



Representation of Women's Roles in the Novel *Perempuan yang Menangis kepada Bulan Hitam*: An Interdisciplinary Comparative Literature Study

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ABSTRACT

The practice of kawin tangkap (forced abduction marriage) among the Sumbanese people, as portrayed in Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam*, represents the struggles of women under patriarchal culture that warrant serious academic inquiry. This study aims to describe the representation of women's roles in the novel, identify its similarities with the concept of women as formulated by Pudjiwati Sajogyo and Gayle Rubin, and explain the differences between them. The method employed is descriptive qualitative with an American school interdisciplinary comparative literature approach through library research. The data source is the novel *Perempuan yang Menangis kepada Bulan Hitam* (Gramedia Pustaka Utama, 2020), while the concepts of women according to Sajogyo (1983) and Rubin (1975) serve as the comparative framework. Data were collected through close reading and note-taking, then analyzed using the interactive model of Miles, Huberman, and Saldana with theoretical triangulation as the validity check. The findings reveal that the novel represents women's roles across five dimensions: as family members, as part of broader society, within customary frameworks, as individuals, and as agents in the struggle against injustice. The narrative affirms the patriarchal framework proposed by Sajogyo and Rubin—such as the practice of women's exchange through marriage that reinforces male dominance—while also introducing new dimensions. The novel portrays women who actively resist subordination, build solidarity among themselves, and challenge oppression through physical expression, written work, and formal legal channels. Thus, *Perempuan yang Menangis kepada Bulan Hitam* not only reflects patriarchal theory but also enriches the understanding of gender resistance beyond its traditional boundaries.

Keywords: women's role, novel, interdisciplinary comparative, literature study

Representasi Peran Perempuan dalam Novel *Perempuan Yang Menangis kepada Bulan Hitam*: Kajian Sastra Bandingan

ABSTRAK

Praktik kawin tangkap dalam masyarakat Sumba yang diangkat novel *Perempuan yang Menangis kepada Bulan Hitam* karya Dian Purnomo merepresentasikan persoalan perempuan dalam budaya patriarki yang relevan dikaji secara akademik. Penelitian ini bertujuan mendeskripsikan representasi peran perempuan dalam novel tersebut, mengidentifikasi persamaannya dengan konsep perempuan menurut Pudjiwati Sajogyo dan Gayle Rubin, serta menjelaskan perbedaannya. Metode yang digunakan adalah deskriptif kualitatif dengan pendekatan sastra bandingan interdisipliner aliran Amerika melalui kajian kepustakaan. Sumber data adalah novel *Perempuan yang Menangis kepada Bulan Hitam* (Gramedia Pustaka Utama, 2020), sedangkan konsep perempuan menurut Sajogyo (1983) dan Rubin (1975) digunakan sebagai landasan komparatif. Data dikumpulkan melalui teknik baca dan catat, lalu dianalisis menggunakan model interaktif Miles, Huberman, dan Saldana dengan triangulasi teori sebagai uji keabsahan. Hasil analisis mengungkapkan bahwa novel ini merepresentasikan peran perempuan dalam lima dimensi: sebagai anggota keluarga, sebagai bagian masyarakat luas, dalam kerangka adat, sebagai individu, dan sebagai aktor dalam perjuangan melawan ketidakadilan. Narasi tersebut menegaskan kerangka patriarki yang dikemukakan Sajogyo dan Rubin misalnya praktik pertukaran perempuan melalui pernikahan yang menguatkan kekuasaan pria, namun juga menambah dimensi baru. Novel ini menampilkan perempuan yang secara aktif menolak subordinasi, membangun solidaritas antar perempuan, serta melawan penindasan melalui ekspresi fisik, karya tulis, dan upaya hukum formal. Dengan demikian, *Perempuan yang Menangis kepada Bulan Hitam* tidak hanya merefleksikan teori patriarki, tetapi juga memperkaya pemahaman tentang perlawanan gender di luar kerangka tradisional.

