

MARGINALIZATION OF WOMEN IN INDRA TRANGGONO'S SHORT STORIES: A STUDY OF FEMINIST LITERARY CRITICISM

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Abstrak

Penelitian ini bertujuan untuk menjelaskan bentuk, faktor penyebab, dan perlawanan terhadap marginalisasi perempuan dalam cerpen-cerpen karya Indra Tranggono (Perempuan Hujan, Liang, Di atas Tanah Retak, Perempuan Bulan Perak, dan Sonya Rury) menggunakan metode deskriptif kualitatif dengan pendekatan kritik sastra feminisme, data dikumpulkan melalui teknik baca-catat dan dianalisis melalui reduksi, penyajian data, serta penarikan kesimpulan. Kebaruan penelitian ini terletak pada fokus kajiannya yang membongkar bagaimana represi negara (state-sponsored patriarchy) bersimbiosis dengan kuasa patriarki domestik dalam sastra kontemporer sebuah area yang jarang dieksplorasi secara simultan dalam penelitian feminisme sastra sebelumnya. Hasil penelitian menunjukkan: (1) Marginalisasi dominan terjadi pada kontrol atas reproduksi dan seksualitas, menegaskan bahwa tubuh perempuan direduksi menjadi objek keturunan dan pemuas komoditas. (2) Berbeda dengan riset terdahulu yang berfokus pada ranah domestik, faktor penyebab dominan dalam cerpen Tranggono adalah lima pilar interseksional: keluarga, masyarakat, negara, ekonomi, dan ideologi, dengan dominasi aparatus negara yang abuse of power dan paternalistik. (3) Respon tokoh perempuan tidak hanya bertahan, melainkan melakukan perlawanan aktif (vigilantisme, kultural, dan simbolis). Secara analitis, cerpen-cerpen ini merepresentasikan bagaimana patriarki tidak bekerja secara tunggal, melainkan melalui relasi kuasa yang terinstitutionalisasi oleh negara untuk mengontrol agensi gender. Penelitian ini berkontribusi penting dalam memperkaya kajian feminisme sastra dengan menawarkan model pembacaan interseksionalitas antara kritik sastra dan kritik bernegara (state feminism criticism), menunjukkan bahwa sastra bukan sekadar cermin penindasan, melainkan ruang negosiasi ideologi gender yang politis.

Keywords: *cerpen, kritik sastra feminisme, marginalisasi perempuan*

Abstract

This study aims to explain the forms, causal factors, and resistance to the marginalization of women in short stories by Indra Tranggono (Rain Women, Liang, Above Tanah Crack, Women Bulan Perak, and Sonya Rury) using a qualitative descriptive method with a feminist literary criticism approach, data were collected through reading and note-taking techniques and analyzed through data reduction, presentation, and drawing conclusions. The novelty of this study lies in the focus of its study which reveals how state repression (state-sponsored patriarchy) is symbiotic with domestic patriarchal power in contemporary literature, an area rarely explored simultaneously in previous feminist literary research. The results of the study show: (1) Marginalization predominantly occurs in control over reproduction and sexuality, confirming that women's bodies are reduced to objects of offspring and commodity satisfaction. (2) In contrast to previous research that focuses on the domestic realm, the dominant causal factors in Tranggono's short stories are five intersectional pillars: family, society, state, economy, and ideology, with the dominance of state apparatuses that abuse power and are paternalistic. (3) The response of the female characters is not only to survive, but also to actively resist (vigilantism, cultural, and symbolic). Analytically, these short stories represent how patriarchy does not work alone, but through power relations institutionalized by the state to control gender agencies. This research makes an important contribution to enriching the study of literary feminism by offering a model of intersectional reading between literary criticism and state criticism (state feminism criticism), showing that literature is not merely a mirror of oppression, but a space for political negotiation of gender ideology.

Keywords: short stories, literary criticism of feminism, marginalization of women

1. INTRODUCTION

Literature is not merely a reflection of reality, but rather a representation that can significantly influence how society thinks about right and wrong and social roles (Sayuti et al., 2021). In the literary realm, female characters are often depicted in oppressive situations due to patriarchal ideology (Palar & Parengkuan, 2024). The patterns of domestic and social victimization experienced by female characters in literary narratives often reflect sociocultural realities in Indonesia. Male dominance is the primary instrument limiting women's freedom of movement (Khundrakpam & Sarmah, 2023).

Facing the patriarchal domination faced by women, feminist literary criticism emerged as an instrument of resistance to expose the gender injustice hidden in literary works. The feminist movement helped raise awareness of gender issues and injustices that have spread across various societal and academic institutions (Lamelas, 2023). Through literary criticism, literary works are used as a means to criticize social orders and cultural norms that are considered oppressive, while also becoming a voice for women who do not receive justice (Salwa et al., 2025). In this context, within the academic sphere, the position of feminist literary criticism does not merely act as a tool for aesthetic evaluation, but as a debunker of ideology capable of reclaiming women's narrative authority and androcentric bias.

One manifestation of injustice that is crucial to examine is marginalization. Marginalization is a systematic process that places individuals or groups on the fringes of society, resulting in limited access to opportunities, public participation, and resources (Misra et al., 2025). In the context of gender, marginalization restricts women's living spaces, thereby limiting their agency (Iqbal & Harianto, 2022). This unequal access and systemic pressure force women into vulnerable situations, where suffering is often constructed by culture as part of the inevitable

determinism of gender roles (Astuti & Rodiah, 2023).

In literary narratives, the problem of marginalization is specifically manifested in the form of symbolic violence and systematic muting. Women are not positioned as sovereign subjects independent of their bodies, consciousness, or existential space, but rather as complements or supporting instruments for the domination of masculinity. As a result of this oppressive positioning, psychological problems arise in the form of female characters experiencing alienation from social structures or experiencing identity disconnection due to the pressure to internalize hegemonic patriarchal standards.

Several researchers have previously conducted research on this issue. Thavani et al. (2024), in their analysis of the novel *Entrok*, demonstrated the existence of gender discrimination and a strong patriarchal culture using a feminist approach. Meanwhile, Asghar et al. (2020) explored the marginalization of the lower classes and women in the context of Pakistani and Indian societies using a Marxist perspective, demonstrating how gender class is closely related to exploitation.

Although previous research has addressed the issue of discrimination, there are gaps that need to be addressed. First, previous research tends to use general theories of marginalization. Second, the analytical focus of previous research is limited to a single theoretical perspective, thus failing to capture the multidimensional complexity of marginalization from economic, social, and psychological perspectives.

This research offers innovation by integrating Bhasin's structural gender oppression theory, Burton & Kagan's psychosocial marginalization theory, and Ardener's muted group theory. This combination of theories allows for a more comprehensive analysis than previous research. This approach is expected to deeply analyze how language structures, social space, and power

relations work together to marginalize women in literary texts.

The object of this research is short stories by Indra Tranggono. The selection of these subjects is based on the characteristics of Indra Tranggono's works, which consistently address social issues, injustice, and the plight of marginalized communities. Through a poetic and metaphorical style, Indra Tranggono presents female characters who experience marginalization but demonstrate varying attitudes and responses in the face of this injustice. This provides a rich variety of data for analysis through a feminist lens.

