative Study of Ronggeng Dukuh Paruk and A Thousand Splendid Suns

yang dipersiapkan dan disusun oleh:

Nama : VIVI ARDISITA
Nomor Induk Mahasiswa : 21101050083
Telah diujikan pada : Selasa, 03 Juni 2025
Nilai ujian Tugas Akhir : A-

dinyatakan telah diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga Yogyakarta

TIM UJIAN TUGAS AKHIR



Ketua Sidang

Febriyanti Dwiratna Lestari, SS., MA
SIGNED

Valid ID: 6852297e10cf7



Penguji I

Dr. Ulyati Retno Sari, S.S. M.Hum.
SIGNED

Valid ID: 68511a1697719



Penguji II

Harsiwi Fajar Sari, SS., M.A.
SIGNED

Valid ID: 68521f28ca03e



Yogyakarta, 03 Juni 2025

UIN Sunan Kalijaga
Dekan Fakultas Adab dan Ilmu Budaya

Prof. Dr. Nurdin, S.Ag., S.S., M.A.
SIGNED

Valid ID: 68322a48d59d1

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

A FINAL PROJECT STATEMENT

A FINAL PROJECT STATEMENT

I certify that this graduate paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other researcher's opinion or finding included in this research is quoted or cited in accordance with ethical standards.

Yogyakarta, 05/25/2025

The signature,


METER
TEMPEL
AC507AMX232148215
Vivi Ardisita
NIM: 21101050083

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb.

Alhamdulillahil rabbil 'alamin

First, I would like to express my deepest gratitude to God Almighty, Allah SWT, for his blessings and grace that I can complete this thesis entitled, “Exposing Patriarchal Sign Through Focalization: A Comparative Study of *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns*” to fulfill the requirements to obtain a Bachelor of English Literature. In working on this thesis, I get many lessons learned. In addition, I also get a lot of exemplary contributions through prayers, support, help, and advice from many people. Therefore, I would like to express my gratitude to:

1. The Dean of Adab and Cultural Science Faculty, UIN Sunan Kalijaga, Yogyakarta, Prof. Dr. Nurdin, S.Ag., S.S., M.A.
2. The Head of the English Departement, Dr. Ulyati Retno Sari, S.S. M.Hum
3. My thesis consultant, Febriyanti Dwiratna Lestari, S.S., MA. I want to thank you very much for helping me complete this thesis.
4. My academic advisor, Fuad Arif Fudiyartanto, S.Pd. M.Hum., M.Ed., Ph.D.,
5. The rest of English Departement Lecturer, Dr. Danial Hidayatullah, SS., M.Hum, Dwi Margo Yuwono, M.Hum., Anisah Durrotul Fajri, SS., M.Hum., Dr. Arif Budiman, S.S., M.A, Bambang Hariyanto, S.S., MA., Ph.D., Dr. Ubaidillah, S.S., M.Hum., Harsiwi Fajar Sari, SS., M.A., Dr. Witriani, S.S. M.Hum.

6. My lovely parents and all of my big family
7. My friends from Orang-orang sukses, Denabsurd, KKN 230 Lorog, and Internship at BBY'24.
8. My friends, Eka Febriana P, Suprastiwi Ningrum, and Putri Mutia.
9. All my friends from English Literature '21, especially class C.
10. Furthermore, all the people who have accompanied me send support and prayers to me on this journey. Thank You and ILY.

