

MANIFESTATION OF IRIS YOUNG'S OPPRESSION IN THE NOVEL *PEREMPUAN YANG MENANGIS KEPADA BULAN HITAM* BY DIAN PURNOMO

Wima Alfa Zaliani Saragih¹⁾, Yanti Sariasih²⁾, Mursia Ekawati³⁾

^{1,2,3}Universitas Tidar

Jl. Kapten Suparman No. 39, Potrobangsari, Magelang Utara, Jawa Tengah 56116

¹E-mail: wimaalfa7@gmail.com

²E-mail: yantisariasih@untidar.ac.id

³E-mail: mursiaekawati@untidar.ac.id

Abstrak

Penelitian opresi terhadap perempuan dalam novel dilatarbelakangi oleh kompleksnya representasi ketidakadilan dan penindasan terhadap perempuan dalam karya sastra sebagai cerminan dari masyarakat patriarki. Penelitian ini bertujuan untuk mengkaji manifestasi opresi dalam novel Perempuan yang Menangis kepada Bulan Hitam karya Dian Purnomo berdasarkan teori opresi Iris Young. Penelitian ini merupakan penelitian kualitatif dengan metode deskriptif. Pendekatan feminisme sastra merupakan pendekatan yang digunakan dalam penelitian ini dengan berlandaskan teori lima wajah opresi Iris Young. Data utama dalam penelitian ini bersumber dari novel karya Dian Purnomo yang berjudul Perempuan Yang Menangis Kepada Bulan Hitam. Penelitian ini menggunakan data yang meliputi cuplikan kalimat, monolog, dialog, dan paragraf yang memuat praktik-praktik opresi terhadap tokoh perempuan. Pengumpulan data pada penelitian ini dilakukan dengan teknik simak catat, sedangkan analisis data dilakukan dengan menggunakan teknik analisis isi. Temuan-temuan dalam penelitian ini menegaskan bahwa novel Perempuan Yang Menangis Kepada Bulan Hitam karya Dian Purnomo memanifestasi realitas kehidupan perempuan yang terperangkap di bawah struktur patriarkal yang opresif, serta mengungkap kritik terhadap ketidakadilan gender dalam masyarakat. Opresi tersebut saling berkaitan dan diwujudkan dengan adanya imperialisme budaya berupa kebudayaan Yappa Maniwe, yang kemudian menimbulkan hadirnya marginalisasi pada perempuan di lingkungan sosial, ketidakberdayaan perempuan dalam pengambilan keputusan, eksploitasi seksual, dan tindak kekerasan baik dalam bentuk fisik maupun mental.

Kata Kunci: *feminisme, Iris Young, novel, opresi, yappa maniwe*

Abstract

Research on oppression against women in novels is motivated by the complex representation of injustice and oppression against women in literary works as a reflection of patriarchal society. The purpose of this study is to analyze the manifestations of oppression in Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam* using Iris Young's theory of oppression. This is a qualitative study with descriptive methods. This study takes a literary feminist approach, drawing on Iris Young's five faces of oppression theory, which includes cultural imperialism, marginalization, powerlessness, exploitation, and violence. The main data for this study comes from Dian Purnomo's novel, *Perempuan Yang Menangis Kepada Bulan Hitam*. This study uses data that includes excerpts of sentences, monologues, dialogues, and paragraphs that contain practices of oppression against female characters. Data collection in this study was carried out using observation and recording, while data analysis was carried out using content analysis. The findings in this study confirm that Dian Purnomo's novel *Perempuan Yang Menangis Kepada Bulan Hitam* manifests the reality of women's lives trapped under an oppressive patriarchal structure and reveals criticism of gender inequality in society. These forms of oppression are interrelated and manifested through cultural imperialism in the form of Yappa Maniwe culture, which then leads to the marginalization of women in social environments, the powerlessness of women in decision-making, sexual exploitation, and physical and mental violence.

Keywords: feminism, Iris Young, novel, oppression, yappa maniwe

1. INTRODUCTION

Inequality against women in Indonesia is a complex issue (Made et al., 2025). This issue is rooted in patriarchal cultural and legal structures (Antarsyach et al., 2025). Although various regulations guarantee gender equality, women still face inequality in various aspects of life (Alfian, 2016). In patriarchal societies, women are positioned in a lower place, resulting in the belief that women's consent is not very valuable in decision-making (Keppi et al., 2020). This phenomenon is also a cause of the rapid development of feminist concepts, one of which is oppression (Hy et al., 2025).

