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Deconstructing Nusyuz through the Monologue Atas Nama Doa utawa Senyum Lastri: An Islamic Family Law Perspective

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ABSTRACT

This study examines the monologue Atas Nama Doa utawa Senyum Lastri by Lintang Ismaya from the perspective of Islamic Family Law. It aims to explore how the play represents patriarchal domination, domestic violence, family disintegration, and socioeconomic injustice through the concepts of nusyuz, sakinah family, and the maqāṣid al-sharī‘ah principles of ḥifẓ al-nasl and ḥifẓ al-‘irḍ. Using a descriptive qualitative method with content analysis, the research analyzes the monologue alongside classical and contemporary fiqh, statutory regulations, the Compilation of Islamic Law, Constitutional Court decisions, and relevant scholarly literature. The findings indicate that patriarchal authority and victims' silence reinforce structural injustice within the family; the absence of mawaddah and raḥmah demonstrates that legal marital validity alone cannot realize a sakinah family; and structural poverty, inheritance deprivation, and children's exclusion reveal that economic justice is integral to Islamic family law. The study concludes that integrating literary sociology with Islamic Family Law provides an interdisciplinary framework that enriches contextual legal interpretation while promoting justice, human dignity, and legal literacy through performative literary.

Keywords

Islamic Family Law; nusyuz; domestic violence; sociology of literature; monologue.

INTRODUCTION

Literary sociology views literature as something that never emerges from a vacuum; literature is both a mirror and a critique of the social reality that surrounds it (Faruk, 2015). Performative literary works such as monologues possess a unique quality compared to other narrative genres, as they present a character's inner monologue spoken directly to the audience without the mediation of a third-person narrator, thereby blurring the line between personal confession and public testimony.

The monologue script "Atas Nama Doa Atawa Senyum Lastri" by Lintang Ismaya presents the confession of a death-row inmate awaiting execution, recounting his family's history—including his mother's death, his father's hasty remarriage, her and her younger sister (Lastri)'s expulsion from the home, the repeated threats of sexual violence against Lastri, and the series of murders she committed under the pretext of granting her sister's prayer (Ismaya, 2008). In its opening, this script appears far removed from the standard discourse of Islamic Family Law (HKI), which typically focuses on husband-wife relationships. However, this is precisely where the novelty of this research lies: the manuscript presents data on the failure of the family institution to

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protect women, the ambiguity of a child's lineage, and the impact of structural poverty on the integrity of the household—all three of which are legitimate subjects of Islamic Family Law, even though they are presented not through a story of marriage but through the story of a family's collapse.

Previous studies on the sociology of literature and gender representation have generally been limited to the analysis of female characters in novels or films (Faruk, 2015), while studies of Islamic family law based on fiqh munakahat have generally relied on classical fiqh texts and court rulings (Rofiq, 2013). Research that bridges these two fields through contemporary monologue theater texts—a genre that is, in fact, closest to personal expression and involves the least narrative "filtering"—is rarely found. This study aims to fill this gap by posing three research questions: first, how are power relations and women's rights represented in the script, and how do they relate to the discourse on nusyuz and the protection of women's rights under Islamic Family Law; second, how are domestic moral ethics and the concept of a sakinah, mawaddah, and rahmah family constructed—or, conversely, betrayed—in the script; third, how does theater's function as social criticism reveal the connection between structural poverty and fiqh munakahat.

The purpose of this study is to provide a contextual and reflective interpretation of Islamic family law through the lens of a performative literary work, while also offering a methodological model to enrich the study of Islamic family law based on popular culture and the performing arts—sources of data that have thus far been relatively neglected in the discipline of Islamic family law, which tends to be textualist and normative.

LITERATURE REVIEW/ANALYTICAL FRAMEWORK

This study is grounded in the intersection of two major theoretical frameworks. First, the sociology of literature with the mimetic approach developed by Wellek and Warren (Wellek & Warren, 1956), which views literary works as representations of social reality that do not merely imitate but also critique and reinterpret the reality that surrounds them. From this perspective, the monologue "Atas Nama Doa Atawa Senyum Lastri" (Ismaya, 2008) is not treated as a factual document, but rather as a "thick description" of social and family conditions that contains a critique of power imbalances, domestic violence, and the dysfunction of the family institution.

