

Reading Pramoedya Ananta Toer's Voice in *Mangir*: Misogyny or Feminism?

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Abstract

Pramoedya's *Mangir* has long attracted critical attention for its ambiguity, particularly concerning whether the text reflects misogynistic tendencies or a feminist critique of women's oppression. This article argues that Pramoedya adopts a feminist perspective; a writer who empathetically portrays female's struggles, affirms women's resistance to patriarchy, and values the women in his life cannot be considered misogynistic. Through his depictions of sympathetic characterization, and subtle criticism of patriarchal power, Pramoedya presents his female as a complex female torn between loyalty and love. This article presents an analysis *Mangir* work using gender representation theory to determine whether the narrative reinforces misogyny or challenges patriarchal authority. Employing qualitative textual analysis, it explores female agency, patriarchal domination, and structural violence within the socio-political context of Mataram. Pambayun—caught between political manipulation and emotional vulnerability—emerges as the central figure illustrating the contradictions of gendered power relations. The findings show that while the narrative depicts women's oppression and objectification, Pramoedya simultaneously constructs a subtle feminist voice by exposing patriarchal cruelty, critiquing male political ambition, and highlighting women's emotional and moral resilience. Rather than supporting misogyny, *Mangir* functions as a critique of patriarchal injustice, using female suffering to reveal the consequences of gendered power. This research contributes to broader discussions of gender politics in Indonesian literature and positions *Mangir* as a text open to feminist interpretation.

Keywords: *Mangir*, feminism, female, Pramoedya, patriarchy.

INTRODUCTION

Mangir, one of the works written in the 20th century by Indonesia's renowned and celebrated author, Pramoedya Ananta Toer (Foulcher, 2002; Lane, 1991; Aveling, 2011), is regarded as a story that is both beautiful and painful. It strongly presents a narrative blending beauty and sorrow through the sincere love between *Mangir* and Pambayun, which grows quietly amid political intrigue (Ricklefs, 1998; Woodward, 2010). Pambayun, who was initially

sent as a “political weapon” (Hatley, 1999), instead finds true love with Mangir, yet their relationship turns into tragedy when that love is exploited as a tool of power (Hellwig, 2003). Trapped between loyalty to her father and her feelings of love, Pambayun experiences profound suffering, while Mangir becomes a victim of political deception (Sutherland, 2000). Pramoedya presents a story that is both beautiful and tragic, emphasizing that love is often powerless when confronted with ambition and political manipulation (Day, 2015).

Pramoedya Ananta Toer is widely recognized as one of the most influential literary figures in Indonesia (Lane, 1991; Aveling, 2011), whose works consistently raise themes of power, social justice, colonial legacies, and human rights (Foulcher, 2002; McGlynn, 1997). Among his lesser-discussed works is *Mangir*, a text rooted in Javanese legend but reinterpreted through Pramoedya's critical lens (Ricklefs, 1998; Woodward, 2010). First written in the mid-20th century but set in a historical period marked by conflict between the Mataram rulers and local resistance (Sutherland, 2000), *Mangir* presents a narrative space where political domination, patriarchal authority, and personal tragedy intersect (Hatley, 1999; Hellwig, 2003). Although set in the past, Pramoedya's reinterpretation of *Mangir* raises contemporary questions: Does this narrative reproduce misogynistic portrayals of women, or does it in fact offer a feminist critique of patriarchal oppression? (Tong, 2014; Johnson, 2005). The complexity of Pambayun's character—caught between love, loyalty, political manipulation, and gendered vulnerability—makes this question urgent and theoretically rich (Johnsson, 2013; Hatley, 1999).

The representation of women in this novel is embedded within patriarchal structures that reflect both traditional Javanese culture and modern socio-political systems (Woodward, 2010; Sutherland, 2000). While some readers view Pambayun's suffering as a symptom of misogynistic discourse (Hellwig, 2003), others argue that Pramoedya deliberately highlights her pain to critique the patriarchal forces that destroy her life (Hatley, 1999; Johnsson, 2013). This ambiguity demands deeper investigation of Pramoedya's narrative voice, narrative position, and ideological orientation in *Mangir* (Foulcher, 2002). Such an inquiry requires the integration of gender theory, literary analysis, and socio-historical perspectives (Tong, 2014; Johnson, 2005), especially given Pramoedya's reputation as a writer critical of state power, feudalism, and social injustice (Lane, 1991; Aveling, 2011). Therefore, this research aims to explore whether *Mangir* perpetuates misogyny or serves as a feminist critique—specifically one aligned with radical feminist perspectives that interrogate the structural roots of gender oppression (Tong, 2014; Johnson, 2005).