Kata kunci: peran perempuan, novel, sastra bandingan

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INTRODUCTION

Literature, both fiction and nonfiction, plays a role in revealing various aspects of culture, just as other disciplines such as anthropology, sociology, psychology, history, and linguistics (Ihsan & Zuliyanti, 2018:34). In line with this opinion, literary works can serve as a medium for displaying cultural values and local wisdom through the behavior of characters and their relationships with their environment and surrounding traditions (Herbowo, 2020:64). Thus, literary works function not only as a means of entertainment but also as a medium for understanding social, cultural, and humanitarian dynamics. One form of literary work that frequently represents social issues is the novel. Authors often use novels to represent social issues related to family, culture, power, and gender relations in society.

Gender relations are shaped by social and cultural systems that influence women's position in society (Rubin, 1975:157–59). The depiction of women in literary works is not only related to their position as characters but also to how women are positioned within the social and cultural structures of society.

This issue is evident in Dian Purnomo's novel "Women Who Cry to the Black Moon" (Women Who Cry to the Black Moon), which explores the practice of capture marriage in Sumbanese society. The novel demonstrates how customs and culture significantly influence women's lives, particularly in determining their life choices and freedom. Through the character of Magi Diela, the novel depicts a woman under the pressure of patriarchal culture while simultaneously possessing the awareness and courage to defend her rights and freedom.

The representation of women in Dian Purnomo's novel "Women Who Cry to the Black Moon" (2020:1–312) is important to examine because the novel not only presents women's issues individually but also demonstrates their relationship with family, society, customs, and socio-cultural systems. Sajogyo explains that women hold a crucial position in family and community life

because they play a role not only in domestic work but also in the socio-cultural life of the community (Sajogyo, 1981:14). Meanwhile, Rubin (1975:175) explains that women's position in society is influenced by the gender system and socio-cultural relations that shape the division of roles between men and women. These two concepts are relevant for understanding women's roles within the family, society, custom, or culture, as individuals, and in the struggle against injustice. Studies of the novel "Wanita yang Menangis kepada Bulan Hitam" (Women Who Cry to the Black Moon) have previously been conducted using several research approaches. The social reality in the novel, using a sociological literary approach, found that the novel represents the realities of Sumbanese women's lives caught between modernity and customary pressures (Rosdiani, 2021:81–100). The subordination of women in the novel, using a feminist perspective, identified various forms of subordination, including restrictions on movement and denial of the right to choose a partner (Alkhaira, 2023:47–55). A comparison of the depiction of women in the novel with "Bidadari Berbisik" (Whispering Angels) used feminist studies and found similarities in the struggles of female characters facing gender injustice (Agustin, 2022:678–86). These three studies demonstrate a strong connection between women's issues and patriarchal culture. However, none have specifically addressed the representation of women in the novel through an interdisciplinary comparative literature approach that connects literary works with the concept of women in cultural studies.

Based on these conditions, this study uses an interdisciplinary comparative literature approach. Interdisciplinary comparative literature allows literary works to be studied through relationships with other disciplines, including cultural studies, in order to understand the social and cultural meanings contained in Endraswara's literary works (2011:38–43). In this study, the representation of women in the novel is compared with the concept of women according to Pudjiwati Sajogyo and Gayle Rubin to see the relationship between liter-



ary works and the cultural realities of society.

There has not been any research that specifically positions literary works as equal comparative partners with cultural studies disciplines, namely by comparing the representation of women in novels systematically and in layers, including the position of women's roles in the family, society, customs, individuals, and struggles with the concept of women formulated by cultural scientists such as Pudjiwati Sajogyo and Gayle Rubin.

This research is theoretically useful for strengthening interdisciplinary comparative literary studies in Indonesia, particularly in positioning literary works as comparative partners with cultural studies. Socially, this research is useful as an academic contribution to the discourse on protecting women from harmful customary practices. In line with this, this study aims to describe the representation of women's roles in Dian Purnomo's novel *Perempuan yang Menangis ke Bulan Hitam* (Women Who Cry to the Black Moon), identify similarities between the representation of women in the novel and the concept of women in cultural studies, and explain the differences through an interdisciplinary comparative literature approach.