Second, Islamic Family Law (HKI), understood through the maqashid al-sharia approach, particularly the principles of hifz al-nasl (protection of lineage) and hifz al-'irdh (protection of honor) (Auda, 2008). These two principles are operationalized through norms enshrined in the Compilation of Islamic Law (KHI), the Marriage Law, as well as classical and contemporary fiqh of marriage (munakahat), including the discourses on nusyuz, kafa'ah, al-walad li al-firasy, and mawaddah warahmah.

The analytical framework of this study is designed as a two-way "cross-reading," in which the monologue script is analyzed using normative categories of Islamic Family Law, while the relevance of Islamic Family Law norms to the social reality represented in the script is simultaneously examined. The units of analysis used include (1) text excerpts or scenes depicting power relations among characters; (2) dialogues or monologues reflecting household moral ethics; and (3) socio-economic narratives that provide the backdrop for family disintegration in the script. Each unit of analysis is hermeneutically linked to the relevant Islamic Family Law provisions to produce a contextual reading, rather than merely a formal analogy.

RESEARCH METHOD

This study employs a descriptive-analytical qualitative approach using a library research strategy (Sugiyono, 2013). The analytical approach combines the mimetic model of literary sociology developed by Wellek and Warren (Wellek & Warren, 1956) with a juridical-normative

approach and gender analysis of the construction of Islamic Family Law. The primary data for this study is the monologue script "Atas Nama Doa Atawa Senyum Lastri" by Lintang Ismaya (Ismaya, 2008), which was subjected to close reading to identify units of meaning related to power relations, domestic ethics, and the family's socioeconomic conditions. Secondary data were sourced from classical and contemporary fiqh texts, legislation (Undang-Undang Nomor 1 Tahun 1974 jo. Undang-Undang Nomor 16 Tahun 2019 tentang Perkawinan, Kompilasi Hukum Islam) (Undang-Undang Nomor 1 Tahun 1974 Tentang Perkawinan, 1974), Constitutional Court rulings, as well as literature on the sociology of literature and gender studies. Data was collected through documentary research and analyzed using the qualitative content analysis model developed by Miles and Huberman which consists of data reduction, data presentation and conclusion verification (Miles & Huberman, 1992).

RESULTS AND DISCUSSIONS

Power Relations, Lastri's Silence, and Women's Rights within the Framework of Islamic Family Law

The character Lastri in this script is not actually a wife, but a daughter who has repeatedly been the target of sexual violence by a figure she has long regarded as her own father. Nevertheless, Lastri's structural position within the family—as a party that is powerless, economically disadvantaged, and lacking access to justice—places her in a relevant analytical position for re-examining the discourse on women's rights within the family as developed by Islamic Family Law, since a similar logic of subordination often also ensnares wives in unequal households.

Just as the narrator was about to defend her younger sister's honor through violence, Lastri chose instead to protect the perpetrator in order to spare their mother's peace of mind: she pleaded for the incident not to be revealed to their mother and begged her father, "Don't kill him." (Ismaya, 2008) Lastri's silence and defense of the perpetrator are not merely an individual psychological issue but reflect a broader cultural pattern: victims of domestic violence are often burdened with the moral responsibility to conceal the family's shame (satr al-'aib), a norm that—if left unchallenged—has the potential to be abused to silence reports of violence. This pattern of silencing bears a structural resemblance to the way the discourse on nusyuz in classical fiqh is often framed one-sidedly: the weaker party is required to be obedient and silent, while protective mechanisms only come into play after violence has occurred repeatedly (Muhammad, 2001). Contemporary Islamic family law, through the Kompilasi Hukum Islam and Undang-Undang Perkawinan, has in fact shifted this perspective by affirming the mutual obligation of husband and wife to protect one another and uphold each other's honor—a principle that should be extended by analogy to parent-child relationships as part of the protective function of the family institution (Kompilasi Hukum Islam Di Indonesia, 1991; Undang-Undang Nomor 1 Tahun 1974 Tentang Perkawinan, 1974).

The second dimension relevant to Islamic family law is the ambiguity of parentage, which serves as the dramatic turning point of this script. The father expels his two children on the grounds that they are "not his flesh and blood" and have no right to an inheritance—a statement that is later called into question by Lastri herself, who wonders whether their mother had become pregnant before she was legally married to the man they have always called "father." (Ismaya, 2008) From the perspective of fiqh munakahat (marriage law), this issue is intertwined with the principle of al-walad li al-firasy (a child is attributed to the mother's lawful husband), a principle that protects children from unilateral denial of parentage by the father, except through the strictly regulated mechanism of li'an (Az-Zuhaili, 2011). Expulsion without due process and without a valid li'an, as described in the text, is therefore an act that violates the principles of protecting a child's lineage and inheritance rights under the Islamic Family Law. Putusan Mahkamah Konstitusi No. 46/PUU-VIII/2010 regarding the status of children born out of wedlock also reaffirms this same principle,

(Hamzani, 2016) that the state has an obligation to prevent children from losing their civil rights as a result of disputes over their parents' marital status—a principle that is, ironically, dramatically violated by the father figure in this script.