In her book entitled *Justice and the Politics of Difference*, Iris Young (1990) writes that oppression refers to the suppression of groups due to indoctrination with norms, customs, and rules that are not questioned. Oppression develops systematically in various aspects of society (Paramita, 2023). In other words, there are always oppressive groups surrounding the victims of oppression (Apriliandra & Krisnani, 2021). Iris Marion Young outlines five main forms of oppression, consisting of exploitation, marginalization, powerlessness, cultural imperialism, and violence.

The first form of oppression of women is exploitation, an activity that takes advantage of women's potential without recognition and fair compensation (Young, 1990, p. 48). The second form of oppression is marginalization. According to Young (1990, p. 53), marginalization of women occurs when women are excluded or removed from meaningful participation in social, economic, and political life.

The third form of oppression is powerlessness. According to Young (1990, p. 57), powerlessness is a condition in which women have no control over their own lives. The next form of oppression is cultural imperialism, which occurs when the views and experiences of the dominant group are considered the main norm in society (Young

1990, p. 59). The final form of oppression is violence. Young (1990, p. 61) defines violence as an attack, whether physical or against another person's property, motivated by a desire to destroy and devastate. It is this theory of oppression that will be applied in this study, namely Iris Young's theory of the five faces of oppression.

Culture is one of the areas where oppression thrives (Andriadi & Melia, 2023). This culture limits women's freedom of movement and places them in an inferior position in a patriarchal society (Huwae et al., 2022; Malik et al., 2023). Several cultural practices then trigger violence and injustice against women (Octaviani et al., 2022). This condition has prompted The National Commission on Violence Against Women (Komnas Perempuan) to call for decisive action to eliminate violence against women that is justified by tradition (Toriq, 2023). This reality is often voiced in literary works (Wafik & Solihati, 2022). Through various forms such as poetry, short stories, and novels, oppression in culture is represented in literary works as a reflection of social life (Baso, 2021).

In Indonesian literature, there are many works that highlight the suffering of women who are victims of cultural oppression (Larassati & Isman, 2022). One such cultural practice is "*Kawin Tangkap*" of the Sasak tribe, which is depicted in Dian Purnomo's novel *Perempuan Yang Menangis Kepada Bulan Hitam* (Purnomo, 2021). The main theme in this novel is the patriarchal system and oppression maintained by society (Isamah et al., 2024). The story of Magi Diela as the main character shows how cultural pressure affects her psychological condition and inner conflict (Damayanti & Ahmadi, 2022). This literary work was used as the data source for this study. The novel was chosen as the subject of the study because it presents many experiences of female characters who experience complex oppression due to a patriarchal culture in society.

Previous studies showing how literary works represent oppression against women are as follows. An analysis of the poem *Sita* by Sapardi Djoko Damono reveals how women are constructed as “the other” rather than independent beings (Heri Isnaini, 2021). Similarly, the novel *Drupadi* by Seno Gumira Ajidarma depicts oppression in the form of slavery in marriage and sexual harassment (Munaris & Nugroho, 2021). Andriadi & Melia (2023) researched domestic oppression in *The Girls of Riyadh*, finding subordination, domestication, and physical violence in the Saudi Arabian guardianship system. As well as research on the novel *Jangan Pulang Jika Kamu Perempuan*, which found that cultural imperialism is the cause of other forms of oppression for women (Huwaie et al., 2022).

Guyen's (2024) research explains that women experience oppression due to complex factors such as social status, race, economics, sexual orientation, and physical abilities. Shashi Deshpande's novel, *That Long Silence*, depicts oppression in which women are not given the freedom to do other work outside the home (Jeyas & Balachandran, 2023). In the poem *A Work of Artifice*, Piercy, as the author, uses the analogy of a bonsai tree, reflecting how women are restricted and convinced that a subordinate position is something natural (Nirwinastu, 2021). The main female character in the novel *Girls Burn Brighter* experiences oppression influenced by factors such as social class, political power, skin color, and dominant culture (Rizky, 2024). In a study by Koten & Mulyani, (2025) it is shown how Lamaholot women are confined within a hegemonic system in society.

