



## The Politicization of Islam: Criticism of Patrimony and the Tradition of Forced Marriage in the Novels *Woman with a Turban* and the *Holy Woman*

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### **Abstract**

This paper discusses the problem of women's resistance in the form of criticism of patrimonialism and the tradition of forced marriage in Islam in the novels *Perempuan Berkalung Sorban* (*Woman with a Turban*) and *The Holy Woman*. The purpose of this paper is to show and describe the resistance of women to the establishment of patrimonial constructions, especially the tradition of forced marriage in Islam. The qualitative descriptive method was used in this study. The use of feminist literary criticism theory was chosen as an analytical tool. The result of the analysis of the two novels is women are silenced by the patrimonial cultural system. The text in the form of a novel is used by the author to resist the tradition of forced marriage in the name of Islam which has been preserved for generations by the "father" who represents men. Both *Abidah* and *Qaisra* try to provide information to readers regarding forms of domination and coercion of a father to marry off his daughter. Under the pretext of acting in the name of Islam, it actually does not reflect Islamic values. Islam is used as a tool to politicize a father's power over his daughter. The politicization of Islam is used as a "shield" for fathers to control their daughters, especially in the forced marriage tradition. It is this awareness that both of them want to build, especially the community, especially readers.

**Keywords:** *Forced Marriage; Islamic Politicization; Patrimony; Resistance; Tradition*

### **Introduction**

In Indonesia and Pakistan, the phenomenon of forced marriage often occurs in society, not only in the social world but also in literary works. Literary works that discuss various matters regarding women have always been an interesting topic. So far there have been many female authors who have discussed the topic "women". Literary works considered bold, vulgar, polite, and Islamic are becoming increasingly numerous in bookstores, both online and offline. Literary work is a representation of social life as explained by Swingewood, literary work is a reflection of the society towards which the literary work is produced (Zulfadhli & Syahrul, 2022). Literary works that present a lot about women's issues in several countries still get high attention, especially in countries where the majority are Muslim. Women and patrimonial issues are topics that represent the conditions of each country. Patrimony is the power and ownership of women from the line of the father or male ancestors (Beauvoir, 2014). In Indonesia as well as in Pakistan, women activists like Riffat Hasan in Pakistan have never stopped fighting for gender

equality and justice, and women novelists are no exception. Two contemporary female novelists who consistently write and fight against gender bias and patrimonialism in their respective countries, namely Abidah El-Khalieqy (Indonesia) and Qaisra Shahraz (Pakistan). Both inserted messages about the suffering of women due to patriarchy and gender injustice practices that should be abolished.

Abidah's novel *Perempuan Berkalung Sorban (Woman with a Turban)* is a literary work that tells the life of women within an Islamic boarding school and resistance to the domination of patrimonial ideology. Not much different from the novel *The Holy Woman* by Qaisra Shahraz, which also contains resistance to such an ideology packed with Islamic overtones. The two literary works are interesting to study because of the similarities in showing oppression, forced marriage, and resistance to patrimonial ideology. The oppression of women contained in the story is the result of strong patrimonial domination. Gender bias is represented through the characters in both works which are depicted in patterns of discrimination, subordination, stereotypes, and violence against women. The works have also drawn criticism and controversy in their respective countries. They firmly and boldly criticize tradition which is mixed with women's freedom which is shackled as a result of Islamization. The two writers' criticism is on the tradition and the patriarchal domination practiced on behalf of Islam. Thus, there is a possibility that Islam is used as a foundation to legitimize patriarchal traditions and ideologies that are biased against women.

In previous research, Adnani, et al (2016) presented his research focus on women's issues and resistance in Islamic boarding schools related to oppression, polygamy, and coercion of the main female character in *Perempuan Berkalung Sorban (Woman with a Turban)*. Muhadi (2015) said that women's matchmaking within Islamic boarding schools still occurs today. Candria (2018) through semiotics emphasizes Abidah's resistance efforts in urging Indonesian society, especially in realizing gender equality to realize sustainable development for Indonesian women. The three show different models of approach and theory as their analytical tools, namely by presenting comparisons and efforts to resist women not only in Indonesia but in Pakistan, which are both Islamic countries, through feminist literary criticism.