Beyond the issue of women's protection, the monologue also illustrates how patriarchal authority is institutionalized through unequal control over family resources and decision-making. The father figure exercises absolute authority without providing space for dialogue, thereby creating a domestic environment in which fear replaces trust. Such a condition contradicts the ethical foundation of Islamic family law, which recognizes the family as a partnership built upon mutual consultation (*musyawarah*), justice (*'adl*), and compassion (*rahmah*). Although classical jurisprudence acknowledges different roles within the household, contemporary Islamic legal thought increasingly emphasizes reciprocity rather than domination as the cornerstone of family relationships(Idriss, 2022)(Putra & Yufriadi, 2025).

The silence demonstrated by Lastri should therefore not be interpreted merely as an individual psychological response. Instead, it reflects a broader structural phenomenon frequently encountered in domestic violence cases, where victims remain silent because disclosure may threaten family unity, social reputation, or economic survival. In this respect, the monologue functions as a social critique of cultural constructions that normalize violence through the preservation of family honor. Such normalization creates a cycle in which perpetrators continue to exercise power without accountability, while victims internalize suffering as an unavoidable familial obligation(Ciriaka, 2021).

From the perspective of maqāṣid al-sharī'ah, the protection of human dignity (*ḥifẓ al-'irḍ*) requires legal institutions to prioritize victim protection rather than merely preserving family integrity. Family unity cannot be maintained at the expense of justice because Islamic law fundamentally seeks to eliminate harm (*dar' al-mafāsid*) before pursuing collective benefit (*jalb al-maṣāliḥ*). Consequently, the dramatic conflict represented in the monologue demonstrates that silence is not evidence of harmony but rather an indication that the protective function of the family has collapsed(Labib et al., 2026).

Moreover, the narrative also exposes how patriarchal violence affects not only female victims but also other family members. The narrator's psychological transformation into a perpetrator of violence illustrates the intergenerational consequences of unresolved domestic abuse. This finding supports the argument that Islamic family law should be understood not merely as regulating marriage and divorce but also as establishing preventive mechanisms to ensure healthy emotional development within the family(Idriss, 2022; Putra & Yufriadi, 2025).

An important contribution of this study lies in expanding the scope of Islamic Family Law beyond its conventional emphasis on the legal relationship between husband and wife. Classical discussions of *fiqh munakahat* generally focus on marriage formation, divorce, maintenance, inheritance, and the reciprocal rights and obligations of spouses. However, the monologue demonstrates that the consequences of marital failure extend far beyond the spouses themselves, profoundly affecting children who become indirect victims of domestic injustice(Putra & Yufriadi, 2025).

The narrative illustrates that Lastri experiences multiple forms of victimization simultaneously. She suffers physical insecurity, psychological trauma, economic deprivation, and uncertainty regarding her legal status within the family. These interconnected vulnerabilities indicate that family law should not be interpreted solely as regulating contractual relations between adults but also as providing comprehensive protection for every member of the household. Consequently, children's welfare constitutes an inseparable component of the objectives of Islamic family law(Rahmawati et al., 2025).

This broader interpretation is consistent with the maqāṣid al-sharī'ah framework, which seeks to preserve religion, life, intellect, lineage, property, and human dignity. The script vividly demonstrates that once the institution of the family fails to protect these fundamental interests,

multiple dimensions of social injustice emerge simultaneously. Therefore, the deconstruction of *nusyuz* proposed in this study should not merely relocate blame from women to men, but instead challenge legal interpretations that overlook structural inequalities experienced by vulnerable family members(Labib et al., 2026).

Furthermore, the monologue illustrates that justice within the family cannot be measured solely by formal compliance with legal norms. A marriage may remain legally valid while simultaneously failing to fulfill its ethical objectives. The father's conduct exemplifies this distinction. Although his remarriage may not necessarily violate legal provisions, his neglect of parental responsibilities produces severe moral consequences that undermine the very purpose of the family institution. Accordingly, this literary text reinforces contemporary Islamic legal scholarship that increasingly emphasizes substantive justice over formal legal compliance(Putra & Yufriadi, 2025).