Previous studies have shown a common focus of research, namely the forms of oppression experienced by female characters in various literary works. The difference between this study and previous studies lies in the theory and data sources used. The lack of research using Iris Young's five faces of oppression theory in

analyzing the novel *Perempuan Yang Menangis Kepada Bulan Hitam* prompted this study to offer a new analytical perspective. This study utilizes the five faces of oppression theory to examine in depth the forms of oppression depicted in the novel *Perempuan yang Menangis Kepada Bulan Hitam*, thereby complementing previous studies.

This study aims to analyze the manifestations of oppression found in the novel *Perempuan yang Menangis kepada Bulan Hitam* based on Iris Young's oppression perspective. This study is expected to serve as reading material so that the wider community can become more familiar with Iris Young's five faces of oppression theory and its application in analyzing literary works that highlight cultural practices that are detrimental to women.

2. METHOD

This is a descriptive qualitative study, which means that it focuses on data understanding through in-depth and detailed descriptive descriptions in order to produce quality research (Ibrahim, 2015). This study, based on literary feminist criticism, focuses on how women are portrayed in literary works (Amertawengrum, 2025). This study uses the five faces of oppression theory proposed by Iris Young as its theoretical framework. This approach and theory are used to provide a detailed description of the practice of injustice in the form of oppression against women.

The primary data source in this study is the novel *Perempuan Yang Menangis Kepada Bulan Hitam* by Dian Purnomo, published by Gramedia Pustaka Utama in 2021. The data used consists of quotations, monologues, dialogues, and paragraphs that contain practices of oppression against female characters. The data collection techniques used in this study were observation and recording (Mulasih, 2019). The observation technique is carried out by reading the novel *Perempuan Yang Menangis Kepada Bulan Hitam* intensively to find data containing oppression,

while the recording technique is used by noting down data quotations containing forms of oppression.

The data analysis technique used in this study was content analysis. The analysis process consisted of three stages, namely data reduction, data presentation, and conclusion drawing and testing (Ibrahim, 2015). Data reduction is achieved by selecting data from the novel *Perempuan Yang Menangis Kepada Bulan Hitam*. The reduced data is organized into oppression categories such as cultural imperialism, marginalization, powerlessness, exploitation, and violence. The second stage is data presentation, which involves organizing the reduced data into a narrative description. The narrative will then be analyzed using Iris Young's five faces of oppression theory. The final stage is drawing conclusions, which determines whether the discussion has addressed the research question, namely, manifesting the forms of Iris Young's oppression in the novel *Perempuan Yang Menangis Kepada Bulan Hitam*.

3. RESULTS AND DISCUSSION

Oppression is the suppression or injustice against a group as a result of unquestioned norms or customs (Young, 1990, p. 38). Based on Iris Young's concept of oppression, the following discussion will describe the various forms of oppression faced by female characters in the novel *Perempuan Yang Menangis Kepada Bulan Hitam*, namely through cultural imperialism, marginalization, powerlessness, exploitation, and violence.

Cultural Imperialism

Cultural imperialism occurs when the perspectives and experiences of the dominant group are considered the norm and the main point of view in society (Young, 1990, p. 59). The first form of cultural imperialism in the novel is the belief of the Sasak people that during *Wulla Poddu*, every action will receive the blessing of the ancestors. *Wulla Poddu* is a traditional ritual

for the Sasak people who adhere to the Marapu belief, in which people must be concerned for a whole month. However, in the novel, this belief is actually used to justify the practice of *Yappa Maniwe* or *Kawin Tangkap*, which is considered an act approved by the ancestors.

DATA 1

“Ada orang yang percaya bahwa di masa-masa Poddu ini ada saja orang mengambil kesempatan untuk menculik perempuan untuk dinikahi, karena di masa Poddu orang berharap apa pun yang dilakukan akan mendapat berkat dari leluhur. Magi mendengus. Bahkan untuk perbuatan buruk pun orang berani meminta berkat dan restu dari leluhur.” (Purnomo, 2021, hlm. 39).