Women are always considered second-class after men in various aspects (Azizah & Rahmawati, 2020). Women's freedom, sexuality, and their role are topics that are also fought for by female writers to break the patrimonial order that still thrives in countries whose major population is Muslims. Women are not free and must be behind the power of men (Tailassane, 2019) The representation of women dominated by men in literary works becomes a critique, and the female writers' efforts to fight for gender justice become a means of expressing discourse on justice and gender equality. Feminism is a movement that makes women have the same role and position as men. Feminism is a movement that ends sexism, exploitation, and oppression of women (Hooks, 2000). In this study, the focus of the first discussion is on the construction of women in two novels from different countries, namely *Perempuan Berkalung Sorban* and *The Holy Woman*. Second, the domination and patrimonial ideology are discussed in the context of the two countries, Indonesia and Pakistan. Third, the discussion of tradition and women from the Islamic perspective. Based on these three aspects, it will be seen to what extent the elements of Islam and tradition marginalize women's position and how the mechanism of feminist criticism on the mixing of tradition, patrimonialism, and Islam occurs.

## **Methods**

The method used in this research is a descriptive qualitative with a content analysis. Research on women's resistance, criticism on patrimonialism, and the tradition of forced marriage in Islam in Abidah El Khalieqy's novel *Perempuan Berkalung Sorban* and *The Holy Woman* by Qaisra Shahraz is an attempt to comprehensively describe and understand the cultural values of marriage customs contained in both texts. The data collection technique used in this research is library research. The technique of data

analysis in this research is by reading in its entirety to explore domination and patrimonialism ideology that the novelists are trying to reveal.

### Women's Construction of Anisa and Zari

Women's constructions are things that are pinned on women, as well as gender. Gender according to Oakley is a biological difference, not always God's nature. Gender is a cultural construction that is not described biologically (Barker, 2005). Gender is the difference in behavior between men and women. Subordination is often found in one gender, namely women, in the household, society, and even the state (Sam, et.al, 2019). Policies are made without regard to the existence of women. Women are the main identity based on biology and culture (Nugroho, 2008). In a patrimonial society, women are constructed to be "something" from a male point of view. In *Perempuan Berkalung Sorban*, the character Annisa is required to be a "woman" from the perspective of her father and mother. Since childhood, Annisa was accustomed to helping her mother, what Annisa does is help with work related to the "kitchen" which is very contradictory to her older brother who is free to play outside the house. The woman in the novel is constructed to have a shy personality, stays alone at home, and does the house chores. However, Annisa does not grow in the personality of a Javanese woman. Together with her older sister, Annisa wears a typical boarding school long dress (*baju kurung*). Despite having such an appearance, she is portrayed to behave in a boyish manner. Girls who look like boys will be labeled as having hyperactive and impulsive behavior. It opposes the traditional Javanese manner which idealizes calmness and submissiveness as the true attributes of a real woman. Women are known to be gentle, beautiful, emotional, or motherly. The ideal woman in Javanese cultural orientation is described as a gentle, loving and submissive figure, submissive and obedient and loyal to men.

"You are a woman, do you want to be a hero, outlier, judgment..."(Khalieqy, 2008)

"like any other morning, I never get the chance to talk more" (Khalieqy, 2008)

Not only is there a stereotype against Annisa, being a girl living in a boarding school means the clothes you wear must also cover your genitals. The use of a bracketed shirt must be worn by Annisa because of her physical condition which exceeds that of her age. Fathers have the role of forcing daughters like Annisa to wear clothes that cover their genitals, this is certainly contrary to the use of the Hijab in Islam which becomes obligatory when they reach puberty. The woman represented by Annisa in the novel is also constructed to have lust like animals, even though they are both human beings, however, the treatment between men and women before puberty becomes different (Amalia, 2016). Manners are associated with women's clothing and nakedness as if women do not have good manners when they are reluctant to wear a bracketed shirt. Beauvoir stated that Muslim women who wear headscarves are still marginalized to this day in many social strata who are treated like slaves, the position of women is always one level below that of men.