Moral Ethics, Discourse on Prayer, and the Failure of the Sakinah, Mawaddah, and Warahmah Family

This text expresses deep respect for the figure of the mother, described as “the only paradise in this world,” in line with the moral principle of birrul walidain, which is one of the pillars of family ethics in Islam. However, this respect stands in sharp contrast to the father’s behavior: he remarried just one day after his wife’s death and then cast out his own children (Ismaya, 2008). Within the framework of Islamic family law (HKI), an ideal marriage is built upon mawaddah (love) and rahmah (compassion), as stated in Quranic Surah Ar-Rum [30]:21, which Islamic jurists (fukaha) interpret as concrete obligations: good communication, nonviolent conflict resolution, and protection for all family members—not just the spouses (Syarifuddin, 2009). The father’s haste in remarrying, without considering the impact on the children from his previous marriage, reflects a moral failure that can be interpreted as a deviation from the essence of a “sakinah” family—that is, a peaceful family, not merely one that is formally legitimate (Mardani, 2011).

The most ethically problematic aspect of this script is the distortion of the meaning of prayer itself. The narrator defines prayer broadly, stating that “Prayer is an action. Prayer is a desire,” (Ismaya, 2008) a definition he later uses to legitimize murder as the fulfillment of his younger sibling’s “prayer.” HKI’s interpretation of this scene must be critical, as Islam does indeed teach that prayer is a supplication that can be realized through human effort, yet criminal jurisprudence (fiqh al-jinayah) and family jurisprudence (fiqh al-munakahat) explicitly place the resolution of family disputes—including violence and denial of paternity—within legitimate institutional channels, namely the Religious Courts, the mechanisms of khulu‘ or fasakh, and the reporting of criminal acts of domestic violence, rather than acts of vigilantism (eigenrichting) (Rofiq, 2013). This character’s theological distortion, therefore, can be interpreted as Lintang Ismaya’s dramaturgical critique of the misuse of religious language to legitimize personal violence, and serves as a relevant ethical warning for the fair enforcement of intellectual property rights.

The play’s closing scene, in which the narrator observes “a faint smile” on Lastri’s lips as she is handcuffed by the police (Ismaya, 2008), leaves an ambiguity that the playwright appears to have intentionally maintained: is that smile a sign of relief, irony, or even hidden complicity? This ambiguity actually reinforces the script’s ethical message that prayers born of deep wounds, if not channeled through legitimate means, have the potential to spawn destruction that spreads beyond the original perpetrator of the violence—a crucial lesson for strengthening legally based family protection mechanisms, rather than pursuing personal revenge.

The collapse of the family's moral foundation in the monologue further demonstrates that the concept of *sakinah* cannot be reduced to the legal validity of marriage. Islamic family law consistently portrays *sakinah*, *mawaddah*, and *raḥmah* as ethical objectives requiring continuous emotional commitment among family members. The father's inability to provide emotional security following the mother's death represents a profound deviation from these objectives,

suggesting that legal marital status alone cannot guarantee the realization of Islamic family ideals(Hudafi, 2020; Musthapar et al., 2020).

Another important dimension concerns the manipulation of religious language. Throughout the monologue, religious expressions appear detached from their ethical substance and instead become instruments for legitimizing emotional impulses. This phenomenon reflects what contemporary scholars describe as symbolic religiosity, namely the use of religious vocabulary without adherence to the moral principles underlying Islamic teachings. Consequently, the script criticizes not religion itself but rather the misuse of religious narratives to justify violence(Idriss, 2022).

The symbolic meaning of prayer within the monologue also deserves further interpretation. Rather than functioning solely as spiritual communication with God, prayer becomes an expression of desperation arising from prolonged injustice. Such symbolism illustrates how unresolved family conflicts may distort an individual's understanding of morality. Islamic family law therefore places significant emphasis on preventive education, conflict resolution, and mediation before conflicts escalate into irreversible violence(Hudafi, 2020; Pargament et al., 1998). Furthermore, the emotional ambiguity presented in the final scene invites readers to reconsider conventional understandings of justice. Lastri's smile does not necessarily signify happiness or satisfaction but may instead symbolize emotional exhaustion after enduring prolonged suffering. Literary ambiguity in this context enriches legal interpretation by revealing dimensions of victimization that formal legal documents often fail to capture. Consequently, literary texts contribute valuable qualitative insights into understanding the lived experiences behind legal concepts such as domestic violence, family protection, and women's rights.