Based on this introduction, this study aims to analyze and describe the forms of marginalization of women, identify the factors causing marginalization, and examine the resistance efforts represented in Indra Tranggono's short stories. Broadly, this study is expected to provide theoretical contributions to the development of feminist literary criticism and raise social awareness regarding the importance of gender equality.

2. METHOD

This research is a qualitative study using a descriptive analytical method. This method analyzes and interprets the construction of meaning, representation, and ideology contained within literary texts. As the primary analytical tool, this study uses a feminist literary criticism approach. This approach not only examines how women are represented textually but also unravels power relations, gender constructions, and manifestations of patriarchal ideology operating within the narrative. Through this analytical scalpel, specific elements such as the exploitation of women's bodies, gender bias in language and symbols, and the strategic position of women within the narrative structure will be critically examined.

The primary data source for this study is a collection of short stories by Indra Tranggono,

published on the Ruang Sastra website, including *Perempuan Hujan* (Rain Woman), *Liang* (Liang), *Di atas Tanah Retak* (On the Cracked Ground), *Perempuan Bulan Perak* (Silver Moon Woman), and *Sonya Rury* (Sonya Rury). These short stories were published from August 15, 2004, to February 16, 2025, with a focus on data in the form of words, sentences, and paragraphs that represent women's social issues.

The data collection technique in this study uses a reading-note-taking technique. At the reading stage, repeated, careful, and in-depth reading (*close reading*) of the text in the collection of short stories by Indra Tranggono was carried out to identify linguistic units relevant to the object of study. In the reading process, attention was focused specifically on data that represented the phenomenon of marginalization of women. Next, the recording stage was carried out by classifying data that embodied dialogue between characters, monologues, responses from other characters, as well as narrative descriptions or direct storytelling by the author. In order to maintain efficiency, validity, and facilitate the data tabulation process, the researcher used a supporting instrument in the form of a data collection codification table as follows.

The data analysis technique in this study adapts Miles and Huberman's interactive analysis model, contextualized within the feminist literary criticism method. This technique has three stages: data reduction, data presentation, and conclusion drawing (Saleh, 2017). This adaptation is carried out so that the analysis process does not get trapped in descriptive-social formalism, but rather moves in a circular manner toward ideological reading and deconstruction of the text's meaning. The interactive process is operationalized as follows.

First, data reduction (text codification) is carried out by selecting and abstracting lingual unit quotations in Indra Tranggono's short story that indicate the marginalization of women. The

selected data is then classified thematically based on the form, cause, and response or efforts made by female characters. Second, data presentation (data display). Data is not only presented in a narrative-descriptive form on the surface, but is realized in the form of a structured data corpus. At this stage, critical interpretation is carried out integratively using three interrelated feminist analytical tools: Bhasin's theory is used as a macro framework to identify the structure of patriarchal ideas and the forms of objectification or marginalization experienced by female characters. Then, Burton and Kagan's theory is used to dissect power relations and the

psychological-social aspects of women's unequal position in interpersonal relations in the text. and Ardener's theory is used as a micro-analytical tool to trace how women's voices, language, and symbols are muted. Finally, conclusions are drawn. This final stage is a synthesis of the text interpretations to formulate theoretical conclusions regarding how gender representation, symbolism, power relations, and the conspiracy of patriarchal ideology are constructed by Indra Tranggono in his work.

3. RESULTS AND DISCUSSION

Table 1. Forms of Marginalization of Women in Indra Tranggono's Short Stories

Form Marginalization	Data Description	Amount
Control on Productive	Dismissal , coercion , work domestic , and restrictions contribution social	6
Reproductive Control and Sexuality	Rape , judgment reproduction , widow , object sexual exploitation sexual , and abuse sexual	8
Control Movement Woman	Restrictions education , confiscation tool communication , and arrest .	3
Control on Right Have an opinion	Silencing , coercion on authority , accusation treason .	3
Control Treasure And Source Power Economy	No get salary / wages , poverty extreme	2
Control or Disturbance Condition Social	Social stigma , preservation myth village , prevention with arrest	4
Total Data		26

Forms of Marginalization

Control over Productive

In the public sphere, restrictions on women's productive capacity are often institutionalized by dominant authorities, such as the government or capitalists. Women who attempt to break out of a single narrative or challenge social class structures face structural exclusion. This is reflected in the short stories "*Perempuan Hujan*" (2023) and "*Perempuan Bulan Perak*" (2017) through the following quotes:

Ada yang bilang, dia mantan guru Sejarah, tetapi dipecat karena sering menceritakan kisah-kisah yang berbeda dari versi resminya,... (Perempuan Hujan, 2023)

Ommy, hari-harimu kini dirampas petugas interogasi. Tidurmu jadi terlalu pendek, hingga tak bisa menikmati tarian cahaya bulan yang kau mainkan setiap malam dalam mimpi-mimpimu. (Perempuan Bulan Perak, 2017)

The two data points above demonstrate how the state or authoritarian apparatus tightly controls women's social and intellectual mobility. In the text "Women of Rain," female characters experience economic and professional marginalization in the form of dismissal. Referring to Habermas's thinking on the public sphere, the classroom should function as a medium for discourse free from domination to

stimulate students' critical thinking (Firdaus, 2021). However, when female teachers provide alternative knowledge that contradicts the official government narrative, the state revokes their productive rights because they are deemed to threaten patriarchal and hegemonic ideological stability.

Similar repression, but in physical form, is experienced by the character Ommy in *Perempuan Bulan Perak*. As an activist who organizes workers and farmers, Ommy represents a woman who has successfully broken through domestic boundaries and entered the socio-political movement against capitalism. Ommy is controlled through arrest and interrogation. Theoretically, this restraint aims to limit women's freedom of mobility (*spatial control*). Ommy's body and productive time are "seized" so that she no longer has the capacity to criticize social inequality. The state uses coercive instruments to normalize the view that women who are too active in the public sphere and subversive must be disciplined.

Control of productive power comes not only from above (the state), but is also conditioned by the economic structure of lower-class society, which forces women to sacrifice their futures to meet their families' basic needs. The phenomenon of domestication and productive marginalization is depicted in the short story *Di atas Tanah Retak*:

Sepulang sekolah, ia harus berjalan berkilo-kilo meter untuk mencari air. Beberapa telaga yang kering membikin ia ternganga. Pedih. Yang ia temui hanya batu-batu dan kerikil hitam mengilat disengat sinar matahari. (Di atas Tanah Retak, 2019)

Selepas SMA, ia bekerja jadi pelayan toko besi di dekat pasar, yang jaraknya sekitar sepuluh kilo dari rumahnya. (Di atas Tanah Retak, 2019)

This quote demonstrates how Maruti experiences a double burden *and* early marginalization due to traditional gender

structures in the division of domestic labor. Ecological poverty (drought) forces Maruti to exploit her physical resources to find water. Domestic roles traditionally assigned to women are thus hindered. As a result, Maruti's right to focus on education and develop her potential is hindered.