Yogyakarta, 1 May 2025
The Researcher



Vivi Ardisita
NIM. 21101050083

STATE ISLAMIC UNIVERSITY
SUNAN KALIJAGA
YOGYAKARTA

TABLE OF CONTENTS

NOTA DINAS	ii
MOTTO.....	iii
DEDICATION	iv
VALIDATION	v
A FINAL PROJECT STATEMENT	vi
ACKNOWLEDGEMENT.....	vii
TABLE OF CONTENTS	ix
LIST OF TABLES.....	xi
ABSTRACT	xii
ABSTRAK	xiii
CHAPTER 1 INTRODUCTION	1
1.1. Background of Study.....	1
1.2. Research Question.....	3
1.3. Objective of Study.....	3
1.4. Significance of Study.....	4
1.5. Literature Review	4
1.6. Theoretical Approach.....	6
1.7. Method of Research.....	8

1.7.1)	Type of Research	8
1.7.2)	Data Sources	9
1.7.3)	Data Collection Techniques.....	9
1.7.4)	Data Analysis Techniques	9
1.8.	Paper Organization	10
CHAPTER II INTRINSIC ELEMENTS.....		11
2.1	Summary of the Novel.....	11
2.2	Theme.....	13
2.3	<i>Ronggeng Dukuh Paruk</i> 's Plot	14
2.4	<i>A Thousand Splendid Suns</i> 's Plot	15
2.5	Character and characterization	17
2.6	Setting.....	25
CHAPTER III RESULT AND DISCUSSION		31
3.1	Internal focalization.....	33
3.2	External Focalization.....	46
3.3	Differences in Focalization.....	53
CHAPTER IV CONCLUSION AND SUGGESTION.....		58
REFERENCES		60
CURRICULUM VITAE		63

LIST OF TABLES

Table 3.1 Private and Public Patriarchy	32
---	----



**EXPOSING PATRIARCHAL SIGNS THROUGH FOCALIZATION:
A COMPARATIVE STUDY OF *RONGGENG DUKUH PARUK* AND *A
THOUSAND SPLENDID SUNS***

Vivi Ardisita
21101050083

ABSTRACT

Patriarchal problems should be understood from both male and female perspectives in order to achieve a more balanced and objective view, and focalization can be the proper technique to reveal such issues in literary works. *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns* similarly address the issue of patriarchy. However, the proportion of male and female perspective presented in each novel differs, which create the potential for bias in how patriarchy is depicted. Using descriptive comparative qualitative method, this research aims to expose the patriarchal signs through focalization. It applied two theories: Mieke Bal's Narratology theory focusing on focalization by identifying the relationship between the 'vision,' the agent that sees, and that which is seen—often referred to as a link between the subject's perception and the object (Bal, 2009b, p. 149)—and Sylvia Walby's Patriarchy concept that identify the practices where men dominate, oppress, and exploit women (Walby, 1990, p. 20). Based on the analysis of both novels, this research identifies different space where patriarchy occurs. While it is mostly present in the public sphere in *Ronggeng Dukuh Paruk*, it primarily occurs in the private sphere in *A Thousand Splendid Suns*. In the former, it can be drawn from the internal and external focalizations of both round and flat characters, primarily events that happen in culture and related to male violence. Meanwhile, in the latter, it is based internal and external focalization of mostly the round characters, that frequently happens in household production. This research also found that internal focalization allows readers to understand patriarchy more fully, while the external one cannot provide a complete picture.

Keywords: focalization, patriarchy, comparative study, narratology

**EXPOSING PATRIARCHAL SIGNS THROUGH FOCALIZATION:
A COMPARATIVE STUDY OF *RONGGENG DUKUH PARUK* AND *A
THOUSAND SPLENDID SUNS***