"Sometimes I feel, you don't really love me, is it because I'm a girl?" (Khalieqy, 2008)

"Yesterday my father said, he said I had to immediately put on the headscarf and clothes in brackets, because even though I was not yet mature. He said my body was as big as a 12 year old girl wearing a headscarf. At the age of 10, Rizal still wears underpants and has no manners. It seems that manners do not apply among men. Any law does not touch their independence, because they are human beings, their nature is independent. In contrast to women, their body is similar to that of a human but their lust is like that of an animal, for that reason manners must be introduced to them. And his human-like body is actually among the genitals. Something that must be covered with sacks such as rice in the Bulog warehouse/sugar (Khalieqy, 2008)"

The construction of women is not only discussed by the father as the head of the family to the character Annisa, the mother's role in the house is equally a supporter of the construction of women. As

the mother of Annisa, because she is bound by the rules and submits to her husband, the position of the mother in the novel shows her side with the father by giving a stigma about women as a temptation in society and becoming a den of slander. The role of mothers in perceiving women as a temptation, the stigma against women which is identified with slander becomes contradictory to men who do not get similar stereotypes. The use of a *baju kurung* that covers the genitals is associated with the position of women as a nuisance and slander in the family. The age at which girls are required to cover their genitals is when they enter their teens, if you look at Islamic law. A solid patrimonial ideology occurs not only because of the strong influence of men but also the women themselves agree to the convention by spreading it so that the father's chain of power never breaks (Utami, 2018).

"Mom says women are tempted, some kind of watermelon/pear and the Sahara desert. Women are dens of slander but men are not mob dens. If a woman leaves the house, seventy demons gallop along with her. But if he wraps his body the devil will turn away" (Khalieqy, 2008)

In *The Holy Woman*, the construction of women is shown in the dominant role of the father in managing and dictating the lives of his daughter and wife. When women enter marriageable age, fathers do not necessarily smooth out their daughter's desire to marry. The position of Pakistani women is that they marry before they fall in love, which means that marriage can happen at the will of the father, starting from choosing a partner to giving his blessing for marriage. As a woman, even falling in love, which is actually human freedom, is restrained and limited. The mother's role also seems very passive, her desire to defend her daughter is then met with threats of divorce. The use of diction mentioning "women" in "Do you think you, a woman, can prevent it? The burden falls on you as a woman" shows the arrogance and domination of a father and husband by emphasizing the word "burden" that so far women have always been not free, unable to be free from the shackles of men, women who are burdened with all the dilemmas that make them unable to move from their lives as individuals (Widodo & Yutanti, 2021; Mauk, et.al, 2023).

"Love!" Habib snapped. "Since when did our women start falling in love before marriage?" (Shahraz, 2006).

"If you support my daughter to marry this man against my wishes, I will divorce you right now, Shahzada is not one or two divorces, but triple divorces! You'll be divorced, divorce three! And that I will declare at once!" (Shahraz, 2006).

"Stop, control yourself girl!" This can and will happen! Do you think you, a woman, can prevent it? That burden falls on you women" (Shahraz, 2006).

Women as individuals who should be independent (Siswadi, 2022), are instead constructed as dolls, dolls are like toys that are often used by children to play. Shahzada as a wife becomes helpless just like her daughter. The educational construction of daughters from an early age is taught not only to respect the father but even to worship and obey his wishes as a man. Men in a family have the highest position or caste which if they oppose any predetermined policy it will feel like a betrayal. Furthermore, the issue of disobedience is associated with moral and social disturbances within the family.

"I'm just a doll, just a worthless woman doing your bidding. You and your father are the masterminds...I am shackled by the chains of your male domination, your ressmesh, your traditions" (Shahraz, 2006).

"Like his mother, he had been brought up from infancy to respect and worship every wish of his father and whoever was the oldest man in the family. To oppose any of their decisions would be considered a high degree of disobedience and a sign of moral and social disorder, a form of rebellion which the elders would regard as having to be suppressed as soon as possible" (Shahraz, 2006).