This inequality persisted until Maruti entered high school. Structural limitations in her village prevented Maruti from accessing the economically valuable public sector. Instead of finding professional employment, she ended up as a clerk in a hardware store, requiring grueling mobility (walking 10 km). Traditional gender stereotypes relegated women to a supporting role (Sugihastuti & Saptiawan, 2007). The public sector available to lower-class women was often merely an extension of domestic functions or low-wage (subordinate) work, while strategic positions requiring high skills remained dominated by men.

Symbolic violence in patriarchal relations is the most intimate form of control over women's productive power. It occurs when women's bodies, beauty, and sexuality are commodified for economic gain or masculine gratification, whether by family or partners. This is explored in the short story "*Di atas Tanah Retak*" by Sonya Rury:

"Kebetulan, Darsi enggak bisa ikut pentas. Katanya, lagi ngurus perceraianya di pengadilan. Kamu gantikan dia ya. " Ibunya mendekati Maruti. (Di atas Tanah Retak, 2019)

Di bawah ancaman pembunuhan, ternyata laki-laki itu menjual Sonya kepada para pelanggannya...Setiap malam. Seluruh tubuh dan jiwanya terasa ngilu. (Sonya Rury, 2010)

The two text excerpts above reveal how women's bodily productivity is exploited through two distinct forms of violence: symbolic violence and physical sexual violence. In Maruti's case, her mother's coercion into becoming a tayub dancer

is a concrete manifestation of symbolic violence (Novarisa, 2019). Her mother, herself a product of a patriarchal society, perpetuates this oppression because Maruti's physical beauty is a suitable commercial asset for the traditional entertainment industry.

Traditional women's work in arts such as *tayuban* is often a condition for exploitation, where female dancers are positioned as visual gratifiers and entertainment for male audiences (*ngibing*). Through the dance costumes and *kebaya* that are offered, there is a subtle coercion that is not recognized as oppression by the victim because it is wrapped in a narrative of tradition, economic demands, and mystical beliefs of society. Meanwhile, in Sonya Rury's text, control over the productive power of the female body reaches its most extreme level, namely sexual crime based on physical violence. The female character is commodified by her own lover to become a commercial sex worker under the threat of death. Theoretically, the manifestation of gender violence is where men use physical and psychological power to completely control the female body for one-sided financial gain (Sugihastuti & Saptiawan, 2007). Sonya's sexuality is separated from her agency and transformed into an economic commodity completely controlled by her lover, resulting in deep physical and psychological suffering (her entire body and soul feel ached).

Reproductive Control and Sexuality

In patriarchal societies, women's reproductive functions are often not under their own agency, but rather controlled by social expectations and male power relations. Women are often judged based on their reproductive status and marital relationships, and they are also victims of men's abdication of reproductive responsibility. This phenomenon is captured in *Liang's short story through the following quote*:

"Lha kalau setiap tahun Wasti pulang bawa anak, tempat kita pasti sumpek," seorang

perempuan gemuk tertawa berderai. Eh... siapa tahu dia itu nyindir kamu yang mandul,".... Wasti yang sedang mencuci di sumur merasa dirajam. (Liang, 2022)
...ditinggalkan laki-laki setelah perutnya menggelembung berisi gumpalan darah dan janin, hingga Wasti lahir dan tumbuh tanpa mampu mengucapkan kata "ayah". (Liang, 2022)

In the realm of women's reproduction, it becomes an arena for moral judgment by society. The first quote depicts the contradictory stigmatization experienced by Wasti (who has many children without a legal husband) and her neighbor (who is infertile but has a legal husband). This quote demonstrates that a woman's social worth is strictly constructed through the patriarchal institution of marriage. Women who are fertile but outside of formal marriage, as well as women who are infertile, are both labeled deviant. These biological characteristics and life choices are used as tools of social subversion to create the stigma of "worthlessness" (Islami, 2021), which damages women's psychology ("feeling stoned").

This inequality is emphasized in the second quote through the experience of Yu Milah (Wasti's mother), who experienced the phenomenon of violence in intimate relationships (*date rape*). Women's sexuality is exploited to result in pregnancy, but men have the social privilege to escape this reproductive responsibility (Sugihastuti & Saptiawan, 2007). As a result, the domestic, economic, and social sanctions of reproductive impacts are borne entirely unilaterally by women and their offspring.

Sexual control is also manifested through objectification, where women's bodies are reduced to mere instruments of visual gratification, aesthetics, and masculine desire. Women's intellectual qualities and professional status are negated in favor of fulfilling men's sexual fantasies. This condition is depicted in the

texts "On the Cracked Ground" and "Sonya Rury":

Pentas ledek tayup itu disambut hangat. Para penonton dan petinggi desa dan kecamatan sangat suka.... Bau keringat tubuh Maruti bercampur harum deodoran menguar, membuat banyak laki-laki bergairah menari. (Di atas Tanah Retak, 2019)

Beberapa kali Dargo menahan napas. Mereka pun ngobrol. Dargo tampak bergairah bicara tanpa peduli pada Maruti yang lelah (Di atas Tanah Retak, 2019)

Ia merasa laki-laki itu terlalu "profesional" menganggapnya sekadar perempuan penghibur. (Sonya Rury, 2010)

The three quotes above reveal the mechanisms of sexual objectification that occur in public and professional spaces. In the case of Maruti, a tayub dancer, her existence on stage shifts from that of an artist to a commodity for sexual gratification. Dargo's disregard for Maruti's fatigue demonstrates a loss of human empathy resulting from a view that disregards women's subjective agency. Maruti's body, scent, and movements are consumed en masse by the masculine gaze of male officials and audience members.

The same pattern of reduction is experienced by Sonya in Sonya Rury's text. Obstacles to the fulfillment of women's sexual and professional rights are strongly influenced by a patriarchal culture that judges a woman's worth solely by her capacity to serve men's sexual needs (Fujiati, 2016). When a man views a woman "professionally" as merely a source of entertainment, dehumanization occurs, where the female character's intelligence, character, and dignity are deemed non-existent.

Manifestations of extreme sexual violence include harassment, rape, and femicide. The most coercive and destructive form of control over women's sexuality is physical sexual violence. When ideological control is insufficient to discipline women, men use their physical

supremacy to penetrate, subjugate, and even kill. This phenomenon of extreme violence is found in the texts *Perempuan Hujan (Rain Woman)*, *Di Atas Tanah Crack (Above Cracked Ground)*, and *Sonya Rury*:

"Ada gerombolan yang telah memerkosa dan membunuh dia," ucap salah satu pembawa jasad perempuan itu. (Perempuan Hujan, 2023)

Sosok itu dengan paksa melucuti pakaian Maruti, lalu menerkamnya serupa serigala menerkam kijang lemah. (Di atas Tanah Retak, 2019)

Tangis ketiganya pecah ketika ia dilecehkan secara seksual oleh seorang laki-laki, bos dari sebuah perusahaan, tempat ia melamar pekerjaan. Tangis keempat, tangis kedua puluh lima, tangis keseratus satu... ah dia sudah tidak ingat. (Sonya Rury, 2010)

The quotes above illustrate the spectrum of gender-related violence, ranging from repeated harassment to femicide. In Sonya's case, sexual harassment occurred within an unequal power relationship in the workplace, where the "boss" exploited the vulnerability of women earning a living. The repeated trauma ("the one hundred and first cry") signifies the massive psychological damage to the survivor, as her body is subjected to constant aggression (Kusuma et al., 2025).