Vivi Ardisita
21101050083

ABSTRAK

Masalah patriarki harus dipahami dari perspektif laki-laki dan perempuan agar dapat mencapai pandangan yang lebih seimbang dan objektif, dan teknik focalisasi dapat menjadi metode yang tepat untuk mengungkap isu-isu tersebut dalam karya sastra. *Ronggeng Dukuh Paruk* dan *A Thousand Splendid Suns* juga mengangkat isu patriarki. Namun, proporsi perspektif laki-laki dan perempuan yang disajikan dalam masing-masing novel berbeda, hal ini berpotensi menimbulkan bias dalam penggambaran patriarki. Dengan menggunakan metode kualitatif komparatif deskriptif, penelitian ini memiliki tujuan untuk mengungkap tanda-tanda patriarki melalui fokusasi. Penelitian ini menerapkan dua teori: Teori Narratologi Mieke Bal yang berfokus pada focalization dengan mengidentifikasi hubungan antara ‘penglihatan,’ agen yang melihat, dan yang dilihat—sering disebut sebagai hubungan antara persepsi subjek dan objek (Bal, 2009b, p. 149)—serta Konsep Patriarki Sylvia Walby yang mengidentifikasi praktik di mana pria mendominasi, menindas, dan mengeksploitasi perempuan (Walby, 1990, p. 20). Berdasarkan analisis kedua novel, penelitian ini mengidentifikasi ruang yang berbeda di mana patriarki terjadi. Meskipun patriarki sebagian besar hadir di ruang publik dalam *Ronggeng Dukuh Paruk*, patriarki terutama terjadi di ruang privat dalam *A Thousand Splendid Suns*. Dalam yang pertama, hal ini dapat dilihat dari fokus internal dan eksternal karakter utama dan minor, terutama peristiwa yang terjadi dalam budaya dan terkait dengan kekerasan laki-laki. Sementara itu, dalam novel kedua, patriarki didasarkan pada fokus internal dan eksternal karakter utama, yang sering terjadi dalam produksi rumah tangga. Penelitian ini juga menemukan bahwa fokus internal memungkinkan pembaca memahami patriarki secara lebih menyeluruh, sementara fokus eksternal tidak dapat memberikan gambaran yang lengkap.

Kata Kunci: focalisasi, patriarki, studi komparatif, narratology

CHAPTER 1

INTRODUCTION

1.1. Background of Study

Ronggeng Dukuh Paruk and *A Thousand Splendid Suns* are two examples of novels whose application of focalization is interesting. The interesting application appears in narrative text through shifting focalization. It occurs between internal and external focalizations. These strategies allow the presentation of different perspectives of meaning and emotional depth of characters.

According to Bal (Bal, 2009b, p. 146), focalization is important for analyzing narrative techniques in organizing a story. It clarifies the difference between ‘vision,’ the actor who sees, and which is seen (Bal, 2009a, p. 149). Through focalization analysis, it can be identified and viewed from particular angles. The analysis of narrative techniques without focalization becomes flawed or overly simplistic (p. 146). This resulted in misunderstanding.

Moreover, focalization can be a text medium to show ideology or norms (Sakız, 2024, p. 80). That means that the ideology or norm inside the text perceived by the reader reflects the society. Consequently, focalization can result to the manipulation of readers (Bal, 2009a, p. 157). Focalization can guide the reader’s sympathies and emotions. That becomes an important aspect in addressing systemic issues like patriarchy.

Although the gender equality movement is beginning to grow, the issue of patriarchy is still controversial to discuss, especially in a society that is still attached to a patriarchal culture (Sitompul, 2021, p. 158). In Eastern and Western communities, gender inequality is still a part of society, and it is often immortalized in literary works, such as *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns*. Both novels show that they raise awareness of the negative impact of patriarchal cultures on women. This negative impact on women frequently come in the form of physical or sexual violence, restrictions on women's freedom, and even the objectification of women. Set in Indonesia between 1957 and 1971, Ahmad Tohari in *Ronggeng Dukuh Paruk* follows the life of a dancer repeatedly pressured and violated by men. Meanwhile, set in Afghanistan between 1959s and 2003s, Khaled Hosseini's *A Thousand Splendid Suns* depicts male dominance and violence, which leaves the female characters with no room to decide their fate. In both stories, male violence persisted across time or different periods and places.

In *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns*, the focalization highlights that female characters are victims of patriarchy. *Ronggeng Dukuh Paruk* highlights Srintil as the female victim. Since she was young, she has experienced rape and sexual assault, verbal or nonverbally. Meanwhile, in *A Thousand Splendid Suns*, the victims of patriarchy are Mariam and Laila. The wife of an abusive widower named Rasheed. Rasheed repeatedly committed domestic violence, including punching, marital rape, and verbal abuse. Because of their similarities in being victims of men, Srintil, Mariam, and Laila are victims of the patriarchal system.