Based on this research focus, the research problem formulation in this study includes: (1) how are women's roles represented in Dian Purnomo's novel *Perempuan yang Menangis ke Bulan Hitam* (Women Who Cry to the Black Moon)? (2) what are the similarities and differences between the representation of women in the novel and the concept of women in cultural studies?

METHOD

This research uses a qualitative descriptive approach with an American-style interdisciplinary comparative literary study. Qualitative research is used to understand social phenomena through descriptive data in the form of words, actions, and documents, which are analyzed in depth without using statistical calculations (Sugiyono, 2013:9). Interdisciplinary comparative literature studies are

used because they can connect with cultural studies disciplines. Endraswara (2011:38) explains that interdisciplinary comparative literature can be used to examine the relationship between literary works and other disciplines in understanding the social and cultural meanings contained within a work.

This research is a library research study, so data collection was conducted through the review of written documents. Hardani, Helmina Andriani et al. (2020:61) explain that data sources are the subjects or places from which research data is obtained. The primary data source in this study is the novel "Women Who Cry to the Black Moon" by Dian Purnomo, published by Gramedia Pustaka Utama in 2020. The comparative data sources include the concept of women's roles according to Pudjiwati Sajogyo (1983) and the concept of sex/gender systems according to Gayle Rubin (1975). In qualitative research, the researcher is the key instrument, directly collecting data (Sugiyono 2013:9). Data collection techniques include reading and note-taking. Reading involves thoroughly and repeatedly reading the novel to find data that aligns with the research focus. The note-taking technique involved noting each occurrence of female representation in the novel based on five predetermined aspects.

The data analysis technique in this study employed an interactive analysis model. Miles, Huberman, and Saldana (2014:14) used three stages: data reduction, data presentation, and conclusion drawing. In the data reduction stage, the researchers selected and focused on data related to the representation of women in the novel *Women Who Cry to the Black Moon* (PYMKBH) based on five aspects: women's roles in the family (PK), society (PM), custom or culture (PA), as individuals (PI), and in combating injustice (PMK). The data presentation stage was carried out by grouping the data into research categories to facilitate the analysis and comparison process. The conclusion drawing stage was carried out through data interpretation and a comparison process between the representation of women in the novel and Sajogyo's concept of women in his

book *Food Production and Consumption Reviewed from the Role of Women in Rural Community Development* (PKPW) and Rubin's *The Traffic in Women: Notes on the 'Political Economy' of Sex* (TIW) to identify similarities and differences. Hardani, Helmina Andriani et al (2020:93) explain that theoretical triangulation is used to verify data validity by utilizing theories or other sources as comparisons, ensuring that research results can be academically validated.

RESULTS

Based on the data analysis, the representation of women in Dian Purnomo's novel "Women Who Cry to the Black Moon" encompasses five main aspects: women in the family, society, customs and culture, as individuals, and in the struggle against injustice.

1. The Role of Women in the Family

1.1 Women as Domestic and Caregiver Roles

The representation of women in the family in the novel "Women Who Cry to the Black Moon" depicts women as domestic and caretaker roles. This role is evident in women's daily activities in maintaining the household.

"Tara sat on the gazebo while feeding Lado breakfast before the child played with his friends." (PYMKBH, PK a 1:104)

This quote demonstrates women's involvement in caregiving activities and meeting the family's daily needs. In addition to domestic work, women in the novel are also represented as bearing the emotional burden of the family.

"Ina Bobo had asked her daughter-in-law several times to call her daughter. However, no one could confirm Magi's whereabouts." (PYMKBH, PK a 2:12)

This quote demonstrates that women not only fulfill their domestic roles physically, but are also emotionally involved in family life. Ina Bobo's concern about Magi's whereabouts demonstrates the significant emotional responsibility women bear in maintaining family relationships.

1.2 omen in a Subordinate Position in Family Power Relations

The representation of women in the family is also evident through their subordinate position in patriarchal power relations.