This study is important because its urgency lies in deepening understanding of Pramoedya's ideological stance in his lesser-examined works (McGlynn, 1997; Day, 2015). While Pramoedya's major novels—such as the *Buru Quartet*—have been widely studied (Foulcher, 2002; Aveling, 2011; Lane, 1991), *Mangir* has received relatively little attention in feminist literary studies. Yet *Mangir* carries rich potential for understanding Pramoedya's depiction of women's agency, victimization, and systemic violence (Hatley, 1999; Hellwig, 2003). Feminist scholars such as Hellwig (2003) and Hatley (1999) emphasize that

Indonesian literature rarely offers explicitly feminist narratives; instead, critiques of patriarchal structures often appear indirectly through portrayals of women's suffering. In this context, *Mangir* becomes a significant text because it directly confronts gender violence embedded within political power (Woodward, 2010; Sutherland, 2000).

Furthermore, this study offers insight into how Indonesian literature negotiates tensions between historical cultural norms and contemporary feminist interpretations (Johnsson, 2013; Hatley, 1999). Radical feminist theory, which examines the systemic and institutional nature of male domination (Tong, 2014; Johnson, 2005), provides an effective framework for analysing how Pambayun's body, emotions, and fate are shaped by male authorities (Hellwig, 2003; Hatley, 1999). Through the lens of radical feminism, this study seeks to uncover whether Pramoedya presents patriarchal domination as something naturalized or as something inherently destructive (Johnsson, 2013; Tong, 2014). Literary studies on Pramoedya often focus on themes of anti-colonialism, nationalism, or political resistance (Foulcher, 2002; Lane, 1991; Day, 2015); however, few studies take gender as the primary entry point (Hatley, 1999; Hellwig, 2003). By offering a feminist reading of *Mangir*, this study expands existing knowledge and draws attention to the intersection between gender, power, and narrative voice in Indonesian historical fiction (Woodward, 2010; Sutherland, 2000). Additionally, the findings may provide insight into broader patterns across Pramoedya's body of work: Does he consistently challenge patriarchal norms, or are his feminist potentials limited by historical and cultural contexts? (Johnsson, 2013; Hellwig, 2003). Answering this question enriches academic conversations about Indonesian literary modernism and the politics of representation in Southeast Asian literature (Aveling, 2011; Day, 2015).

Although many studies have examined Pramoedya Ananta Toer, particularly in relation to his political commitments and narrative style (Foulcher, 2002; Lane, 1991), research specifically addressing *Mangir* remains sparse. Most analyses focus on his more famous works, such as *This Earth of Mankind*, *Child of All Nations*, *Footsteps*, and *House of Glass* (Day, 2015; Aveling, 2011). These works frequently appear in discussions of national identity, anti-colonial resistance, and humanism (Foulcher, 2002; Lane, 1991; McGlynn, 1997). Scholars such as Lane (1991) and McGlynn (1997) highlight Pramoedya's deep engagement with themes of oppression, marginalization, and political authoritarianism. However, few researchers explore how Pramoedya constructs gender relations or critiques patriarchal structures (Hellwig, 2003; Hatley, 1999). Studies by Hellwig (2003) and Hatley (1999) provide important insights into the representation of women in Indonesian literature, arguing that Pramoedya's female characters often embody the emotional consequences of broader socio-political injustices. Hellwig (2003), for example, emphasizes that although Pramoedya depicts women's suffering, he does so to expose systemic male-dominated violence (Johnsson, 2013). However, these studies mainly focus on his later works and do not include *Mangir* as a primary text (Ricklefs, 1998). Similarly, Johnsson (2013) notes that Pramoedya often uses women's stories to expose systemic abuses of power, but again, does not examine how this theme manifests in *Mangir* (Sutherland, 2000). This leaves a significant gap in

understanding whether Pramoedya's feminist critique is consistent across his works or limited to particular narratives (Hatley, 1999; Hellwig, 2003).

Another research gap arises from the lack of scholarly attention to *Mangir* within feminist literary discourse. Although the narrative contains clear depictions of patriarchal violence—control over women's bodies, silencing women's voices, and emotional manipulation (Hellwig, 2003; Hatley, 1999)—existing studies have not systematically analysed whether these portrayals are critical or reinforcing (Johnsson, 2013). Early interpretations of *Mangir* tended to emphasize political rebellion and historical drama (Ricklefs, 1998; Woodward, 2010), without sufficiently exploring the gender dimensions of the story. This gap is significant because *Mangir* features one of Pramoedya's most emotionally complex female characters, Pambayun, whose tragedy forms the moral and political core of the narrative (Hellwig, 2003; Hatley, 1999).