Ronggeng Dukuh Paruk and *A Thousand Splendid Suns* have different social and cultural settings. Based in a rural Javanese village, *Ronggeng Dukuh Paruk* still holds rituals, like the *ronggeng* dance, related to the identity of femininity. On the other hand, *A Thousand Splendid Suns*' background is political unrest and strict religious norms that male dominance allowed by culture and the Taliban. These contextual differences influence and shape the representation of patriarchy. Exploring these contrasts is important because it shows how the background influences and affects the readers' perceptions and how it expresses focalization and patriarchy. Whether in the two novels, the forms of focalization and patriarchal signs appear precisely the same, or there are differences among them.

Using Mieke Bal's narratology theory and Sylvia Walby's concept of patriarchy, this research aims to compare how the signs of patriarchy played out through focalization in *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns* and to understand how the differences affect the way each novel constructs the experiences of patriarchy by the female characters.

1.2. Research Question

1. How do the differences in focalization reflect the way *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns* represent patriarchy?

1.3. Objective of Study

This research will analyze how *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns* represent patriarchy. Through this research, focalization will construct the signs of patriarchy, which will be classified according to Sylvia

Walby's six structures. Furthermore, it examines the uses of focalization in both novels.

1.4. Significance of Study

This research is significant in several ways. First, by combining Mieke Bal's theory, especially in focalization, with Sylvia Walby's, this research enriches the analysis of both novels. Second, this research gives a deeper understanding of how narrative techniques shape gender representation. Third, show the similarities and differences in novels from different backgrounds.

1.5. Literature Review

Several previous studies are similar to the research conducted by the researchers. Previous research also was found, which had similarities in the material objects. First, Dewi researched "*Ketidakadilan Gender dalam Novel Ronggeng Dukuh Paruk Karya Ahmad Tohari*." The conclusion obtained is that Srintil, as a female character, experiences oppression, sexual violence, and exploitation for the benefit of others as a defense of capitalism (Dewi, 2019)

Second, the research entitled "*Focalization of Afghan Women's Repression and Resistance in 'A Thousand Splendid Suns' and 'My Forbidden Face'*." His research found that the two novels have different types of focalizers and narrators. This research has a conclusion from both authors, Hosseini and Latifa. They focused on opposing the violence experienced by Afghan women. They also portray oppression and resistance to domination and oppression by men through words,

phrases, and sentences. The women also experience internalization by the Afghan patriarchal local culture (Agustina & Budiman, 2024).

Third, a study entitled “*The Portrayal Of Hegemony And Patriarchy In Louise O’Neill’s Only Ever Yours*.” The researcher concluded that Walby’s six patriarchal structures do not fully appear. Only three structures appeared: patriarchal production modes, state, and culture. Furthermore, patriarchal hegemony is portrayed through television as the media (Naufina, 2021).

Fourth is Fatimah's research entitled “*Namelessness In A Clean, Well-Lighted Place: A Study of Focalization in Narratology*.” She concludes that all of the characters are nameless because the narrator wants to show the characters generally, and the role’s implication is to ensure that the information about the characters explained in the story is true (Fatimah, 2018).

In conclusion, this study differs from the previous research. The first prior study on *Ronggeng Dukuh Paruk* only addresses gender inequality rather than patriarchy and employs feminist literary criticism. In the second research on the novels *A Thousand Splendid Suns*’ and *My Forbidden Face*, the article does not incorporate Bal’s and Walby’s theory, which is essential to the current study. The third research on *Only Ever Yours* employs Antonio Gramsci’s hegemony theory and Sylvia Walby’s concept of patriarchy. The last one in *A Clean, Well-Lighted Place* employs Bal's theory but differs in the object of study and does not relate to patriarchy.