In other words, the construction of women in the novels *Perempuan Berkalung Sorban* and *The Holy Woman* both place the father as the supreme authority that cannot be resisted. The father as a man has the role of constructing women in the house and managing the lives of women in the family. Women cannot be separated from the shadow of men, the freedom of women as individuals also merges into women's freedom if there is permission from men (Lahdji, 2015). Actually, freedom that will not be achieved or is an *illusion*.

### **Force Marriage Tradition and Patrimonial Ideology Domination**

Tradition is a habit that is present in society and is continuously carried out. Tradition has always been a legacy passed down from generation to generation. Tradition is carried out as a form of preservation and is obeyed as a form of loyalty to social and community norms. Patrimony is a dogma that tends to favor men. The patrimonial culture that thrives in society is also supported by various sciences. In anthropology, men are emphasized as seeds which are equated with culture, but women are equated with land which is equated with nature. (Murniati, 2004).

As a daughter, Annisa was forced to marry a man of her father's choice, when she refused to marry, Annisa's mother tried to persuade her to marry Syamsudin. Annisa was forced to marry a man she didn't want, while Zarri Bano was forced to marry the Koran even though she already had a man Zarri loved. The father of both of them strongly opposed and carried out coercion under the pretext of Islam, forcing the will to have a marriage that was legitimized by his second father.

Ideology in Gramsci's perspective is understood as ideas, meanings and practices that claim universal truths that support the power of certain social groups (Streinzer & Totic, 2022). The tradition of preserving the inheritance in the family when sons die or in the absence of sons dates back to classical antiquity. Traditions in the family are often used as an excuse to restrain women and make women unable to argue. Since the Greek era the issue of inheritance has become a complicated matter, inheritance is given entirely to sons. There is a tradition, namely *epiclerate*, when there are no sons to look after property, daughters in a family will be married off to relatives so that property belongs to the family (*genos*) (Beauvoir, 2014). This tradition does not really designate women but is made "a tool" to safeguard the inheritance. In Rome, the first guardianship of a woman is her father, if the father is absent then a male relative replaces that function (Beauvoir, 2014) In Pakistan, the tradition of becoming a *Shahzadi Ibadat* is a tradition of marrying the Koran to safeguard the inheritance so as not to fall for anyone other than family. Becoming *Shahzadi Ibadat* is like a nun who does not marry and spends her life studying religion. Zarri Bano's rejection was very firm at first because of her position as a woman who has a career, lover, and is very worldly. Zarri is not like women Muslims generally wear headscarves, so that they become *Shahzadi Ibadat* like a coercion to study Islam more deeply by using all the attributes such as headscarves.

"You know very well our tradition, about the male heir who dies and his eldest daughter succeeding him to become a *Shahzadi Ibadat*. . "I know the consequences and I'm just not right for the job, as dad knows I hardly ever even hold my head properly. I know very little about religion. I am a very worldly woman. I can't be a nun" (Shahraz, 2006).

"We will lose your sister, there will be no wedding ceremony for you. I will not give my marriage blessing to marry this man or any man, Zarri Bano. Will never" (Shahraz, 2006).

Regulations regarding marriage have existed since the Babylonian era, one of which is in Hammurabi's law regarding women who marry with the consent of their parents, so a wife has special rights and her children belong to her husband. However, different conditions occur if a woman marries without the consent of her parents, the woman will not get an inheritance. Marriage will take place with the "blessing" that the father's approval is decisive. The superiority of Zarri Bano's father can be seen in his diction which does not give his blessing to any man because he is forced to carry out the tradition of

marrying the Koran. The tradition that is carried out to protect the inheritance shows how the father's position is very dominant in controlling the life of daughters. Women were sidelined by the rise of private "property" that for centuries was associated with private property: much of history was involved with so-called patrimonial ie patriarchal or ancestral (Beauvoir) lines.

"He stuck to his traditions, and his father and all his brothers supported him" (Shahraz, 2006)

"Somehow, I know that in the end it turns out that we are in the same *pingra*, a birdcage to which the fathers and elders of the family hold the key " (Shahraz, 2006).

"Yes I could have contradicted my father if I wanted to. But in the end I didn't want it, for the same reasons thousands of girls in our patriarchal society eventually said yes. For the sake of our izzat, and the honor of our family, like other women, I became such a coward and victim by burying and sacrificing my personal needs for the sake of my family" (Shahraz, 2006).