Furthermore, the rape of Maruti by Dargo is categorized as forcible rape. The metaphor of "a wolf pouncing on a weak deer" affirms the normative patriarchal construction that positions men as active predators who have ownership rights over women's bodies, while women are positioned as passive and helpless prey (Sugihastuti & Saptiawan, 2007).

The pinnacle of this bodily control is manifested in the text *Perempuan Hujan (Rain Woman)*, where a gang rape culminates in murder. The loss of life after sexual penetration is a manifestation of absolute masculine ownership of the female body: once the body has been

consumed, the subject's existence is completely destroyed. Fakhri (in Sugihastuti & Saptiawan, 2007) asserts that this brutal act is an extreme product of a patriarchal culture that denies women the right to their bodies and independent lives.

Female Motion Control

Control of women's movement or restrictions on mobility (*spatial control*) is a patriarchal strategy to discipline women's bodies and living spaces. This restriction operates at two levels: the micro level through domestication and the cessation of access to education due to family economic pressures, and the macro level through institutional physical repression by state officials against women's socio-political movements. This inequality in women's physical mobility and life choices is represented in the short story *Liang* and *Perempuan Bulan Perak*.

"*Ia menganggap kuliah di perguruan tinggi hanya mimpi. Ia mendorong Wasti bekerja ke kota meskipun ia sesungguhnya tak pernah tahu apa sesungguhnya pekerjaan anaknya.*" (Liang, 2022)

"*Tim Anti Makar menangkapku di rumah kost, menjelang subuh. Mohon dukunganmu, Mas.*" (*Perempuan Bulan Perak*, 2017)

"*Aku coba meneleponmu, tapi handphone-mu off... polisi-polisi itu sudah menyitanya.*" (*Perempuan Bulan Perak*, 2017)

This excerpt from Liang's short story demonstrates how economic constraints normalize the dismantling of women's intellectual space. Wasti's denial of her right to higher education, deemed "just a dream," reflects the persistent gender-based role differentiation in the utilization of family resources (Arista et al., 2023). When access to higher education is cut off, women's agency is reduced to mere economic commodities to support the family. Ironically, the push to "go to the city" is carried out without clear planning or security regarding the type of work to

be taken. Wasti's urban mobility is not a liberating form of emancipation, but rather a spatial constraint that is vulnerable to new exploitation in the informal sector of big cities.

Meanwhile, two quotes from "*Women of the Silver Moon*" reveal the coercive macro-structural control of women's movements. While in Wasti's case, spatial control was indirect through poverty, in Omy's case, the control was explicitly carried out by repressive state apparatus (the police and the Anti-Treason Team). The pre-dawn arrest at her boarding house and the confiscation of communication devices represent acts of physical and digital isolation.

Theoretically, this pattern of detention represents an extreme form of marginalization of women's involvement in the public sphere, particularly in socio-political movements (Khairunnas et al., 2022). The state uses legal authority and physical force to neutralize the threat of subversion posed by critical women. By turning off communication devices (cell phone) and confining Omy's body behind bars, the masculine system of power successfully reaffirms the spatial boundaries of "safety" for women: those who challenge the structures in public space are forcibly removed to closed, powerless isolation rooms.

Control over the Right to Express Opinion

Control over the right to express opinions is a crucial manifestation of patriarchal hegemony that perpetuates women's marginalization. This silencing of women's voices operates through three structural layers: masculine structural repression at the local/village level, symbolic psychological subjugation in the domestic family sphere, and coercive repression by state institutions in the political sphere. These three layers of silencing of women's verbal agency are captured in the short stories *Di Atas Tanah Retak* and *Perempuan Bulan Perak* through the following data compilation:

"Maruti tak berani lapor polisi karena Dargo orang kuat di desa itu. Pengikutnya pun banyak dan sangar." (*Di atas Tanah Retak*, 2019)

ketika ibunya mengeluarkan pakaian tari, kain, dan kebaya. Juga selendang. "Aku yakin kamu bisa." (*Di atas Tanah Retak*, 2019)

"Negara pun membentakmu." (*Perempuan Bulan Perak*, 2017)

The first quote from *Di Atas Tanah Retak* reveals how the legal space, which should be neutral and protect citizens, is inaccessible to women due to the dominance of local patriarchal power. Maruti's failure to voice the injustice she experienced (reporting it to the police) is due to Dargo's position as a "strong man" surrounded by intimidating followers. Theoretically, this condition confirms Walby's (in Fujiati, 2016) idea that patriarchal structures often succeed in consolidating and legitimizing themselves through informal power networks that normalize violence against women. Maruti's fear is not merely personal, but a form of subconscious recognition of women's weak bargaining position before the law when faced with masculine figures who possess dominant social and physical capital.

Meanwhile, the second quote demonstrates the subtle silencing that operates in the private realm of the family through mechanisms of symbolic violence. Maruti's response of "silently eating and not reacting" indicates the loss of a daughter's verbal veto power in the face of parental authority. The silencing of her right to express herself here is not done through shouting or physical aggression, but through unspoken coercion packaged as "mother's hopes and beliefs" (*internalized oppression*). Values, morals, and the limits of individual freedom in traditional societies often place female obedience as a measure of domestic piety (Dahnia et al., 2023). Consequently, Maruti's agency to refuse work as a tayub dancer is crippled before it can even be verbally articulated.

At the macro level, when women attempt to break through domestic boundaries and enter the political discourse space, this silencing transforms into harsh institutional repression. The experience of Ommy's character in *Perempuan Bulan Perak*, who was "shouted at by the state," illustrates the systemic rejection of women's criticism of policies that oppress ordinary people (farmers and laborers). Sociologically, the political sphere is often constructed as an exclusive masculine realm characterized by aggressive, independent, and competitive traits (Prihantoro, 2018). Women who speak out in this realm are seen as deviating from their stereotypical cultural nature (passive and submissive), especially in the context of rural communities. The metaphor of "the state yelling at you" emphasizes that women's right to express their opinions is deliberately denied by a corrupt system in order to maintain a comfortable power relationship between the rulers ("fat people") and capitalists.