Translation: “There are people who believe that during Poddu, there are always those who take the opportunity to kidnap women to marry them, because during Poddu, people hope that whatever they do will receive blessings from their ancestors. Magi snorted. Even for bad deeds, people dare to ask for blessings and approval from their ancestors.” (Purnomo, 2021, p.39).

Yappa Maniwe literally means “kidnapping women,” but the Sasak tribe commonly refers to it as *Kawin Tangkap*. The practice of *Kawin Tangkap* is divided into two forms. The first is agreed upon by the woman and both families, carried out in a pre-agreed location and aimed at facilitating the dowry process. The second is *Kawin Tangkap* which is not agreed upon by the woman and her family, carried out through abduction, coercion, violence, and rape (Tangu et al., 2021).

DATA 2

“Ada yang mengatakan bahwa kawin culik juga bisa dijadikan sebagai salah

satu solusi jika keluarga laki-laki gagal mencapai kesepakatan adat dengan keluarga perempuan. Jika ini penyebabnya, maka keluarga perempuan mungkin memang tidak mengetahui rencana tersebut sebelumnya. (Purnomo, 2021, hlm. 19-20).

Translation: “Some say that kidnapping brides can also be used as a solution if the groom's family fails to reach a customary agreement with the bride's family. If this is the case, the bride's family may not have been aware of the plan in advance.” (Purnomo, 2021, p. 19-20).

From the above excerpt, it is clear that the community recognizes both forms of *Kawin Tangkap* cultural practices, even though in one of these practices, this culture oppresses women because criminal acts committed by men are justified in the name of custom. The above excerpt clearly shows that society recognizes both forms of *Kawin Tangkap*. However, in one of these practices, women face oppression because men's criminal behavior is justified in the name of tradition. In this case, the dominant group is the men of the Sasak tribe.

One of the male characters who does *Yappa Maniwe* in the novel is Leba Ali, who does *Yappa Maniwe* to the female main character, Magi Diela. In the novel, the cultural practice of *Yappa Maniwe* is described as a custom that is not only normalized by the village community but also protected by law. Leba Ali, as the perpetrator of *Yappa Maniwe* against Magi, demonstrates full confidence that his actions will not be punished, as he believes he is merely upholding tradition. This is evident in the quotation below.

DATA 3

“Coba sa ko lapor polisi. Belum pernah ada orang kena hukum karena

menegakkan adat,” tantang Leba Ali.” (Purnomo, 2021, hlm. 25).

Translation: “Go ahead and report me to the police. No one has ever been punished for upholding tradition,” challenged Leba Ali. “Just go home.” (Purnomo, 2021, p.25).

The belief in the above quote shows how the *Yappa Maniwe* culture reflects cultural imperialism, where the culture of the dominant group is considered an unquestionable rule. After the report was filed, it was revealed that law enforcement officials had participated in the injustice against Magi. The authorities accepted Leba Ali's statement that the *Yappa Maniwe* had been agreed upon with Magi's family, without further investigating the elements of kidnapping and rape that Magi had experienced and reported. This is evident in the following narrative.

DATA 4

“Pernyataan yang mengatakan bahwa dia sudah membuat perjanjian dengan keluarga Magi Diela cukup dapat meyakinkan polisi. Praktik seperti itu sudah sering dilakukan pada kasus kawin tangkap.” (Purnomo, 2021, hlm. 83).

Translation: “The statement that he had made an agreement with Magi Diela's family was enough to convince the police. Such practices are common in cases of forced marriage.” (Purnomo, 2021, p. 83).

Another form of cultural imperialism in the novel is the customary norm that women who have been kidnapped or subjected to forced marriage must, according to custom, marry their captors. This norm is a form of cultural imperialism in Iris Young's work on oppression because it makes women's bodies and futures completely subject to customary rules created and

upheld by the dominant group, namely men and customary authorities.

DATA 5

“Ama Nano sependapat dengan kebanyakan lelaki di kampung itu; seharusnya Magi segera dinikahkan dengan penculuknya, karena perempuan itu sudah dianggap tidak perawan lagi.” (Purnomo, 2021, hlm. 102).

Translation: “Ama Nano agreed with most of the men in the village; Magi should be married to her kidnapper immediately, because she was no longer considered a virgin.” (Purnomo, 2021, p. 102).