Another dimension deserving attention is the symbolic construction of violence throughout the monologue. Violence is not portrayed as an isolated criminal act but as the culmination of prolonged emotional neglect, unequal power relations, and institutional failure within the family. This gradual escalation reflects a sociological understanding that domestic violence frequently develops through continuous normalization rather than sudden conflict(Idriss, 2022).

The concept of *nusyuz* should therefore be reconstructed as an ethical category rather than a gender-specific accusation. Classical legal discourse frequently associates *nusyuz* with the disobedience of wives. Nevertheless, the monologue reveals that destructive behavior within the family may also originate from those who possess greater authority. The father's abandonment of his moral obligations constitutes a form of ethical rebellion against the very objectives of marriage prescribed by Islamic teachings. His conduct undermines compassion, responsibility, and justice, all of which represent fundamental pillars of the Islamic conception of family(Labib et al., 2026).

The repeated invocation of prayer throughout the narrative further reinforces this ethical reconstruction. Rather than presenting prayer as purely devotional practice, the playwright transforms it into a metaphor for hope, despair, and resistance against injustice. This literary strategy encourages readers to reflect upon the relationship between spirituality and social responsibility. Genuine religiosity cannot coexist with systematic oppression because Islamic ethics consistently link devotion to the protection of vulnerable individuals(Pargament et al., 1998).

From this perspective, the deconstruction of *nusyuz* proposed in this study ultimately advocates a shift from gender-centered legal interpretation toward justice-centered legal interpretation. Such a reconstruction remains faithful to the normative objectives of Islamic family law while simultaneously responding to contemporary realities of domestic violence and gender inequality(Idriss, 2022; Labib et al., 2026).

The Role of Theater as Social Criticism: Structural Poverty and Fiqh Munakahat

Essentially, the monologue—as a form of minimalist theater—serves a dramaturgical function as a confessional or outpouring of the heart that lifts the veil on domestic life before the public

(Faruk, 2015). This function of social criticism is clearly evident when the narrator describes his life after being evicted—living in a rented room, falling into a subculture of substance abuse referred to in the script as the "koplo generation," and turning to a life of crime as a survival strategy (Ismaya, 2008). This portrait of structural poverty does not exist in social isolation but is rooted in the failure of the family of origin to fulfill its economic responsibilities.

In fiqh munakahat (marriage law), marriage has an economic dimension supported by the obligations of maintenance, dowry, and—following divorce or death—the fair distribution of inheritance to children (Syarifuddin, 2009). This text, however, depicts the opposite: children are deprived of their rights to a home that, according to their mother's account, was originally a wedding gift from both of their parents (Ismaya, 2008)is, without going through a valid legal inheritance process. This kind of deprivation of inheritance rights contradicts the fundamental principles of Islamic inheritance law, which establishes children as heirs whose status is protected qath'i, regardless of disputes over their parents' marital status (Rofiq, 2013). The class dynamics between the mother (from a prominent family) and the father (originally her mother's personal driver) prior to their marriage (Ismaya, 2008), which the text identifies as a source of prejudice and relational instability—also opens up space for critical dialogue regarding the concept of kafa'ah (compatibility) in fiqh of marriage—a concept that, if rigidly interpreted as socioeconomic equality, has the potential to create domestic instability when class differences are not managed with piety and equal communication, rather than being understood substantively as moral compatibility, as recommended by the majority of jurists (Nasution, 2005).

Thus, the theater's function as social criticism in this play successfully reveals a relationship that has rarely been explicitly discussed in normative studies of fiqh munakahat: namely, that the family's post-marital economic stability—including the protection of children's inheritance rights—is a material prerequisite for the realization of a sakinah family, not merely a matter of the validity of the marriage contract alone(Hudafi, 2020; Meilinda, 2021).

The socioeconomic background portrayed in the monologue further demonstrates that poverty should not be understood merely as a consequence of limited financial resources. Instead, poverty emerges as the cumulative result of unequal power relations, discrimination, and the failure of family institutions to provide social protection. Following their expulsion from home, both children experience social exclusion that ultimately shapes their future trajectories. This narrative reinforces the sociological proposition that family disintegration frequently precedes broader patterns of marginalization within society(Idriss, 2022).