1.6.Theoretical Approach

1.6.1. Narratology: Focalization

Focalization is an element of narratology that can be found in a novel. Focalization denotes the relationship between the ‘vision,’ the agent that sees, and that which is seen, or typically characterized as the connection between subject’s perception and the object of observation (Bal, 2009, p.149). This definition explains that these elements are interrelated with each other. With the three of them, new focalization can be formed.

Bal (2009, p. 149) argues that the subject of focalization is the “focalizer”, where the focalizer is the center of perception from which the story is seen. He divides the focalizer into 2, namely, Character-bound focalizer (CF) and External Focalizer or non-character-bound focalizer (EF). The character-bound focalizer is the focalizer, also one of the characters, and can also be called an internal focalizer. Meanwhile, EF is an external focalizer who is not the character inside the story (Guanghui, 2021). The difference between focalizer and focalization is that the focalizer is the character or the subject of perception and interpretation (Bal, 2009a, p. 12). At the same time, focalization is the perspective (Bal, 2009b, p. 77). Both are related because the focalization connects the perceptual relationship between the subject and object (Bal, 2009b, p. 38).

Bal (2009), classifies focalization into two parts: internal and external focalization. Internal focalization is a focalization whose agent is an actor involved in the story, as in the *Ronggeng Dukuh Paruk*, where the agent of internal focalization is Srintil because she is also involved as a character. In external focalization, the opposite, where the agent is outside the fabula, is not an actor. The

external focalization, where the agent is not involved in the story but knows everything, can be found in both novels.

In a narrative, focalization can create suspense (Bal, 2009a, p. 39). It becomes a directing perspective on events (Bal, 2009b, p. 165). Focalization is the most important, sharpest, and most subtle manipulation method. This manipulation has a substantial impact on the reader's emotions. Bal adds that focalization makes the reader think that the focalizer's point of view is truth even though it is originally a limited or biased perspective. That happens because of the knowledge imbalance between the character and the reader. Here, the reader can see the unspoken word while the other character cannot know it (Bal, 2009b, p. 157). Focalization helps to see and feel what the character experiences in a story.

1.6.2. Patriarchy

In this study, in addition to using Mieke Bal's narratology theory (2009), the researcher uses Sylvia Walby's Patriarchy concept to help identify patriarchal acts that appear in the novel. This concept is taken from his book entitled "*Theorizing Patriarchy*," which was published in 1990.

According to (Walby, 1990), patriarchy has two focuses: private and public. In the book *Theorizing Patriarchy*, Walby explains that private patriarchy is based on household production, with a smaller scope, such as the house. In private patriarchy, men who are husbands or fathers are the center of the oppressors or the beneficiaries. Meanwhile, Public Patriarchy is based on structures other than the household. Women under public patriarchy have access to public and private areas

but still experience subordination therein (Walby, 1990,178). Apart from that, Walby (1990) also explained that there are at least six structures that support the existence of patriarchy. They are paid employment, household production, culture, sexuality, violence, and state.

Walby (1990, p. 21), defines the six patriarchal structures. First, in terms of paid employment. In the workforce, women are segregated into worse jobs and lower wages than men. Second, in terms of household production. Women were placed in a production class. They receive their maintenance in exchange for her labour. Women's jobs in household production are caring for the family and the house. Third, in terms of state, which is capitalistic and racist towards women. They are often biased towards patriarchy in their policies and actions. Fourth, male violence appear in individualistic and diverse forms and was then repeatedly experienced by women from men. Fifth, sexuality focuses on sexual double standards and compulsory heterosexuality. The last one is culture. Culture creates the representation of women through a patriarchal gaze that appears in religion, education, and media.

Both theories of narratology, particularly focalization and patriarchy, are applied in this research to help understand more deeply the patriarchal acts that appear in both novels.