Marginalization

Marginalization of women is a form of oppression that occurs when women are isolated and excluded from participation in society (Young, 1990, p. 53). In the novel, Magi Diela rejects the traditional norm that requires her to marry the man who kidnapped her. She expresses her rejection by attempting suicide and trying to escape from her village when the marriage has already been decided.

DATA 6

“Itu artinya dia hanya punya waktu kurang dari satu jam untuk menghabiskan nyawanya sendiri.” (Purnomo, 2021, hlm. 75).

Translation: “That meant he had less than an hour to take his own life.” (Purnomo, 2021, p. 75).

DATA 7

“Tidak ada yang berpikir kalau hari itu Magi akan kabur dari rumah. Hari ini adalah seminggu persis sebelum rencana pernikahannya dilaksanakan.” (Purnomo, 2021, hlm. 124).

Translation: “No one thought that Magi would run away from home that day. Today was exactly one week before her wedding was scheduled to take place.” (Purnomo, 2021, p 124).

The novel depicts women who reject the *Yappa Maniwe* culture or return home after marriage, as bringing shame and destroying traditions. Therefore, women who reject this culture become marginalized or excluded from society. They are considered *liyan* or the other. This condition makes Magi an outsider to the majority of society, who believe in the *Yappa Maniwe* traditions. Magi is not only considered an object for men, but also looked down upon by other women. Therefore, Magi is considered a disgrace and an opponent of tradition by her family and village community. This is in line with Iris Young's theory of marginalization in the five faces of oppression, namely that women will be isolated and excluded from participating in society.

DATA 8

“Ibu Leba Ali menghela napas, kemudian mengatakan sesuatu yang seumur hidup Magi sesali karena pernah mendengarnya, “Kalau ko tidak mau kawin deng Leba Ali, tidak ada laki-laki lain yang mau deng ko.” “Biar saja,” jawab Magi “Ko su tidak perawan lagi.” (Purnomo, 2021, hlm. 51).

Translation: Leba Ali's mother sighed, then said something that Magi would regret hearing for the rest of her life: “If you don't want to marry Leba Ali, no other man will want you.” “Let it be,” replied Magi. “You are no longer a virgin.” (Purnomo, 2021, p. 51).

DATA 9

“Aib!Kami ini su membawa aib di kampung. Tikar adat su dibuka, dan kami

su terima lalu kami juga yang kasih batal.” (Purnomo, 2021, hlm. 160).

Translation: “Shame! We have brought shame upon the village. The traditional mat has been opened, and we accepted it, but then we canceled it.” (Purnomo, 2021, p. 160).

In addition to Magi, the concept of marginalization is also evident in the story of Anjelin, a teenager whom Magi met while escaping to Kupang. Magi met Anjelin at the Gema Perempuan safe house. Anjelin was a 10th-grade high school student who had been sexually abused and impregnated by her own teacher. After learning about this, Anjelin's parents and the surrounding community did not protect her; instead, they rejected her. She was removed from her family, education, and social life until she was finally taken to the Gema Perempuan safe house. Anjelin's story reflects Young's concept of marginalization, which describes the exclusion of women from participation in society.

DATA 10

“Dia korban pemerkosaan yang dilakukan seorang gurunya dan sekarang dalam keadaan hamil tetapi justru diusir oleh keluarga.”

Hidup anjelin hancur. Dimusuhi banyak orang, dianggap perempuan penggoda, penjelmaan setan, ditolak sekolah, dikucilkan oleh gereja.” (Purnomo, 2021, hlm. 145).

Translation: “She was raped by her teacher and now she is pregnant, but her family has kicked her out.”

Anjelin's life was destroyed. She was hated by many people, considered a seductress, the incarnation of the devil, rejected by schools, and ostracized by the church.” (Purnomo, 2021, p. 145).

Powerlessness

The next form of oppression that appears is powerlessness. This powerlessness is evident when women lack the ability to speak or make their own decisions (Young, 1990, p. 57). The first example of powerlessness occurs when Magi is kidnapped and lacks the strength to defend herself and fight back against the group of men who kidnapped her. This is evident in the excerpt below.

DATA 11

“Namun, nihil. Tenaga seorang perempuan mungil yang sedang dalam keadaan terkejut karena dihentikan dalam perjalanan menuju desa lain untuk sebuah pekerjaan tidak sebanding dengan lima laki-laki muda yang berbekal parang di pinggang kiri mereka.” (Purnomo, 2021, hlm. 40).