From the perspective of Islamic family law, economic responsibility constitutes an inseparable component of familial justice. The obligation to provide maintenance (*nafaqah*) and protect children's inheritance rights reflects the broader objective of ensuring social welfare within the household. The deprivation experienced by the siblings therefore illustrates a failure not only of parental morality but also of the legal responsibilities imposed upon family members under Islamic law(Hudafi, 2020; Labib et al., 2026).

The monologue also highlights the transformative role of theatre as a medium for legal literacy. Unlike legal texts that rely upon normative reasoning, theatrical performance evokes emotional engagement that enables audiences to experience injustice through empathy rather than abstract legal concepts. This performative dimension expands public understanding of Islamic family law beyond courtroom disputes and statutory interpretation, positioning literature as an effective medium for disseminating legal values within society(Meilinda, 2021; Rogers, 2008).

Finally, this analysis demonstrates that literary works possess significant potential to enrich interdisciplinary studies of Islamic family law. Through narrative representation, literary texts reveal dimensions of suffering, vulnerability, and emotional conflict that frequently remain invisible within doctrinal legal analysis. Consequently, integrating literary sociology with Islamic family law contributes not only to methodological innovation but also to a more humane

understanding of justice, emphasizing that legal norms ultimately exist to protect human dignity and preserve the welfare of family members(Leiboff & Nield, 2010; Rogers, 2008).

The interdisciplinary approach adopted in this study also demonstrates the methodological value of literary texts for the development of Islamic legal scholarship. Traditionally, Islamic family law relies upon statutory regulations, judicial decisions, and classical jurisprudential literature as its principal sources of analysis. Literary works, by contrast, have often been regarded merely as cultural products lacking legal significance. The present study challenges this assumption by illustrating that literature provides empirical representations of social realities frequently overlooked by doctrinal legal analysis(Leiboff & Nield, 2010; Strain, 2015).

The emotional experiences narrated within the monologue reveal aspects of domestic injustice that cannot always be captured through legal documents alone. Court decisions generally record facts, legal arguments, and judicial reasoning, whereas literary narratives portray fear, shame, trauma, hope, and psychological conflict. These dimensions are equally important for understanding how legal norms operate within everyday family life. Consequently, literary texts function not as substitutes for legal sources but as complementary materials capable of enriching contextual legal interpretation(Meilinda, 2021; Rogers, 2008).

This interdisciplinary perspective is particularly relevant for contemporary Islamic family law, which increasingly addresses issues extending beyond traditional marital disputes, including domestic violence, child protection, psychological well-being, and gender justice. The integration of literary sociology therefore broadens methodological possibilities while maintaining fidelity to Islamic legal principles(Idriss, 2022; Labib et al., 2026).

Finally, this study demonstrates that performative literature possesses considerable educational potential. The emotional engagement generated by theatrical performance enables audiences to internalize legal values through empathy rather than coercion. In this regard, theatre serves not only as artistic expression but also as an informal mechanism for legal literacy, encouraging public reflection on justice, responsibility, and human dignity within the family. Such a contribution reinforces the broader social function of Islamic family law as an instrument for protecting vulnerable individuals and promoting harmonious family relationships based upon compassion, equality, and justice(Meilinda, 2021; Rogers, 2008).

CONCLUSION

This study concludes with three main findings. First, although the text “Atas Nama Doa Atawa Senyum Lastri” does not explicitly address marital relationships, the pattern of the victim’s silence and the patriarchal power dynamics it depicts share structural similarities with issues of women’s protection within the discourse on nusyuz and domestic violence examined by Islamic Family Law, while also highlighting the urgency of safeguarding lineage and children’s inheritance rights. Second, from a dramaturgical perspective, this play critiques the failure of domestic ethics and the theological distortion of the meaning of prayer, which contradicts the essence of a family characterized by sakinah, mawaddah, and rahmah, as well as the principle of resolving family disputes through legitimate legal channels. Third, theater’s function as a medium for emotional expression successfully reveals the connection between structural poverty and fiqh munakahat, particularly regarding the economic protection of children following the death of their parents.

This study contributes by offering a methodological model of cross-reading between literary sociology and Islamic family law that can be further developed using other corpora of Indonesian theater scripts. Further research is recommended to explore audience responses to family-themed scripts in order to measure the effectiveness of theater as a medium for Islamic family law literacy in the public sphere

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