In addition, feminist interpretations of Indonesian historical literature often depend on Western frameworks without considering local gender dynamics, such as Javanese hierarchical culture, the roles of noblewomen in Mataram society, and traditional expectations of female obedience (Woodward, 2010; Sutherland, 2000). These contextual elements are essential for analysing *Mangir*, yet they are often overlooked in previous studies (Ricklefs, 1998). Therefore, a comprehensive feminist reading that integrates local cultural understanding with global feminist discourse is still much needed (Tong, 2014; Johnson, 2005).

This study has academic and socio-cultural significance because it presents a radical feminist analysis of *Mangir*, a text that has long been overlooked in Indonesian feminist literary studies (Hellwig, 2003; Hatley, 1999). Using a radical feminist perspective, this research reveals how patriarchal violence operates not only through political structures but also within cultural and familial institutions (Tong, 2014; Johnson, 2005). This framework shows how Pambayun's fate is determined by the hierarchical norms of the Mataram kingdom and traditional Javanese culture (Ricklefs, 1998; Woodward, 2010), opening new understandings of gender oppression in the text (Hellwig, 2003; Hatley, 1999).

Moreover, this research expands academic understanding of Pramoedya Ananta Toer's ideology. While Pramoedya has often been positioned as a humanist or nationalist writer (Lane, 1991; Aveling, 2011), a feminist reading of *Mangir* helps evaluate whether his humanism also encompasses gender awareness (Johnsson, 2013; Hellwig, 2003). If *Mangir* indeed contains a consistent critique of women's oppression, then Pramoedya's position must be reinterpreted as that of a writer who is not only critical of political oppression but also of gender-based injustice (Hatley, 1999; Hellwig, 2003). This may shift how scholars assess Pramoedya's entire body of work and enrich readers' perspectives (Foulcher, 2002; Day, 2015).

Beyond literary theory, this study is important within the Indonesian cultural context because it connects global feminist critique with local realities (Sutherland, 2000; Woodward, 2010). By highlighting patriarchy in the political history of Java and linking it with contemporary gender equality issues (Ricklefs, 1998), this research shows that misogyny is a structural problem with deep roots

(Tong, 2014; Johnson, 2005). The analysis of *Mangir* helps the public understand the continuity of patriarchal patterns from the past to the present while offering a literary reading capable of challenging dominant historical narratives (Woodward, 2010; Hatley, 1999). This approach strengthens gender awareness education and opens space for more critical and contextual cultural discourse (Hellwig, 2003; Sutherland, 2000).

METHODS

Research Method

This study employs a qualitative descriptive method with a textual analysis approach to interpret gender representation, power structures, and ideological tendencies in Pramoedya Ananta Toer's *Mangir*. Qualitative textual analysis is appropriate for exploring meaning, discourse, and thematic structures within literary works (Creswell, 2013; Given, 2008). Through this approach, the research investigates how misogyny and feminist elements are constructed, contested, or critiqued within the narrative, with particular attention to character portrayal, narrative voice, and socio-political context. The analysis follows feminist literary criticism, especially the frameworks of radical feminism, which studies patriarchal domination embedded within cultural and political systems (Millett, 1970; Tong, 2014).

Source of the Research

The primary source of this research is the literary text *Mangir* by Pramoedya Ananta Toer, which serves as the main object of analysis. Secondary sources include books, journal articles, feminist theoretical writings, and previous studies on Pramoedya's works. These sources provide contextual and theoretical grounding to interpret how the narrative reflects or critiques misogynistic structures and whether it articulates a feminist counter-voice. Secondary materials also support the broader discussion of Indonesian literary history and patriarchal power in Javanese cultural and political systems (Foulcher, 2002; Lane, 1991).

Data Collection

Data were collected using documentary techniques, which involve reading, selecting, and categorizing textual segments relevant to gender dynamics, patriarchal authority, and the representation of female characters. The researcher conducted multiple, close readings of the text, identifying key narrative units such as character interactions, dialogue, authorial commentary, and symbolic imagery. These units were then coded using thematic categories based on feminist literary theory, such as "female agency," "patriarchal domination," "sexual politics," and "structural violence," following procedures recommended in qualitative content analysis (Krippendorff, 2018).