In Pakistan, patriarchal domination is seen in the treatment of women. Cowburn mentions that men in Pakistani culture are valued more because they have positions as heads of households, husbands, and decision makers (Samovar, et al, 2010). Zarri Bano did not have the power to refuse to become Shahzadi Ibadat. The same thing is also seen in the Women with Sorbans, the domination of patrimony in a tradition is shown by marriage. The tradition of Islamic boarding schools in Indonesia requires that women marry through arranged marriages, even though they are still young. The practice of forced marriages in the *pesantren* world emphasizes the position of women who must "want" to be married to a man chosen by their father. Forced marriage has actually existed in Indonesia for a long time, since the time of Siti Nurbaya this practice has harmed women (Afdholy, et al., 2022).

As individuals, women in Indonesia cannot be separated from the image of their father and older brother. In a family, father and son are entitled to make decisions (Murniati, 2004). Forced marriage is a restraint on a woman's freedom to choose whoever will accompany her in her future life. Barker (2005) said that patriarchy is a structural subordination that occurs to women, namely patriarchy, the head of the family who controls and is superior to women. Patrimonial domination makes women unable to be free, subordinated and constrained from their existence.

### **Women's Resistance and Criticism of Patrimonial Ideology in Indonesia and Pakistan**

The resistance carried out by Abidah and Qaisra (representing women) seems to be comprehensive on all fronts. All patrimonial domination of women creates a situation that makes them try to resist. Resistance shows an effort to survive, trying to fight, opposing can be said to be an effort of opposition (Adnani, et al., 2016). Women have the courage to take a stand by making considerable criticism of the conditions and situations they face in their lives. The power embedded in the ideology of patrimonialism makes women voice their opinions on the restraints and limitations of women's roles in the public and private sectors (Nursaptini, et al, 2019; Firdaus, et.al, 2023). Resistance to patrimonial domination is realized through the diction used for Abidah and Qaisra criticizing policies that have been present in society. In fact, women's resistance is shown through the feminist movement which has contributed a lot of thoughts, understanding of a more just and better world. Both in Indonesia and Pakistan, this resistance movement has led to lawsuits against various cultures and traditions that affect the condition of women in various places.

Resistance to patrimonialism is expressed by Abidah and Qaisra not only in clothing and riding as a hobby for Annisa, a woman who is not allowed to equal men, even as a career woman like Zari and the norms of decency and freedom for women. Mention of women as 'animals' shows Abidah's courage in showing the difference in society's behavior towards women and men. Desires and lust are only owned by men, when women have desires they will be considered wild like animals. In both novels, both *The Holy Woman* and *Perempuan Berkalung Sorban*, criticism of patriarchal domination is evident in the use of

diction as outlined in the conversations between characters. The use of the diction "women" which appears a lot in the novel shows that the word "women" is used as a call from a father to his children or a husband to his wife in a position of anger or ridicule.

"In our customs, a man has obligations and a woman has obligations. It is the duty of a man to work, to earn a living either at the office, in the fields, at sea/ anywhere as long as he brings in halal sustenance. While women's obligations, they also have obligations, especially to take care of the household and educate children. So cooking, washing, mopping, ironing, tidying up the whole house is a woman's obligation. Likewise educating children, feeding, changing diapers, and breastfeeding, those are also the obligations of a woman"

"Girls don't need to go to high school, just study the book" (Khalieqy, 2008).

In addition to the practice of forced marriage, the ideology of patrimonialism flourished during the Soeharto era, namely *ibuism*, when women were more concerned with the domestic sector and focused on household chores (Suryakusuma, 2011). Annisa criticizes the role of women who are always identified with the domestic sector in the Javanese tradition, namely, 3M (*macak, manak, and cook*) (Kabullah and Fajri, 2021). Women who wish to get higher education are also restricted. Women who live in Islamic boarding schools are instead encouraged to study books more and prepare themselves to become housewives. The life of the *pesantren* where women live is described as being confined by tradition and patriarchal domination through Kyai (Murhadi, 2015).