1.7.Method Of Research

1.7.1) Type of Research

This research uses qualitative methods. The qualitative methods used to search for data related to the two novels *Ronggeng Dukuh Paruk* and *A Thousand*

Splendid Suns. After that, it was analyzed using Mieke Bal's theory of narratology with the help of Sylvia Walby's Patriarchal concepts.

1.7.2) Data Sources

This research uses research subjects or data sources from the novels *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns*. *Ronggeng Dukuh Paruk* written by Ahmad Tohari from Indonesia, and *A Thousand Splendid Suns* by Khaled Hosseini. The data analysis is an internal and external focalization that appears in novels, especially in those that represent or show the patriarchal signs.

1.7.3) Data Collection Techniques

The data was collected by reading stories from the two novels "*Ronggeng Dukuh Paruk*" and "*A Thousand Splendid Suns*." In the process of reading the story, it is not only done once but several times to obtain the necessary data. Next, data will be collected according to the theory of narratology, Mieke Bal's and Sylvia Walby's, and then a database will be created for data collection.

1.7.4) Data Analysis Techniques

This research uses qualitative analysis to examine how patriarchal signs are represented through focalization. Several steps are involved in the analysis. First, identify the data that shows patriarchy. Second, analyze using focalization theory and classify them into internal and external focalization. Third, the data is classified into six structures of patriarchy.

1.8.Paper Organization

In writing this paper is divided into four parts. First, this section explains the introduction of the research, which includes the background of the study, research question, objectives and significance of the study, literature review, theoretical approach, method of research, and paper organization. The second part describes the intrinsic elements of both novels. Third, the data analysis section. Fourth or last is the conclusion and suggestion section of the research.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

The focus demonstrated patriarchy in both novels, *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns*. However, patriarchy appears in different spaces. In the first novel, patriarchy appears in public spaces, where women are free to engage in activities and interact in public spaces. In the second novel, patriarchy tends to be private because it occurs more in domestic or household production, and in the second novel, they are also restricted in their interactions with the outside world. Internal and external focus between the round and flat characters and the narrator shows that patriarchy occurs more in culture and male violence in the first novel. In the second novel, patriarchy is based more on the internal and external focus of the main character, which often occurs in household production. Readers can understand patriarchy more comprehensively through internal focalization than external focalization.

4.2 Suggestion

After completing the research on the novel *Ronggeng Dukuh Paruk* and *A Thousand Splendid Suns*, the researcher found that several research possibilities can be continued for future research. In the future, maybe research can be done that focuses on the experiences of male characters in the patriarchal system, either as perpetrators or victims of the value of patriarchal toxic masculinity—considering

that in this study, the male part is not discussed in depth. Since the researcher still has shortcomings in this research, the researcher humbly accepts criticism and suggestions from readers for future improvements.