Control over Assets and Economic Resources

Control over ownership of property and economic resources is an instrument of patriarchy and capitalism aimed at stifling women's financial independence. This deprivation of capital manifests itself in two forms: mass structural poverty that cuts off access to decent living facilities in the public sphere, and coercive financial abuse *in* interpersonal relationships in the private sphere. This manifestation of the deprivation of women's economic autonomy is depicted in the text "*Perempuan Hujan*" and *Sonya Rury* through the following data:

"Kami tak pernah punya piring, sendok, dan garpu/Jari-jari kami membajak gundukan nasi aking yang disengat matahari, tumpah di bak sampah..." (*Perempuan Hujan*, 2019)

"Tapi aku tak pernah melihat uang hasil keringatku, apalagi memilikinya...." (*Sonya Rury*, 2010)

The short story excerpt from *Perempuan Hujan* reveals the reality of extreme poverty experienced by marginalized urban women. The absence of basic household items like plates, spoons, and forks, and the reliance on "rice left over from the trash," indicate a severe imbalance in the distribution of resources.

Sociologically, this gender inequality and massive poverty are conditioned by global structural disparities that marginalize vulnerable groups from access to property ownership (Nafiyah et al., 2025). When female figures respond to this oppression by producing street art performances, these acts transform into spaces for the articulation of working-class culture. These performances serve not merely as spectacles, but as a collective reflection for the lower classes whose economic rights have been violated by government policies or upper-class domination.

On the other hand, *Sonya Rury's* quote represents economic control operating at the private level through the mechanism of financial abuse. Sonya experiences extreme labor exploitation; she is forced to produce economic value (money) through her body, yet she is completely deprived of the right to see or own those wages. The power to control capital is transferred entirely to the hands of a man (her boyfriend).

Theoretically, this mechanism of extortion and wage withholding constitutes a relational structural deviation that destructively destabilizes the subject's financial autonomy (Layalin et al., 2023). Without control over their own assets or earned money, women's agency is locked in a cycle of dependency. This lack of personal financial capital directly cuts off Sonya's chances of escaping the cycle of violence, confirming that economic deprivation is an effective patriarchal strategy to stifle women's bargaining power and freedom.

Control or Disturbance of Social Conditions

Stability and social order in patriarchal societies are often maintained by disciplining or

eliminating subjects deemed anomalies. When women resist or demand justice, the system creates a narrative that they are "a source of disturbance" that must be controlled through legal instruments, abuse of power, and the formation of public opinion. This phenomenon of coercive social control is captured in the texts *Perempuan Hujan* and *Perempuan Bulan Perak*:

"Polisi telah mengamankan perempuan yang diduga jadi pengacau keamanan." (Perempuan Hujan, 2019)

Siangnya, kamu dan beberapa kawanmu tampil di Breaking News. "Polisi yakin 15 orang... telah melakukan permufakatan jahat hendak menggulingkan pemerintahan yang sah." (Perempuan Bulan Perak, 2017)

The two data points above demonstrate how repressive state apparatus (the police) intervene in women's freedom of movement to maintain the status quo of established social conditions. In the text *Perempuan Hujan*, the labeling of female characters as "security disruptors" is a cover to legitimize physical arrests. Referring to the theory of hegemony, this practice of structural discrimination is a form of ethical delegitimization imposed by those in power without any substantive basis in truth (Dewi, 2025). Women are unilaterally defined as threats because they step outside the perimeter of normative cultural compliance.

This pattern of control reaches its peak in the text *Perempuan Bulan Perak* (Silver Moon Woman), in which state officials utilize industrial mass media (*Breaking News*) to carry out character assassination of the character Ommy and his fellow artists. The narrative of a "malicious conspiracy to overthrow the government" is a form of manipulation of legal language to justify state coercion (*power abuse*).

Sociologically, this process of systematic exclusion and impoverishment is deliberately designed to limit the rights of women and marginalized groups in the practical political

arena and in government. (Sahyana et al., 2022) . By framing the social movements of farmers, workers, and artists as subversive criminal acts, the state successfully neutralized the threat to the ruling class while restoring control over social order.

In addition to coercive apparatuses, control over social conditions is also operated horizontally by society through moral pressure, cultural sanctions, and the mystification of local myths. This method works effectively to quell social unrest by sacrificing or scapegoating women. This imbalance in sociocultural relations is depicted in the short stories *Liang* and *Di atas Tanah Retak*:

Kantong air matanya jebol ditohok kalimat-kalimat runcing mengilat para tetangganya. Liang matanya terasa perih, sangat perih... (Liang, 2022)

Kematian Maruti telah menambah deretan panjang kasus orang gantung diri di Desa Sela Cengkar. Orang-orang pun langsung menghubungkan kasus itu dengan mitos pulung gantung yang sudah mengendap dalam benak... (Di atas Tanah Retak, 2019)

Data from Liang's short story reveals how neighborhoods operate as agents of moral discipline for women through gossip. The neighbors' use of language at the public well is a concrete form of highly destructive symbolic violence. Language here is not merely a means of communication, but rather symbolic capital used

as an instrument of violence to exploit social status gaps and crush the subject's self-esteem in order to uphold the social dominance of the majority group. (Fatmawati & Sholikin, 2020) . Wasti's emotional suffering ("her tear ducts burst") demonstrates how social order is maintained by psychologically terrorizing women who are deemed to have violated the boundaries of societal morality.

Even more extreme, the horizontal social control in *Di Atas Tanah Retak* operates through the mechanism of mystification of a human tragedy. Maruti's death, which was actually a systematic murder by an influential figure (Dargo) to cover up an unwanted pregnancy scandal, was instantly reframed by society using the myth of "pulung gantung."

This mystical construction is deliberately reproduced by the community collective to dampen potential social conflict and avoid in-depth criminal investigations. By shifting the root of the problem from the realm of socio-criminal reality to the realm of mystical destiny, the community not only relinquishes ethical responsibility for Maruti's suffering but also consciously helps protect the reputation of the village's masculine elite (Dargo and his group). This context demonstrates that traditional myths often collaborate with local patriarchal structures to sacrifice women's bodies and justice for the sake of "maintaining the village's peace and social order."

Table 2. Causes of Women's Marginalization in Indra Tranggono's Short Stories

Reason Marginalization	Data Description	Amount
Family	Use authority family in work ,	2
Public	Control or disturbance social , social stigma , preservation culture And myths , rape , and betrayal .	7
Country	Abuse of power, paternalistic	6
Economy	poverty	2
Ideology	collision ideology	2
Total Data		19

Causes of Women's Marginalization

The marginalization of women is caused by factors that vary from person to person. In Indra Tranggono's short stories, the causes of marginalization are divided into five categories: family, society, state, economy, and ideology.

Family

The family is often the primary institution that instills, perpetuates, and legitimizes patriarchal norms that marginalize women. Within this domestic sphere, the traditional gender division of labor limits women's roles to domestic and reproductive matters. This form of marginalization is clearly visible in Maruti's daily life in the short story *Di atas Tanah Retak*:

Sepulang sekolah, ia harus berjalan berkilo-kilo meter untuk mencari air...(Di atas Tanah Retak 2019)

The domestic burdens Maruti experienced since childhood demonstrate how women's freedom of movement is restricted to the kitchen and meeting the family's basic needs (Iqbal et al., 2023). Ironically, when women are granted access to public spaces, this involvement does not necessarily liberate them. Instead, women often face a double workload or other forms of exploitation justified by societal traditions.