The criticism made by Nisa is a reality that occurs in the world of Islamic boarding schools even though there are many women outside Annisa who accept coercion to marry. The resistance efforts carried out by women are not staying silent, instead forming voices and perspectives in the social order (Harjito, 2018)

Not much different from Indonesia, Pakistan has the same roots in terms of patrimonial culture. Problems such as forced marriage, sudden divorce which harm women. The quote emphasizes the ideology of familism that the main role of women is to be a mother and wife, in the ideology of familism men are the first class and women are the second class (Wiyatmi, 2012). In Pakistan, due to the traditional patrimonial mindset, Pakistani women are unable to defend themselves or get protection (Azizah & Rahmawati, 2020). The condition that Zari experienced when she was forced to "marry the Koran made Zari as a woman unable to fight back other than following the wishes of her father, who was a man.

Men as a group benefit from patrimonialism, men assume that their position is higher than women and they must rule the world. Men are required to dominate, exploit and oppress women, not infrequently men also use violence to strengthen patriarchal integrity (Kreft, 2020). In the family, the man is the head of the family as well as the main decision maker, the father's role is to support the family economy and is kept away from domestic roles and taking care of children (Pandey, 2021). Since classical antiquity, patrimonial domination has always been visible to women. Fathers have a position to dominate daughters' lives when they enter their teens. When daughters marry, fathers hand over power in toto to their husbands. Wives or women are treated like property, which shifts ownership. Children have to be trash to be accepted, fathers always make sure they are respected individuals. The father is not like the mother, as a father who must not give up on the child, maintaining the illusion of firmness, determination, strength and absolute opinion at all costs. Based on the situation that occurred, the resistance efforts through Annisa and Zari both showed firmness regarding the equality of men and women. If judging from the title it is a form of resistance to patrimonial ideology, Women with Sorbans, the word 'Sorban' means a woman who wears a Sorban like a necklace, even though Sorban is often used to represent male identity. Meanwhile, the Holy Woman shows that a woman will be called 'holy' when she marries the Koran. The two novels both show that in Islamic society where the interpretation of religiosity is still

constructed through symbols attached to society. The resistance efforts carried out by women are not to remain silent, instead they form voices and perspectives in the social order.

### **Politicization, Tradition and Women in Islamic Perspective**

Basically the roles of men and women in Islam are the same. Islam greatly glorifies the role of women, especially in terms of marriage. Men and women are created with different but equal natures (equality) in existence for both men and women as caliphs of Allah on earth, and their judgment depends on their piety to Allah SWT (Zaharani, et al., 2018). Judging from Islam, the equality of men and women is not a problem, but in Islam in Indonesia and Pakistan the tradition regarding the inequality of men and women is still growing rapidly. Religious authority is still ultimately dominated by men (Fahmi, et al, 2020). Riffat Hassan, a women's activist in Pakistan stated that the equality of men and women is very fair in Islamic teachings, it's just that there are patrimonial elements who deliberately win for themselves by coercing in the name of Islam (Supardi, 2022). Islam, tradition and women are often mixed up, linked together as an attempt to keep women shackled.

In Indonesia, there are many traditions that keep women shackled and immobile in society. In the construction that develops, especially in society, men must be strong and aggressive, so that men are used to being trained, socialized and motivated to become the gender that has been constructed. On the other hand, women must be gentle, therefore since infancy they have been formed with the emotional development and construction of women's ideology (Siswadi, 2022). As stated by Baroroh in Wiyatmi that the focus of attention of Muslim feminists on gender equality is the inequality of men and women in the social structure of society which is not rooted in Islamic teachings but men's biased understanding which is then believed to be standard Islamic teachings (Wiyatmi, 2012).

In the Islamic boarding school society, women are always placed in the second class after men. Islam, today is often seen as the source of the problem and a scapegoat for problems related to gender inequality. In Islam, there is an ideal position for women. Al-Quran, as a source of reference in Islamic society, explains that basically the position of men and women is the same. The position of men and women is not based on that men have a higher place than women, even the Koran does not emphasize that Eve, who was created from Adam's rib, made her position below Adam. In domestic life, the positions of men and women as husband and wife are the same, in other words that the husband has rights and obligations towards his wife and vice versa. Basically the principle of justice in the view of Islam is recommended and enforced including gender justice. The right to choose a partner, in fact there are still many who believe in Islamic society that parents, in this case the father, have the right to their child's body, especially to determine a mate for their daughter. the marriage will be lived by the child (Listyani, 2017).