REFERENCES

- Abbas, A., & Yaqoob, M. (2021). Psychological Violence Reinforcing Patriarchal Power Structure in Uzma Aslam Khan's *Trespassing: Narratological Analysis of Temporality in Novel*. University of Chitral, *Vol.5*(Issue II), 394–405.
- Agustina, H. N. (2021). Indonesian Woman Migrant Workers Fighting Inequality and Violence in Burung-Burung Migran. *Journal of Language and Literature*, 21(1), 79–91. <https://doi.org/10.24071/joll.v21i1.2861>
- Agustina, H. N., & Budiman, M. (2024). Focalization of Afghan Women's Repression and Resistance in "A Thousand Splendid Suns" and "My Forbidden Face." *Dirasat: Human and Social Sciences*, 51(3), 234–241. <https://doi.org/10.35516/hum.v51i3.2126>
- Anto, R. P., Harahap, T. K., Sastrini, Y. E., Trisnawati, S. N. I., Ayu, J. D., Sariati, Y., ... & Mendo, A. Y. (2023). *Perempuan, Masyarakat, Dan Budaya Patriarki*. Penerbit Tahta Media.
- Bal, M. (2009). *Narratology: Introduction to the theory of narrative* (C. van Boheemen, Trans.; 3rd ed). University of Toronto Press.
- Cahyaningsih, R. (2016). Representasi Dominasi Patriarchy Dalam Film Ketika Tuhan Jatuh Cinta. Universitas Islam Negeri Sunan Kalijaga Yogyakarta.
- Dewi, P., & Bumigora, U. (2019). Ketidakadilan Gender dalam Novel Ronggeng Dukuh Paruk Karya Ahmad Tohari. 5(2).
- Fatimah, U. U. (2018). Namelessness S In A Clean, Well –Lighted Place: A Study of Focalization In Narratology. State Islamic University Sunan Kalijaga.
- Gharachorlou, T. K., & Kiaei, S. (2021). Investigating Narratological View of Focalization in Amy Tan's *The Kitchen God's Wife*. *Vol. III. No.2*, 159–170. <https://doi.org/10.34785/J014.2021.376>
- Gómez Berrocal, M. D. C., Vallejo-Medina, P., Moyano, N., & Sierra, J. C. (2019). Sexual Double Standard: A Psychometric Study From a Macropsychological Perspective Among the Spanish Heterosexual Population. *Frontiers in Psychology*, 10. <https://doi.org/10.3389/fpsyg.2019.01869>
- Guanghui, S. (2021). An Issue of "Who Sees" the Fictional World: Teaching the Conceptual Evolution of Focalization. *International Journal of Literature and Arts*, 9(1), 34. <https://doi.org/10.11648/j.ijla.20210901.16>
- Hanafi, T. (2022). *Writing Novels under the New Order: State Censorship, Complicity, and Literary Production in Indonesia, 1977-1986*. Leiden University.
- Hosseini, K. (2018). *A Thousand Splendid Suns*.

- Huda, L., Ludviana, D. C., Anggraini, F. B., & Kamila, H. N. (2022). Analisis Unsur Intrinsik Novel Surga Juga Ada di Kaki Ayah Karya Gol A Gong dan Langlang Randhawa. *Edukasiana: Jurnal Inovasi Pendidikan*, 1(3), 143–151. <https://doi.org/10.56916/ejip.v1i3.138>
- Jambak, M. R., Masadi, M. A., & Hasanah, U. (2023). Fokalisasi pada Novel Ranah 3 Warna Karya Ahmad Fuadi: Kajian Naratologi Gerard Genette. *JENTERA: Jurnal Kajian Sastra*, 12(2), 219. <https://doi.org/10.26499/jentera.v12i2.6019>
- Jannah, P. M. (2021). Pelecehan Seksual, Seksisme dan Bystander. *Psikobuletin: Buletin Ilmiah Psikologi*, 2(1), 61. <https://doi.org/10.24014/pib.v2i1.12023>
- Kamila, A., Fathurohman, I., & Kanzunudin, M. (2023). Fakta Kemanusiaan dalam Novel Ronggeng Duku Paruk Karya Ahmad Tohari Kajian Strukturalisme Genetik Lucien Goldmann. *Edukasiana: Jurnal Inovasi Pendidikan*, 2(1), 33–39. <https://doi.org/10.56916/ejip.v2i1.246>
- Lestari, S., Nensilanti, N., & Saguni, S. S. (2022). Narator dan Fokalisator dalam Cerita Rakyat Bugis Meong Palo Karellae: Kajian Strukturalisme Mieke Bal. *Alayasastra*, 18(1), 1–14. <https://doi.org/10.36567/aly.v18i1.882>
- Megheirbi, A. M. B. (2017). Focalization and the Perception of Female Characters in Faulkner's *The Sound and the Fury*. 2.
- Mensah, E. O. (2023). Husband is a Priority: Gender Roles, Patriarchy and the Naming of Female Children in Nigeria. *Gender Issues*, 40(1), 44–64. <https://doi.org/10.1007/s12147-022-09303-z>
- Moch. Hasan Hafani & Muhammad Nahidh Buldani. (2025). Patriarki dan Kekuasaan: Bagaimana Laki-Laki Mengendalikan Kehidupan dalam Keluarga. *ASA*, 7(1), 1–12. <https://doi.org/10.58293/asa.v7i1.120>
- Modiano, J. Y. (2021). Pengaruh Budaya Patriarki Dan Kaitannya Dengan Kekerasan Dalam Rumah Tangga. *SAPIENTIA ET VIRTUS*, 6(2), 129–140. <https://doi.org/10.37477/sev.v6i2.335>
- Mubarokati, R. 'Aisyil. (2022). Potret Perjuangan Perempuan oleh Isra Hadid dan Deya Ra'ad dalam *A Woman Is No Man* Karya Etaf Rum. *Adabiyyāt: Jurnal Bahasa dan Sastra*, 6(1), 19–41. <https://doi.org/10.14421/ajbs.2022.06102>
- Naufina, N. (2021). The Portrayal of Hegemony and Patriarchy in Louise O' Neill's *Only Ever Yours*. *PIONEER: Journal of Language and Literature*, 13(2), 173. <https://doi.org/10.36841/pioneer.v13i2.1215>
- Nurdiyantoro, B. (2002). *Teori Pengkajian Fiksi (Cetakan ke-4)*. Gadjah Mada University Press.
- Pribadi, R., & Lustyantie, N. (2021). Focalization Form in Novel Mencari Perempuan yang hilang by Imad Zaki: Narratological Study