This layered marginalization manifests itself in the form of symbolic violence, an invisible mechanism of oppression that operates through the voluntary compliance of its victims (Novarisa, 2019). In Maruti's case, this agency of oppression comes from within her immediate environment, namely her mother:

Maruti masih diam. Tak bereaksi ketika ibunya mengeluarkan pakaian tari, kain, dan kebaya. Juga selendang. (Di atas Tanah Retak, 2019)

Maruti's "silent and unresponsive" response reflects the operation of this symbolic violence. The cultural pressures of the community, which believe the Tayub dance is a rain-summoning

ritual, have been internalized by her mother. Consequently, she acts as an extension of patriarchy, forcing Maruti to perpetuate a tradition that commodifies her own body to meet the social demands of the village. Through this interweaving of family institutions and societal myths, Maruti's marginalization is structured and perceived as normal.

Public

In addition to the family institution, society and surrounding social structures play a crucial role in perpetuating the cycle of marginalization for women. Societal oppression does not always manifest itself in formal policies, but often operates through cultural construction, stigmatization, negative labeling, and the normalization of violence rooted in patriarchal culture (Larasati & Anzari, 2021).

Patriarchal societies often use social labels (such as "widow," "infertile," or "spinster") as instruments to discipline women who do not meet ideal domestic standards. This verbal abuse is not simply a neighbor's selfish outburst, but rather a form of collective intimidation aimed at creating psychological helplessness and feelings of inferiority in the victim (Sintha & Pertiwi, 2025). This pattern of psychological bullying is strongly captured in the short stories *Perempuan Hujan dan Liang*:

Janda yang ditinggal mati suaminya yang kena serangan jantung. Frustrasi... penyakit jiwa menggerayangnya (Perempuan Hujan, 2019)

Kantong air matanya jebol ditohok kalimat-kalimat runcing mengilat para tetangganya... Si Gemuk memotong, "Biar mandul tapi kan jelas punya suami." (Liang, 2022)

identities are reduced to their relationships with men (husbands). The narrative of "widow" is constructed as closely linked to mental instability, while the term "barren" is used as a verbal weapon to demean women's social standing. Consequently, this sociological

pressure triggers profound existential suffering for female characters.

The marginalization of society reaches a dangerous stage when the human tragedies that befall women are no longer seen as social issues, but rather mystified through local beliefs. This phenomenon is evident in *Di Atas Tanah Retak* (2019), where Maruti's tragic death is responded to by the community collective:

Orang-orang pun langsung menghubungkan kasus itu dengan mitos pulung gantung yang sudah mengendap dalam benak. (Di atas Tanah Retak, 2019)

Instead of conducting a rational investigation or finding the root cause of Maruti's suicide, which likely stemmed from depression caused by social pressure, the narrative is instead diverted to the myth of pulung gantung. This mystification serves as a collective defense mechanism to avoid moral responsibility. By using the name of destiny and mystical curses, society normalizes structural violence, thereby diminishing the urgency to find solutions or prevent similar cases from recurring in the future.

Forms of marginalization by society do not stop at the domestic-cultural realm, but extend to public spaces of movement and bodily security. Women who attempt to transcend the domestic sphere to fight for public rights are often thwarted by gender-based repression. On the one hand, the women's movement is degraded through opportunistic betrayal for power, as experienced by the character Ommy in *Perempuan Bulan Perak*.

...Mereka, dengan masih mengenakan topeng-topeng aktivis, menyusup dalam lingkaran gerakanmu. (Perempuan Bulan Perak 2017)

On the other hand, women's vulnerability in a patriarchal society culminates in the implicit legalization of sexual and physical violence in the private sphere, as depicted in Sonya Rury:

Waktu itu, seorang laki-laki setengah baya yang telah dianggapnya sebagai orang tuanya sendiri menggagahi tubuhnya. (Sonya Rury 2010)

Seluruh pukulannya telah merata dalam tubuhku. Juga sayatan dan tikaman pisau lipat. (Sonya Rury 2010)

The two data points above confirm the view that patriarchy is deeply rooted (Larasati & Anzari, 2021). The "middle-aged man" represents a social authority figure who abuses power relations to exploit women's bodies. Victims experience not only social marginalization but also total objectification through sexual violence and physical mutilation. Through all these manifestations, from ridicule by neighbors, to the acceptance of death through myth, to betrayal in activist spaces, to brutal physical penetration, society collectively acts as both judge and executioner, placing women in an extremely subordinate position.

Country

States often adopt a dangerous, covert patriarchal paternalistic culture, where elitist power is used to compartmentalize individuals and eliminate subjects deemed subversive (Harahap, 2024). When women attempt to break out of defined boundaries and criticize the ruler's single narrative, the state tends to employ two main strategies: direct physical sexual violence (*hard power*) and control of information space (*soft power*). This form of physical repression and stigmatization by state apparatus is clearly captured in the short story *Perempuan Hujan*:

Dipecat karena sering menceritakan kisah-kisah yang berbeda dari versi resminya... Gerombolan orang itu bagai serigala mencabik-cabik dan melumat tubuh perempuan ini. (Perempuan Hujan 2019)

The state carries out multiple layers of exclusion. First, the exclusion of intellectuals through dismissal for offering alternative

historical narratives. Second, the use of physical violence and rape, symbolized by the phrase “tearing and crushing the body,” as a weapon of destruction of women’s agency. Third, the use of legal institutions (the police) to legitimize this repression by labeling victims as “security disruptors” for the sake of state stability.

In addition to physical repression, the state cements its hegemony through control of the mass media. Media are designed as communication spaces to construct public perceptions and obscure the reality of inequality (Qorry et al., 2025) . In the short story “*Perempuan Bulan Perak*,” the silencing of activists like Ommy is carried out through fabricated information.

Aku melihat dirimu dalam berita pagi di sebuah stasiun teve yang jadi corong pemerintah... Ya, bulan perak sebesar melon itu kini telah ditelan sang genderuwo. Perempuan Bulan Perak (2017)

The metaphor of "a silver moon swallowed by a genderuwo" vividly illustrates how truth and critical women's movements are suppressed by the false narratives produced by state-owned television. Through this media control, the state successfully manipulates public awareness as if repressive measures against women activists are the right course of action.

Economy

In the economic realm, marginalization manifests itself in gender inequality, leading to structural impoverishment *and* the maintenance of women's absolute dependence on men (Nugroho & Suhendi, 2022) . In a patriarchal economic system, women's involvement in the industrial public sphere often does not represent emancipation or financial independence. Instead, women are pushed into becoming instruments of family economic stability through labor exploitation, without being granted control over their property rights or their own bodies. This phenomenon of deprivation of economic rights

and alienation of women workers is powerfully captured in *Liang and Sonya Rury's short story*:

Ia mendorong Wasti bekerja ke kota meskipun ia sesungguhnya tak pernah tahu apa sesungguhnya pekerjaan anaknya. (Liang, 2022)

"Tapi aku tak pernah melihat uang hasil keringatku, apalagi memilikinya". (Sonya Rury, 2010)

Liang's short story shows how poverty forces families to exploit female family members (Wasti) into urban spaces for economic reasons, even ignoring the security of their jobs. This pattern of exploitation reaches its peak when the ownership of wages is completely taken away, as experienced by the character in Sonya Rury.