Data Analysis

Data were analyzed using thematic analysis, which allows for identifying and interpreting recurring patterns related to misogyny and feminist discourse within the narrative (Braun & Clarke, 2006). The analysis proceeded through several

stages: (1) familiarization with the text; (2) generating codes based on feminist theoretical concepts; (3) categorizing codes into overarching themes; (4) interpreting themes in relation to feminist frameworks such as Millett's theory of sexual politics (1970) and Firestone's analysis of patriarchal structures (1970); and (5) drawing conclusions about how Pramoedya constructs, critiques, or subverts patriarchal authority in *Mangir*. This analytical process enables a deeper understanding of whether the novel reinforces misogynistic norms or offers a feminist lens that exposes the moral and emotional consequences of patriarchal power.

FINDINGS AND DISSCUSSION

FINDINGS

This section provides an analysis of Pramoedya Ananta Toer's *Mangir* to examine how the narrative constructs and critiques misogyny and whether it articulates a feminist voice. The discussion centers on gender relations, patriarchal authority, and the representation of female agency, particularly through the character of Pambayun, who emerges as a key figure resisting domination by the Mataram kingdom. Through close reading of selected quotations interpreted within the framework of feminist theory, this study evaluates whether Pramoedya reinforces patriarchal ideology or exposes its inherent violence.

Patriarchal Authority and Female Body

Pramoedya Ananta Toer's *Mangir* constructs Pambayun as a figure whose body is inseparable from the operations of political power. The narrative describes her as "a young woman chosen by the palace, prepared to carry out the king's command"; briefly reveals the extent to which patriarchal authority claims ownership over the female body. Pambayun is "chosen," not in the sense of personal merit or individuality, but as an instrument of state power—selected, shaped, and deployed by male authorities for political purposes. By reducing her identity to a political asset, the narrative criticizes how institutional power transforms women into extensions of the state's ambitions.

Another moment that reflects this dynamic occurs when Pambayun laments: "My body is no longer mine; I am merely a vessel of power"; whether interpreted literally or symbolically exposes the internalization of patriarchal control. Pambayun recognizes that her physical presence, beauty, sexuality, reproductive potential has been co-opted by structures larger than herself. This aligns with Pramoedya's broader critique of feudalism, where the female body becomes a battleground on which political strategies are enacted. Rather than depicting this as natural or justified, he frames her confession in a tone of sorrow, suggesting deep moral unease with the system that subjugates her.

This portrayal reflects female's oppression is rooted in structural and institutional male domination (Millett, 1970; Tong, 2014). The phrase "a young woman chosen by the royal court" is not merely descriptive, it signifies a hierarchical arrangement in which male power determines the value and

purpose of women's bodies. Feminists contend that such control is foundational to patriarchy, which operates through mechanisms of sexual politics and bodily regulation. Pambayun becomes a living example of these mechanisms: she exists within the narrative not as an autonomous subject but as a political tool shaped by the desires and ambitions of men, particularly the king and Mangir.

Pramoedya's narrative strategy does not endorse this arrangement. Instead, it exposes its brutality. By foregrounding Pambayun's emotional suffering and highlighting her awareness of her own objectification, Pramoedya invites readers to question the legitimacy of patriarchal authority. His designation as a "chosen woman" is shown not as an honor but as a burden, revealing the violence embedded in the palace's political schemes. In this way, his portrayal becomes a feminist critique—an indictment of systems that utilize women's bodies as instruments of power while denying them agency, autonomy, and dignity. The text reveals not approval but critique of patriarchal practices that instrumentalize women.

Silencing Women and Politics of Voice

Pramoedya's powerful critique of patriarchy emerges from Pambayun's voice being repeatedly silenced by structures of political authority. In several scenes, she is depicted as "silently bearing orders," a brief but powerful phrase that encapsulates the social expectation that women should accept the words of male rulers without question. Pramoedya writes "*Pambayun lowered her head, given no room to speak*" subtle narrative detail demonstrates how her silence is not a choice, but rather a consequence of an environment governed by coercion; "Silent before the command."