Translation: “However, it was futile. The strength of a petite woman who was shocked because she was stopped on her way to another village for work was no match for five young men armed with machetes on their left hips.” (Purnomo, 2021, p. 40).

While being taken to her kidnapper's house, Magi felt completely helpless because she felt she had no power to protect herself and no one would save her. Her powerlessness was further reinforced by her uncontrollable sadness; there was nothing Magi could do but cry over her situation.

DATA 12

“Air mata tidak berhenti mengalir karena amarah, kesedihan, perasaan tak berdaya dan hina.” (Purnomo, 2021, hlm. 43).

Translation: “Tears flow incessantly because of anger, sadness, feelings of

powerlessness and humiliation.”
(Purnomo, 2021, p. 43).

This powerlessness is evident in the decision to marry Magi to Leba Ali, which was made without her permission. In line with the concept of oppressive powerlessness, in this situation, Magi had no room to determine her own fate, even regarding her future. Magi's father preferred to follow tradition rather than be considered a disgrace in society. In the excerpt below, it can be seen that Magi had no power to refuse the decision made for her, namely her marriage to Leba Ali. In this process, it was her father who made all the decisions about her life, while her own decisions were not taken into consideration.

DATA 13

“Dan yang paling membuat Magi marah adalah karena dia tidak berdaya, tidak bisa menghadapi ayahnya untuk menanyakan kebenaran dugaannya. Entah bagaimana, Magi yakin itu justru hanya akan membuat ayahnya semakin mantap melanjutkan perkawinan ini.”
(Purnomo, 2021, hlm. 63).

Translation: “And what made Magi most angry was that she was powerless, unable to confront her father to ask him about the truth of her suspicions. Somehow, Magi was convinced that it would only make her father even more determined to go through with the marriage.” (Purnomo, 2021, p. 63).

Magi's powerlessness was also evident when her family suggested that she return home and accept Leba Ali's proposal. Her family asks Magi not to be angry when she hears this suggestion. In the excerpt below, it is clear that Magi has lost the power to determine how she should respond emotionally to her family's suggestion.

DATA 14

“Jangan marah yo, Magi...? jadi dia harus apa? Bersyukur, berterima kasih kepada semesta dan Leba Ali karena sudah merenggut keperawanan dan kemerdekaannya?” (Purnomo, 2021, hlm. 211).

Translation: “Don't be angry, Magi...? So what should she do? Be grateful, thank the universe and Leba Ali for taking her virginity and her freedom?” (Purnomo, 2021, p. 211).

Exploitation

According to Young (1990, p. 48), gender-based exploitation is an activity that utilizes women's energy, time, and abilities to benefit men without fair recognition and compensation. In the novel, Magi experiences exploitation when she is raped while unconscious by Leba Ali and then forced to marry her rapist. Magi's body was used as a tool to satisfy Leba Ali's sexual desires without Magi's consent, and then, again without her consent, she was forced to live with the man who destroyed her life.

DATA 15

“Dia diperkosa dalam keadaan tidak sadar dan sekarang dia dipaksa untuk menikah dengan penculiknya.”
(Purnomo, 2021, hlm. 52).

Translation: “She was raped while unconscious and is now being forced to marry her kidnapper.” (Purnomo, 2021, p. 52).

In this novel, the final form of resistance Magi takes to free herself from her marriage to Leba Ali is to allow Leba Ali to physically and sexually abuse her. It is told that after Leba Ali abuses Magi at night, he still wants to rape Magi again in the morning. In this section, we can see the concept of sexual exploitation of Magi. Her body

is considered an object to satisfy Leba Ali's lust, who is free to treat her as he pleases, without any respect or decent treatment that Magi deserves.

DATA 16

"Pelacur kecilnya akan menjadi pelacur pribadinya. Dan dengan itu dia bebas memperlakukannya sesuka hati" (Purnomo, 2021, hlm. 301).

Translation: "His little prostitute would become his personal prostitute. And with that, he was free to treat her as he pleased." (Purnomo, 2021, p. 301).