Theoretically, although women have transcended domestic boundaries and shouldered a double workload in the public sphere, patriarchal dominance in family financial management has diminished their financial agency. Women are positioned merely as sweat-driving machines, while the authority to manage capital remains in the hands of men or heads of families. Consequently, instead of achieving prosperity, this work process perpetuates a new cycle of poverty and systematically reinforces women's economic subordination.

Ideology

The marginalization of women in the public sector often stems from ideological clashes between women's critical agency and the hegemony of those in power. In the public sphere, systems, regulations, and even dominant historical narratives are designed entirely based on oppressive patriarchal standards (Wicaksono et al., 2022) . When women bring alternative ideologies that conflict with the mainstream, authoritarian states tend to respond repressively by replacing freedom with massive control and absolute power (Taufiqi et al., 2021) . The dynamics of this ideological struggle are reflected in the discourse confrontation in the short stories

"Perempuan Hujan" and "Perempuan Bulan Perak":

...mengisahkan orang-orang yang dianggap pahlawan, tetapi menyimpan noktah-noktah hitam dalam jiwanya. (*Perempuan Hujan*, 2019)

...Mosok mereka menuntut kita kembali ke konstitusi yang asli, baheula! (*Perempuan Bulan Perak*, 2017)

voices are delegitimized when they challenge the ruling class' version of the truth. Initially, the efforts of female figures to uncover the "dark spots" of figures heroized by the state constitute an ideological challenge to the deconstruction of official history. This act of debunking the myth of heroism is considered a subversive threat to the

stability of the state's patriarchy, necessitating the exclusion of female subjects from academic and public spaces.

Meanwhile, the second data from Perempuan Bulan Perak (Silver Moon Women) shows how Ommy's ideological demands for a return to the basic constitution were ridiculed and labeled as outdated by the ruling elite. Massive state control works by shifting the substance of the struggle for justice into a narrative of treason. By labeling the women's movement as an illegal act that disrupts order, the state gains moral justification to use its security apparatus to silence, arrest, and detain victims. Through this mechanism, ideological struggles consistently marginalize women due to the strong gender-biased and anti-pacifist formal political barricades.

Table 3. Efforts/responses to Marginalization in Indra Tranggono's Short Stories

Effort to Marginalization	Data Description	Amount
Effort Resistance	Resistance cultural , vigilantism , education high resistance physique and verbal, escape self .	8
Effort Endure	Surrender , cry , be silent , smile , tell to those closest to you , wishes kill self .	7
Total Data		15

Cultural Resistance

In the face of marginalization and structural repression, women do not always resort to physical confrontation or practical politics. Instead, they often adopt cultural resistance strategies through symbolic channels, narratives, and artwork to challenge oppressive norms (Dwipayana et al., 2024) . This culturally based resistance functions as a subtle subversion that can infiltrate society's collective consciousness without triggering destructive, frontal resistance. This manifestation of symbolic resistance is beautifully represented through the literacy activities and storytelling of the female characters in the short story *Perempuan Hujan (Rain Woman)*.

Ia selalu membawa cerita. Atau kisah-kisah apa saja yang membuat hati kami tergetar... (*Perempuan Hujan*, 2019)

The ability of female characters to consistently "carry stories" is not just an ordinary entertainment activity, but a political act that rejects silencing (*the act of speaking back*). Through "heart-stirring stories," these female characters are deconstructing the dominant discourse that has imprisoned their gender positions. The stories and alternative narratives they spread become instruments of public awareness (conscientization) to stir the empathy and emotions of listeners. Through this cultural strategy, female subjects successfully reclaim their agency, voice hidden truths, and puncture patriarchal authority in an elegant yet powerful manner.

Vigilant Resistance

When formal legal spaces fail to provide protection and justice for marginalized women, resistance can shift from cultural-symbolic forms

to radical physical action. One manifestation of this resistance is vigilantism, namely the unilateral act of taking justice independently outside the legal corridor to punish perpetrators who are considered the source of suffering (Ramdhani et al., 2024) . This gender-based vigilantism is usually triggered by inner pain, powerlessness, and the lack of accountability from the patriarchal subject and the surrounding social environment. The dynamics of the transformation of suffering into frontal physical resistance are intensively captured through Yu Milah's actions in the short story *Liang*:

"Ke mana pun, laki-laki itu akan kuburu," gumamnya. "Akan kupotong kemaluannya agar ia punya rasa malu, giginya gemeretuk geram. Namun, gumam geram hanya berhenti sebagai ancaman yang kini telah mengabu. (Liang, 2022)

Tangannya meraih selonjor besi. Sekejap ia mendadak melesat ke luar. Lonjoran besi diayun- ayunkan. Dengan kemarahan yang memuncak, lonjoran besi itu dihantamkan ke punggung si Gemuk. (Liang, 2022)

"Sana, cari laki-laki yang telah menghancurkan hidupmu!" ucap Yu Milah datar, dengan tatapan nanar, sambil memberikan lonjoran besi kepada Wasti yang gemetar. (Liang, 2022)

The data set above confirms the psychological and physical transition of the female character from a state of oppression to a destructive resistance agency. In the first quote, Yu Milah's initial anger towards the man who destroyed her daughter's life (Wasti) initially manifests as a "gloomy threat" an emotional repression due to the woman's limited space for movement. However, when this psychological barrier collapses due to the ridicule of the social environment (represented by the Fat character), this inner suffering is instantly transformed into a full-blown physical explosion of anger.

The use of the "selonjor besi" to strike her neighbor was a direct attempt to halt the community's verbal aggression and reclaim the family's trampled dignity. Furthermore, the handing over of the iron to Wasti in the third instance indicates an attempt to transfer the agency of resistance from mother to daughter. Yu Milah encouraged Wasti to break out of the cycle of victimhood *and* become the executor of her own justice.

Although vigilantism arose in response to acute inequality and injustice, sociologically, this frontal action places women in a dilemma. Through the lens of positive law, Yu Milah's physical resistance is vulnerable to being reduced and criminalized as a pure crime (Ramdhani et al., 2024) . Consequently, rather than resolving the problem, this violent approach often results in the victim's detention by state authorities, perpetuating the cycle of women's marginalization within a biased socio-legal structure.

Symbolic Resistance

Women's resistance to marginalization and violence does not always materialize in massive collective movements, but often manifests in subversive personal decisions. Faced with extreme patriarchal domination, women develop various typologies of psychological responses and tactical actions to reclaim sovereignty over their bodies and voices (Andriana & Cahyo, 2025; Utami & Rokib, 2026) .

When confronted directly by an oppressive figure, women can make the radical choice of *moving against people* , a form of active resistance to assert equality and refuse to submit to masculine domination. This pattern of direct confrontation is seen when Maruti confronts the character Dargo in the short story *Di atas Tanah Retak*.