"...in the eyes of their husbands, women are like servants who must always follow men's wishes." (PYMKBH, PK b 3:286)

This quote depicts women as being expected to follow men's wishes and having limited room to make choices. The following quote... "Ama! Don't be silent,' shouted Ina Bobo. "You choose whether you have children or you have customs!" (PYMKBH, PK b 4:79)

This quote demonstrates the courage of women in voicing their opinions and opposing decisions deemed detrimental to their families. Through the character of Ina Bobo, women are represented as individuals capable of taking a stand against injustices occurring within the family environment.

2. The Role of Women in Society

2.1 Women as Active Players in the Socio-Economic Life of Society

The representation of women in society in the novel shows them as subjects actively involved in the social and economic life of society. Women are not only placed in the domestic sphere, but are also present in social activities directly related to the lives of the wider community.

"...Magi has been gone since two o'clock in the afternoon to provide training to Wanukaka, to meet with the farming community there." (PYMKBH, PM a 5:14)

This quote demonstrates women's involvement in social activities oriented towards community empowerment. Through the training activities undertaken, women are represented as individuals with the knowledge and skills to contribute to social life. This representation is reinforced by the following quote.



"She works daily with farmers, especially women's farmer groups, which have received little attention." (PYMKBH, PM a 6:155)

This quote demonstrates that women not only participate in socio-economic activities but also play a role in supporting underserved community groups. This involvement demonstrates women's concern for strengthening the role and welfare of women in society.

2.2 Women as Builders of Solidarity and Collective Awareness

In addition to their role in socio-economic activities, women in the novel are also represented as subjects who build social solidarity and collective awareness against cultural injustices.

"...the Kupang NGO, Gema Perempuan, once contacted her to discuss the case of forced marriage experienced by women in Sumba." (PYMKBH, PM b 7:106)

This quote demonstrates women's involvement in social networks that seek to discuss and respond to issues faced by women. This involvement demonstrates the formation of relationships and collaboration between parties in voicing women's issues. This representation is further strengthened in the following quote.

"Magi awakens the whole world by making herself a symbol of resistance." (PYMKBH, PM b 8:302)

This quote shows that, through the character of Magi, women not only fight for their own interests but also become a symbol of struggle for other women experiencing similar conditions.

3. The Role of Women in Custom and Culture

3.1 Women as Objects in the Traditional Marriage and Kinship System

The representation of women in the traditional and cultural contexts in the novel depicts them as objects in the traditional marriage and kinship system. In this context, women's bodies and wills are placed under the authority of traditional customs and male power relations.

"Magi Diela was captured by Leba Ali. Yappa mawine. Kidnapped, captured, to be married." (PYMKBH, PA a 9:19)

This quote shows that women do not have the opportunity to make their own choices because decisions regarding marriage are determined by others. The representation of women as objects of custom is also evident through the dowry system in marriage.

"The customary agreement has been made. Magi will be bought with 50 or 70 animals as a condition of the customary marriage." (PYMKBH, PA a 10:32)

This quote demonstrates that women are part of the customary marriage mechanism. Women's presence in this system is not only related to personal relationships, but also to established customary rules and agreements.

3.2 Women Who Reject Customary Legitimacy and Maintain Their Identity

Although women are represented as objects in the customary system, the novel also presents women who begin to question and reject cultural legitimacy that demeans their dignity.

"Stop making us feel like objects, exchangeable for animals..." (PYMKPH, PA b 11:147)

This quote demonstrates women's rejection of customary practices that position women as objects of exchange. Through this statement, women express their objection to treatment that disregards their will and dignity. This rejection of customary legitimacy is also evident in the following quote: "Magi doesn't want the process to be considered a customary divorce, because that would mean she has accepted Leba Ali as her husband." (PYMKBH, PA b 12: 304)

This quote demonstrates women's efforts to maintain their identity and right to determine their own life choices. Women do not simply accept the decisions imposed by custom, but instead strive to defend their position regarding an unwanted marriage.