There is evidence in the novel that the community in the village of Magi normalizes the exploitation of wives. The community believes that a woman who belongs to her husband is free to be treated as he pleases, including physical and sexual violence. This is in line with the concept of caregiving and sexual exploitation, where women's efforts in caring for the family and fulfilling men's sexual needs are considered natural, and therefore not counted as valuable work (Young, 1990, p. 48).

DATA 17

"Mana bisa suami memperkosa istri? Dong sudah dibelis lunas. Su jadi milik suami terserah dong mau bikin apa deng itu perempuan," kata beberapa lelaki." (Purnomo, 2021, hlm. 308).

Translation: "How can a husband rape his wife? He has already paid her dowry in full. She is now his property, and he can do whatever he wants with her," said several men. (Purnomo, 2021, p. 308).

The narrative illustrates that women entering customary marriages without official civil registration face heightened susceptibility to abuse. Such women remain vulnerable to arbitrary spousal dissolution because they lack legal documentation, which leaves them

unprotected, especially given the ambiguous nature of "official" status in traditional rural settings.

DATA 18

"Mungkin secara adat mereka sudah resmi bercerai, tetapi semudah itukah? Lalu berapa banyak perempuan yang sudah, dan akan diperlakukan seperti itu? Dikawini, dijadikan pabrik anak, dieksploitasi, disakiti, lalu dicampakkan." (Purnomo, 2021, hlm. 59).

Translation: Maybe they are officially divorced according to custom, but is it that easy? Then how many women have been, and will be, treated like that? Married off, turned into baby factories, exploited, hurt, then discarded. (Purnomo, 2021, p. 59).

The concept of exploitation is evident in the above excerpt, which shows how women are exploited for their labor, bodies, and reproductive functions for the benefit of men without any legal protection for women. Women's bodies are used as tools to bear children and serve their husbands, but when they are no longer considered useful, they can be abandoned.

In addition to the previous phenomenon, Anjelin also experienced sexual exploitation when she was still a minor. She was repeatedly raped and became pregnant as a result. Her family and community did not support Anjelin; the people around her believed the teacher who had committed indecent acts against a minor simply because he was very active in the church.

DATA 19

"Dia bukan hanya dibujuk rayu oleh gurunya hingga mengalami perkosaan berulang. Tidak satupun percaya bahwa sang guru yang juga sangat aktif di

gereja melakukan hubungan seksual dengan anak di bawah umur.” (Purnomo, 2021, hlm. 145).

Translation: “Not only was she persuaded by her teacher to the point of being repeatedly raped. No one believed that the teacher, who was also very active in the church, had sexual relations with a minor.” (Purnomo, 2021, p. 145).

The above quote constitutes exploitation because Anjelin's body was used by her teacher for his sexual satisfaction without Anjelin's consent. Anjelin bore the full burden of the loss without any responsibility on the part of her teacher.

Violence

Violence is an act of physically attacking a person or group of people or their property with no motive other than to harm, humiliate, or destroy that person (Young, 1990, p. 61). In the novel, violence against women is most often experienced by the character Magi. Several quotes that illustrate the violence experienced by Magi are as follows.

DATA 20

“Leba Ali menampar wajah Magi. “Maniwe tudo loko!” (Purnomo, 2021, hlm. 290).

Translation: Leba Ali slapped Magi's face, calling her “an unlucky woman” (Purnomo, 2021, hlm. 290).

DAT 21

“Leba Ali menarik rambut Magi dan menyorongkan wajahnya begitu dekat” (Purnomo, 2021, hlm. 290).

Translation: “Leba Ali pulled Magi's hair and pushed his face so close” (Purnomo, 2021, p. 290).

These quotations describe the violence committed by Leba Ali against Magi, accompanied by verbal abuse that shows contempt for Magi. The violence experienced by Magi occurred when she refused to satisfy Leba Ali's sexual desires, which should have been Magi's right to decide that she did not want to satisfy Leba Ali. The acts of violence experienced by Magi, such as slapping, hair pulling, punching in the face, choking, and rape, are manifestations of violence committed to subjugate women.

Violence against female characters in the novel also occurs to Mama Bernadet. She is one of the women she met while attending training on women's empowerment and gender equality in Weetabula.