Ia pun nekat menemui Dargo. Namun, Dargo hanya menyeringai. Pamer taring. Kemarahan Maruti tak terkendali. Ia meludahi Dargo. (Di atas Tanah Retak , 2019)

Maruti's act of "spitting" is a highly offensive deconstruction of gender hierarchy. Through this symbolic act, Maruti doesn't simply vent her emotions but delivers an open insult that undermines Dargo's authority as the dominant male. While this act doesn't necessarily destroy the patriarchal structure in her village, it does successfully assert Maruti's agency and bargaining power, refusing to be treated as a passive object.

However, when patriarchal power is too massive and the perpetrators of oppression cannot be directly reached, women's confrontational resistance often shifts into symbolic catharsis through cultural expression (Puspita, 2025). This pattern of indirect resistance is reflected in Maruti's grandmother's hysterical response after her granddaughter's death:

Nenek Maruti mengibas-ibaskan kerisnya. Merobek-robek angin. Tangannya seperti menikam-nikam. Lalu, ia menjerit panjang dan tumbang. Orang-orang berhamburan menolong. (Di atas Tanah Retak, 2019)

The "waving the keris" and "stabbing the wind" movements represent forms of cultural resistance born of profound social frustration. Lacking the power to physically or legally attack Dargo, the grandmother projects her anger through symbolic rituals. This destructive physical performance provides the only space for the elderly woman to voice her protest and challenge the systemic injustice that claimed Maruti's life.

Beyond physical and symbolic confrontation, resistance to marginalization can also take the form of drastic measures to break the cycle of violence, either through physical escape or through the narrative of trauma (*breaking the silence*). In situations of acute domestic violence, escape (*an escape mechanism*) is a courageous, agential decision to end existential suffering and preserve bodily sovereignty (Arabella et al., 2024). This radical act of self-preservation is

experienced by a character in *Sonya Rury's short story*:

Sonya nekat berlari. "Inilah rumah persembunyianku. Liang hidupku...." Malam telah menyusut, kegelapan pun semakin surut. Angin pagi bertiup memasuki seluruh ruangan rumah ini, mengusap tubuh Sonya yang penuh luka... Tanpa kutanya, perempuan itu bercerita. Sonya Rury (2010)

Sonya's decision to "dare to run" from a domestic space filled with physical and sexual violence marked her successful escape from victimhood. The safe house she went to transformed into a safe space that allowed her injured body to heal physically and psychologically.

After successfully saving herself physically, Sonya's resistance continued in the verbal realm through the mechanism of moving toward people, namely a pattern of seeking social support by sharing her trauma narrative with others in order to gain affirmation and emotional attention (Utami & Rokib, 2026). The act of "telling" about dark past experiences ranging from sexual violence to exploitation in human trafficking networks is a major political step. By narrating her trauma, Sonya is not only healing herself, but also actively fighting systemic silencing and breaking down the social stigma that has long marginalized the position of victims of sexual violence in society.

Survival efforts

When women lack the power or voice to resist masculine dominance, their egos often retreat into immature forms of psychological defense to reduce pain (Aulia & Prabowo, 2023; Rahayu et al., 2022). This pattern manifests itself in neurotic crying and fatalism (resignation to fate), as experienced by Wasti (*Liang*) and Sonya (*Sonya Rury*):

Di samping tiga anaknya yang tiduran di ranjang kayu, Wasti rebah. Tangis terdengar

tertahan... "Ah entahlah Bu. Mungkin sudah nasib saya." (Liang, 2022)

Dia diam. Aku tak tahu perasaan apa yang kini mengaduk-aduk hatinya... Sonya hanya mampu bertahan dengan menangisi semua kejadian yang dialaminya. (Sonya Rury, 2010)

Psychologically, Wasti and Sonya's repeated and chronic crying acts serve as a temporary emotional catharsis to reduce the acute anxiety caused by sexual harassment and economic exploitation. The lack of social agency leads them to adopt retrogressive behavior, a subconscious attempt to withdraw from extreme realities to achieve a false sense of security (Wulandari et al., 2021). Internalization of a strong patriarchal culture forces them to accept this oppression not as social inequality, but rather as inevitable "fate" or destiny.

Ego defense mechanisms reach their limits when the violence experienced involves brutal physical penetration, such as rape. The inability of the formal legal system to guarantee victims' safety often confines them to structural powerlessness, forcing them to seek protection in the private sphere (Adipu et al., 2025). This phenomenon was experienced by Maruti after sexual violence perpetrated by village elites:

Maruti tak berani lapor polisi karena Dargo orang kuat di desa itu. Pengikutnya pun banyak dan sangar. (Di atas Tanah Retak, 2019)

Maruti's fear of reporting to the police demonstrates an unequal social reality, where masculine power relations and dominance (Dargo's character) can intimidate formal legal institutions. Because the public space is deemed unsafe and actually threatens her position, Maruti shifts her defense mechanisms to the domestic sphere. Restricting herself and only daring to confide in her father, mother, and grandmother is a coping mechanism to gain emotional support

and moral protection from her immediate environment. Although this step does not free her from trauma or the trap of social marginalization, the family space becomes the last psychological bastion that prevents the victim's mental defenses from collapsing completely.

4. CONCLUSION

Based on an analysis of Indra Tranggono's works, this study concludes that the marginalization of women is not merely a peripheral effect of social relations, but rather a systematic and structured process that positions female characters as multidimensional victims. This manifestation of oppression is deeply rooted through strict control over productivity, physical mobility, the right to express opinions, economic access, and the social status of female characters. Of these various forms, gender-based marginalization is most dominantly materialized in control over the body, which includes sexual violence, exploitation and objectification of the body, verbal pressure, and negative labeling (stigma) related to women's reproductive roles.

This research successfully identified that the roots of this marginalization are systemic, stemming from the institution of the family, societal constructs, economic structures, and the hegemony of patriarchal ideology. Specifically, the crucial finding of this study places state factors as the primary cause. The direct involvement of state officials in repressive acts such as physical violence, arbitrary arrests, and unilateral dismissals demonstrates that the state frequently condones and perpetuates women's subordination. However, Indra Tranggono's narrative does not fall into the stereotype of women as passive objects.

Female figures articulate their agency through various forms of defensive and offensive responses, which in this study are consistent into three lines of resistance: cultural resistance (challenging local norms), socioeconomic empowerment (building independence), and

vigilantism (independent physical resistance outside formal law to defend oneself).

Theoretically and methodologically, this research makes a significant contribution to the landscape of feminist literary criticism, particularly in enriching the study of women's representation in contemporary Indonesian short stories. This research expands the conceptualization of women's agency in Indonesian literature. The presence of responses in the form of vigilantism and empowerment in Indra Tranggono's short stories offers a new perspective that women's resistance is not always hidden or resigned, but can appear in radical and transformative forms. These findings serve as an important reference for future literary researchers in mapping the evolution of resilient and empowered female characters in the face of systemic oppression.

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