- Qorry, U., & Safitri, D. (2025). *Marginalisasi Perempuan dalam Sistem Patriarki*. 5.
- Seabrook, R. C., Ward, L. M., Reed, L., Manago, A., Giaccardi, S., & Lippman, J. R. (2016). Our Scripted Sexuality: The Development and Validation of a Measure of the Heterosexual Script and Its Relation to Television Consumption. *Emerging Adulthood*, 4(5), 338–355. <https://doi.org/10.1177/2167696815623686>
- Sitompul, L. U. (2021). Sexist Hate Speech Terhadap Perempuan di Media: Perwujudan Patriarki di Ruang Publik. *Jurnal Pendidikan Sosiologi Undiksha*, 3(3), 152–161. <https://doi.org/10.23887/jpsu.v3i3.45785>
- Tohari, A. (2024). *Ronggeng Dukuh Paruk* (Vols. 1–3). Gramedia.
- Toprak Sakız, E. (2024). Rhetorical Functions of Multiple Narrators and Focalization Shifts in Wilkie Collins's *The Moonstone*. *Cankaya University Journal of Humanities and Social Sciences, Special Issue: Wilkie Collins*, 77–86. <https://doi.org/10.47777/cankujhss.1423334>
- Wadud, A. (2006). *Inside The Gender Jihad: Women's Reform in Islam*. Oneworld Publications.
- Waglawala, S. F., & Singh, J. (2022). A Discourse on the Flat and Round Characters in Hemingway's *A Farewell to the Arms*. *International Journal of English: Literature, Language & Skills, Volume 11*(Issue 1).
- Waheed, U., Sofiya, K., & Khan, F. (2024). Autobiography as a Study of Self-Progression Through Shifting Focalization. *Southern Journal of Social Sciences, Vol. 02*(Issue 02).
- Walby, S. (1989). Theorising Patriarchy. *Sociology*, 23(2), 213–234. <https://doi.org/10.1177/0038038589023002004>
- Walby, S. (1990). *Theorizing Patriarchy*. Basil Blackwell.
- Widayati, M., & Esther, R. (2023). Objektifikasi perempuan oleh masyarakat Rural di Bali dalam novel Kulit Kera Piduka. *KEMBARA Journal of Scientific Language Literature and Teaching*, 9(1), 300–318. <https://doi.org/10.22219/kembara.v9i1.22569>
- Yildirim, T. (2013). A thesis submitted to the Graduate School of Social Sciences of Middle East Technical University.