4. The Role of Women as Individuals

4.1 Women as Individuals with Intellectual Capacity and Independence

The representation of women as individuals in the novel shows women as subjects with intellectual capacity and a desire to maintain their independence. Women are represented not only through their domestic functions, but also through their ability to think, educate, and engage in public spaces.

"Only Magi had the opportunity to receive an education in Java." (PYMKBH, PI a 13:174)

This quote demonstrates that education is a form of self-development that allows women to gain experience outside their home environment. The representation of women as independent individuals is also evident in Magi's desire to maintain her activities in the public sphere.

"I must still be allowed to work and engage in activities outside the home." (PYMKBH, PI a 14:244)

This quote demonstrates that women have a desire to maintain work and social activities outside the domestic sphere. These activities are part of women's efforts to maintain their roles and existence as independent individuals.

4.2 Women as individuals whose identities are shaped and resisted through socio-cultural systems

In addition to demonstrating women's intellectual capacity, the novel also presents women as individuals whose identities are shaped by the patriarchal socio-cultural system.

"Her tears never stopped flowing because of anger, sadness, feelings of helplessness and humiliation." (PYMKBH, PI b 15:43)

This quote demonstrates the psychological impact women experience when faced with social and cultural pressures. The feelings of helplessness experienced by the characters demonstrate how social conditions can influence women's experiences and lives. On the other hand, women

are also represented as individuals with critical awareness of the systems that shape their lives.

"She is not a woman who remains silent and does not dare to fight back." (PYMKBH, PI b 16:138)

"Magi snorted. Even for bad deeds, people dare to ask for blessings and blessings from their ancestors." (PYMKBH, PI b 17:39)

These two quotes demonstrate that women have the courage to question and reject various practices that are considered detrimental to them. This attitude demonstrates the emergence of critical awareness within women regarding the values prevailing in their environment.

5. The Role of Women in the Struggle Against Injustice

5.1 Women as Oppressed in the Socio-Cultural System

The representation of women in the struggle against injustice in the novel begins with the depiction of women as oppressed in the patriarchal socio-cultural system. This oppression takes the form not only of social pressure but also of physical violence and coercion of women's will.

"And that's when Magi felt a large fist in her face." (PYMKBH, PMK a 18:291)

This quote demonstrates the violence that illustrates women's vulnerable position to unfair treatment in unequal social relations. The oppression of women is also evident in Magi's rejection of forced marriage.

"I will not marry a man who kidnaps me." (PYMKBH, PMK a 19:51)

This quote demonstrates the woman's rejection of a marriage that takes place without her consent. Women are represented as those who experience oppression due to practices that limit their right to make life choices.

5.2 Women as Subjects of Resistance Through Various Forms of Expression

Although women are represented as those who experience oppression, the novel also presents

women as subjects who resist injustice through various forms of expression.

"Magi struggled, trying to free herself, hitting in all directions, kicking, screaming, biting..." (PYMKBH, PMK b 20:40)

This quote demonstrates the forms of physical resistance women engage in. This resistance demonstrates women's efforts to defend their rights. Women's resistance in the novel also manifests itself through writing and social criticism.

"An open letter to the world..." (PYMKBH, PMK b 21:66)

"She wrote about women's rights violated by customary law, including the practice of marriage by capture." (PYMKBH, PMK b 22:181)

These two quotes demonstrate that women use writing as a means to convey their experiences, critiques, and demands regarding the injustices they experience. They use their writing to voice women's issues to the wider community. Women's resistance is also evident through the use of formal legal channels.

"Dangu, accompany me to the police station now." (PYMKBH, PMK b 23:297)

These quotes demonstrate women's efforts to fight for their rights through legal mechanisms. Women not only engage in personal resistance but also utilize formal institutions to obtain protection and justice.

Based on these aspects, women are represented not only as those who experience subordination in various spheres of life, but also as individuals who possess the capacity, awareness, and courage to respond to various forms of injustice. These findings are then discussed through comparison with the concepts of women according to Pudjiwati Sajogyo and Gayle Rubin.