This short line carries significant ideological weight; "*enduring the command*" suggests that silence is an act of emotional restraint under pressure, not an expression of compliance or virtue. The narrative framing makes clear that Pambayun's silence is a response to power, not a natural feminine trait. Feminist narratology argues that such textual silencing reflects broader social structures that reduce women's agency by denying them voice (Lanser, 1992). Pramoedya reinforces this feminist insight by depicting silence as a symptom of patriarchal domination rather than moral discipline; "*Pambayun lowered her head, given no room to speak*" implicitly exposes the institutional nature of female silencing. The phrase "not given space" shifts the focus from Pambayun's behavior to the patriarchal system that restricts her speech. Her silence is thus produced by external authority, royal command, political strategy, and the expectations of feudal patriarchy. The narrative choice emphasizes the absence of "space" aligns with feminist theories that silence as socially constructed and gendered (Tyson, 2014; Lanser, 1992). Pramoedya uses Pambayun's bowed posture to depict how patriarchal institutions discipline women not only physically but discursively.

Furthermore, Pramoedya notes; "*She carried an unrest that could not be spoken*", which indicates a deeper psychological repression, an internalization of silence that reflects both personal and structural violence. The "*unspoken unrest*" signals of Pambayun's emotional world has been constrained by forces

greater than herself. Feminist theorists such as Showalter (1985) argue that women's "unspeakable" feelings often reveal the invisible workings of patriarchal authority. Pramoedya uses this unsaid emotional turmoil to underline how the state and family restrict not only women's actions but their capacity to articulate pain.

These narrative details collectively demonstrate that *Mangir* uses female silence not to glorify obedience, but to expose the mechanisms of gendered repression embedded within Javanese political culture. Foulcher (2002) notes this reading that Pramoedya's portrayal of women often reveals an implicit condemnation of hierarchical authority, and Lane (1991) argues that the author uses women's emotional suffering as a critique of feudal power. Hellwig (2003) similarly finds that Pramoedya's female characters function as mirrors that reflect the injustices of patriarchal systems in Indonesian society. Thus, Pambayun's silence becomes a political statement. By foregrounding her forced quiet, Pramoedya challenges readers to question the legitimacy of male-dominated authority. Her speechlessness is not portrayed as femininity fulfilled but as humanity denied; an intentional strategy that aligns the text with feminist critiques of voice, agency, and structural oppression.

Emotional Suffering as a Lens of Patriarchal Violence

Pramoedya Ananta Toer positions Pambayun's emotional suffering as a narrative instrument to expose the pervasive brutality of patriarchal authority. Her pain is not rendered as melodrama but as a symbolic testimony to the political system that controls her. Early in the narrative, he describes "*bearing an unseen wound*", captures the invisible nature of patriarchal violence—psychic wounds that leave no physical trace but shape one's entire emotional world. By framing her suffering as "unseen," Pramoedya shows how emotional pain becomes the most enduring evidence of a power structure built on obedience, fear, and gendered hierarchy. This establishes Pambayun's emotional turmoil as a key site where patriarchal domination becomes visible. Her psychological conflict intensifies as she is forced for choosing between loyalty to her father and love for Mangir. This conflict is framed not as a personal flaw but as a burden imposed by her social position. When Pramoedya writes that Pambayun is "*silent under command*", becomes symbolic of emotional suffocation. Her inability to articulate fear or dissent underscores the emotional violence inflicted by a patriarchal culture that demands compliance but denies emotional expression. Silence here is not neutrality; it is a manifestation of fear—a mechanism through which patriarchal authority disciplines women while appearing benign. Through such portrayals, the text illustrates how patriarchal politics penetrate the private spaces of emotion and identity, leaving women with no space for autonomy.

Pramoedya also highlights how Pambayun is transformed from a human being into a political instrument. The narrative remarks that "*she was sent not as a daughter, but as an instrument*". This dehumanizing transformation amplifies the emotional violence she endures, as her desires, fears, and loyalties are rendered irrelevant to the kingdom's political goals. Her emotional suffering thus becomes evidence of a systemic logic in which women's bodies and

feelings are subordinated to male ambition. Lane (1991) and Johnsson (2013) note that Pramoedya consistently uses women's emotional experiences to critique state power; in *Mangir*, the political instrumentality forced upon Pambayun directly reveals the cruelty of the patriarchal state.

Furthermore, Pambayun becomes entangled in royal strategies, the more explicitly Pramoedya shows that her emotional suffering is a deliberate outcome of patriarchal design. When she confesses, "*My heart is shattered between two loyalties*", the narrative exposes how patriarchal systems place women in impossible moral dilemmas—loyalty to the father implies betrayal of the beloved, while loyalty to the beloved implies treason against the patriarchal state. Her emotional fragmentation "shattered" signifies the violence of these impossible choices. It is not the division itself but the patriarchal demand for unquestioned submission that causes the wound. Through this portrayal, Pramoedya reveals how emotional suffering functions as a silent testimony to political violence that masquerades as familial duty.