The fact happening in both novels is that the father's position is very dominating, especially in deciding the marriage of his son with the name of Islam. In the *pesantren* environment, Nisa and Zari faced it as well as many women out there who were shackled to their freedom because of their father's domination by carrying the name of Islam. Whereas in Islam choosing a partner is not necessarily only the father's choice but also the child's choice. The same thing happened to Zarri Banno's position, who was later forced to marry Al-Qur'an just to protect her inheritance. As a woman who is attracted to the opposite sex, Zarri Bano is a woman who wants to marry a man. The tradition of arranged marriages in Islamic boarding schools is not necessarily an Islamic teaching. Islam provides guidance in determining the choice of a life partner, one of the requirements in Islamic law in Indonesia is the approval of the prospective bride and groom (Muhadi, 2015). Islam in this case, becomes a shield to perpetuate the power of fathers and men, under various pretexts so that women (daughters) have no other choice but to accept coercion and domination by men (fathers). Another position of women, namely mothers, becomes passive and unable to help daughters because of the threat of *talak* (divorce). Ironically, the threat of direct divorce is three if you dare to interfere or defend a daughter who is helpless in front of the father.

The issue of divorce also shows Islamic teachings are used by husbands, fathers who of course are men to give threats to women (mothers, wives, and daughters).

Men are superior to women on the basis of considering the qualities that God has given men and also provide a dowry for women. Beauvoir stated that Muslim women who wear headscarves are still marginalized to this day in many social strata who are treated like slaves (Beauvoir, 2014 ). men in understanding the sources of Islamic teachings whose implications in society actually form traditions in Islam. Abidah and Qaisra are extraordinary at raising issues in the context of women and Islam. Both use open and even blatant methods. Patrimony adherents freely show the construction of men through fathers. Both Abidah and Qaira try to provide information to readers regarding forms of domination and coercion of a father to marry off his daughter. Under the pretext of acting in the name of Islam, it actually does not reflect Islamic values. It is this awareness that both of them want to build, especially the community, especially readers. Islam is used as a tool to politicize a father's power over his daughter. The politicization of Islam is used as a "shield" for fathers to control their daughters, especially in the forced marriage tradition.

### **Conclusion**

The construction of women in the novels *Perempuan Berkalung Sorban (Woman with a Turban)* and *The Holy Woman* both place the father as the supreme authority that cannot be resisted. The father as a man has the role of constructing women in the house and managing the lives of women in the family. Women cannot be separated from the shadow of men, the freedom of women as individuals also merges into women's freedom if there is permission from men, actually freedom that will not be achieved or is an illusion. As individuals, women in Indonesia cannot be separated from the image of their father and older brother. Forced marriage is a restraint on a woman's freedom to choose whoever will accompany her in her future life. Patrimonial domination makes women unable to be free, subordinated and constrained from their existence. Based on the situation that occurred, the resistance efforts through Annisa and Zari both showed firmness regarding the equality of men and women. The two novels both show that in an Islamic society where the interpretation of religiosity is still constructed through symbols attached to society, such as making the choice of a woman who cannot be separated from her father's shadow. Abidah and Qaisra are extraordinary at raising issues in the context of women and Islam. Both Abidah and Qaira try to provide information to readers about forms of domination and coercion of a father to marry off his daughter. Under the pretext of acting in the name of Islam, it actually does not reflect Islamic values. It is this awareness that both of them want to build, especially the community, especially readers. That in Islam itself, the consent of the bride and groom is required if you want to get married. Apart from that, as a woman it is only natural to get out of father's shackles, especially to determine a life related to the future. Islam does not provide teachings of "coercion" and "differences" in treatment between women and men. Patrimony becomes plenary because it is the act of male "persons" who force their will to perpetuate patrimony supported by other "women" to restrain women. The resistance efforts carried out by women are not to remain silent, instead they form voices and perspectives in the social order.

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