DATA 22

“Ada Mama Bernadet yang hidungnya seperti berbengkok, dia pikir itu bawaan lahir sehingga dia tidak pernah bertanya. Tetapi di sesi bercerita di salah satu pelatihan kesetaraan gender, Magi baru tahu bahwa hidung bengkok itu karena dia terlalu sering dihajar suaminya.” (Purnomo, 2021, hlm. 217).

Translation: “There was Mama Bernadet, whose nose was crooked. She thought it was congenital, so she never asked about it. But during a storytelling session at a gender equality training, Magi learned that her crooked nose was the result of being beaten too often by her husband.” (Purnomo, 2021, p. 217).

DATA 23

“Siang dia kasih sa rotan, malam dia tunggangai sa seperti hewan. Habis memang sa punya harga diri ketika itu” (Purnomo, 2021, hlm. 217).

Translation: “During the day he beat me with a cane, at night he rode me like an

animal. I lost all my self-respect back then” (Purnomo, 2021, p. 217).

The violence experienced by Bernadet's mother took the form of physical and sexual abuse, perpetrated by her husband to the extent that it damaged her organs. The two quotes above show how men use violence to subjugate women and strip them of their dignity

According to the findings and data analysis, the female characters in the novel *Perempuan Yang Menangis Kepada Bulan Hitam* face various forms of oppression. These various forms of oppression are based on Irish Young's theory of the five faces of oppression. Young argues that oppression occurs because of unquestioned rules and divides oppression into five forms: exploitation, marginalization, powerlessness, cultural imperialism, and violence (Iris Young, 1990). This theory correlates with the depiction of oppression and its forms in the novel *Perempuan Yang Menangis Kepada Bulan Hitam*. The *Yappa Maniwe* culture is still preserved and has never been questioned as to whether it is fair to women (Theodore & Tagukawi, 2021).

Cultural imperialism is evident in data 1, 2, 3, 4, and 5. The culture of *Yappa Maniwe*, from the Sasak tribe, is described as an absolute customary rule that is still obeyed. Then, marginalization is seen when the character Magi opposes the *Yappa Maniwe* culture, which can be seen in data 6, 7, 8, 9, and 10. She experiences marginalization in the form of exclusion by the village community, being considered a destroyer of customs and a bringer of bad luck. This marginalization puts Magi in a position of powerlessness, because his opinions and suffering will not be heard by the community.

The powerless Magi has no authority to speak or make her own decisions. This powerlessness can be seen in data 11, 12, 13, and 14. Powerless women like this are more vulnerable to exploitation. In this novel, the exploitation of women takes the form of sexual exploitation,

which is carried out on the characters Magi and Anjelin, who are still minors. Exploitation can be seen in data 15, 16, 17, 18, and 19. Furthermore, powerlessness also causes women to be vulnerable to violence, which can be seen in data 20, 21, 22, and 23. The powerless Magi suffers physical violence from Leba Ali; she is beaten, strangled, slapped, and finally suffers sexual violence again.

These findings are consistent with previous research into the oppression of women in literary works using feminist literary criticism. The findings of this study show similarities in the depiction of patriarchal domination. However, the use of the five faces of oppression theory provides a new, more comprehensive perspective by manifesting oppression as a complex form of suppression.

4. CONCLUSION

Based on the findings and discussion of this study, it can be concluded that Dian Purnomo's novel *Perempuan Yang Menangis Kepada Bulan Hitam* manifests the social reality of women living in a patriarchal system. This novel also reveals criticism of gender inequality in society. This study shows that the novel *Perempuan Yang Menangis Kepada Bulan Hitam* contains five forms of oppression, namely exploitation, marginalization, powerlessness, cultural imperialism, and violence. These five forms of oppression are interrelated and reinforce each other, forming a pattern of systematic oppression against female characters.

Cultural imperialism in this novel is depicted as a fundamental principle or absolute rule that normalizes other oppressive practices such as marginalization, powerlessness, exploitation, and violence. The *Yappa Maniwe* culture becomes an absolute norm in the novel, even though it is clear that this cultural practice has a negative impact on women. Yet, the society in the novel continues to normalize this culture.

The findings of this study are expected to enrich feminist literary criticism, particularly in understanding the manifestations of oppression against women in the context of society and culture. The results of this study are also expected to serve as a guide for future research, using Iris Young's theory of oppression to analyze different literary works.

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