Another layer of emotional violence emerges in the constant fear that governs Pambayun's actions. Pramoedya describes her as walking "*in her every step there was fear*", emphasizing that fear becomes the emotional foundation of her existence. This persistent anxiety is not tied to personal insecurity but to the unstable role patriarchal politics force upon her. Fear becomes a tool of governance, regulating her thoughts, movements, and emotional life. It is through this fear—deep, unspoken, and continuous—that Pramoedya criticizes the moral cost of patriarchal rule. Like his other female characters, Pambayun embodies what Johnsson (2013) calls "the emotional archives of authoritarianism," where women's internal suffering becomes a record of political cruelty. Through Pambayun's emotional suffering, Pramoedya illuminates the invisible but devastating reach of patriarchal violence in *Mangir*. Her silence, fear, heartbreak, and forced loyalty reveal a political system that inflicts psychological wounds while claiming moral authority. Ultimately, her pain becomes a powerful critique of patriarchal power—showing that emotional suffering is not a private tragedy but a public indictment of systemic injustice.

DISCUSSION

The analysis demonstrates that *Mangir* by Pramoedya Ananta Toer offers a powerful critique of misogyny and patriarchal authority through the emotional and symbolic suffering of Pambayun. Her body is politicized and her voice systematically silenced, revealing how women are instrumentalized within male-dominated power structures. Through a radical feminist lens, Pambayun's objectification, enforced silence, and psychological conflict expose patriarchy as a systemic form of violence rather than an individual failing. Her suffering functions as textual evidence of gendered oppression, allowing the novel to articulate an implicit feminist voice that reveals the emotional and political mechanisms sustaining patriarchal dominance. In this way, Pramoedya positions female interiority as a critical site for interrogating authoritarian power and gender hierarchy.

These findings align with earlier scholarship asserting that Pramoedya

consistently critiques patriarchal and political systems through the emotional experiences of female characters. Studies by Lane, Foulcher, Aveling, Hellwig, and Hatley emphasize that women in Pramoedya's narratives often occupy the intersection of gendered and political oppression, reflecting broader feudal and colonial power structures. Pambayun's enforced silence, conflicted loyalty, and internalized fear resonate with Wieringa's notion of cultural disciplining within Javanese court traditions, while also reflecting radical feminist arguments that emotional suffering is a key mechanism of patriarchal control (MacKinnon; Rich; Jaggar; Firestone). Moreover, Indonesian literary criticism highlights female silence as a political outcome of patriarchal culture, reinforcing the view that women's psychological pain signifies systemic domination rather than passive victimhood. By portraying Pambayun's body as politicized and her emotions as colonized, Mangir situates female suffering as both a critique of patriarchal violence and a symbolic site of resistance, positioning the novel within a broader Southeast Asian feminist literary discourse.

CONCLUSION AND SUGGESTIONS

CONCLUSION

The study concludes that *Mangir* by Pramoedya Ananta Toer offers a powerful critique of misogyny and patriarchal domination through its nuanced portrayal of Pambayun's emotional and symbolic suffering. Her politicized body, silenced voice, and internal conflict reveal the deeply embedded patriarchal systems that shape women's lives within Javanese royal culture. The novel aligns with earlier feminist and literary scholarship that identifies Pramoedya's consistent exploration of gendered oppression and political authority. Through radical feminist interpretation, Pambayun's psychological wounds emerge as evidence of structural gender violence, positioning *Mangir* as a text that communicates an implicit feminist voice and challenges patriarchal mechanisms of control.

SUGGESTIONS

Based on these findings, it is suggested that future academic and pedagogical engagement with *Mangir* foreground its feminist dimensions and its relevance to contemporary debates on gender, power, and emotional violence. Educators and scholars are encouraged to apply feminist theoretical frameworks in teaching and analyzing Pramoedya Ananta Toer's works to deepen critical awareness of how emotional suffering exposes broader socio-political and patriarchal structures. Indonesian literature curricula should also prioritize texts like *Mangir* that challenge historical patriarchal norms, as they provide meaningful insights for gender equality advocacy and cultural analysis. Further research may extend this study through comparative examinations of Southeast Asian literary texts, interdisciplinary approaches, and theoretical integrations, such as postcolonial, psychoanalytic, and intersectional feminism to better understand emotional violence, gendered resistance, and the cultural mechanisms sustaining patriarchy across historical and contemporary contexts.

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