DISCUSSION

The Role of Women in the Family

The representation of the role of women in the family in the novel *Perempuan yang*

Menangis kepada Bulan Hitam appears through two main points that are based on the theoretical statements of Sajogyo and Rubin. The two points show the side of women as executors of domestic functions as well as parties who face subordination in family power relations.

First, women as implementers of domestic and parenting roles. Findings on the data (PYMKBH, PK a 1:104) shows that women are represented as implementers of domestic functions and parenting in the family. The representation is in accordance with the concept of Pudjiwati Sajogyo which states.

"The role of women is related to the sustainability of the household, both in domestic activities and in social relations of the community." (PKPW, PK, 18)

The concept places women as parties who play a role in maintaining the sustainability of the household through domestic and parenting activities. In this case, the representation of women in the novel shows a concrete form of domestic role, especially in relation to the fulfillment of family needs and childcare.

Meanwhile, the findings on the data (PYMKBH, PK a 2:12) shows women as the ones who bear the emotional burden in the family. This finding still shows a connection with the concept of Sajogyo because women are still represented as the guardians of social relations in the family. However, the novel presents a broader dimension through the depiction of women's affective experiences in the form of anxiety, uncertainty, and psychological pressure when facing family problems. This dimension is not specifically explained in the concept of Sajogyo which focuses more on the social functions of women in the family and society.

These findings do not stand alone in the study of Indonesian literature Kalen (2022:629) found that women not only endure domestic work physically, but also face layered psychological pressures due to the demands of traditional roles imposed by patriarchal culture. The findings are reinforcing because they show the link between domestic roles and the emotional burden experienced by women in family life.

Thus, the relationship between the novel and the concept of Sajogyo not only shows similarities, but also an expansion of meaning. Sajogyo explains the social function of women in the family, while the novel shows the emotional experiences of women that arise from these functions. At this point, literary works not only represent the concept of cultural science, but also enrich the understanding of women's experiences in the domestic space.

Second, women in subordinate positions of family power relations
Findings on the data (*PYMKBH, PK b 3:286*) shows that women are represented in subordinate positions in family power relations. The representation is in accordance with Gayle Rubin's concept which states.

"Women may have little or no control over whom they are given to within systems of exchange." (*TIW, PK, 174*)

Conceptually, the phrase *"little or no control"* indicates the limitations of women's control in the patriarchal social system. Meanwhile, the phrase *"systems of exchange"* explains that women are positioned as part of a social structure that is regulated through male power relations.

Rubin's concept explains that women are often in positions of limited control over decisions that affect them due to the strong influence of the patriarchal social system. The findings in the novel show a similar condition, namely that women are placed in a position where they must follow the will of men and have limited space in making their own life choices.

In contrast to the findings in the data (*PYMKBH, PK b 3:286*), data (*PYMKBH, PK b 4:79*) shows the representation of women who dare to express their rejection of decisions that are considered detrimental to their families. This finding shows a difference with Rubin's concept. If Rubin emphasizes the position of women as parties limited by the patriarchal system, Dian Purnomo's novel actually presents women who are

able to negotiate and resist these power relations. At this point, women are not only represented as objects of the patriarchal system, but also as subjects who have the capacity to act and take a stance.

In line with that Rosyidah dan Yuniseffendri (2026:96) found that subordination to women does not have the capacity to make their own opinions and decisions, so that women's lives are completely under male control. Based on this, the novel by Dian Purnomo presents women who not only accept this subordination, but actively oppose it through direct confrontation with male authority in the family.

Thus, the representation of women in family power relations shows two different tendencies. Data (*PYMKBH, PK b 3:286*) shows conformity with Rubin's concept of women's subordination in patriarchal systems, while the data (*PYMKBH, PK b 4:79*) shows the difference to this concept through the representation of women who have the courage to resist and resist power relations that place them in subordinate positions.

The Role of Women in Society

The representation of women's role in society is seen through two sub-points that place women as active actors in social life as well as subjects who build collective consciousness in the midst of the pressures of socio-cultural structures.

First, women as active actors in the socio-economic life of the community. Findings on the data (*PYMKBH, PM a 5:14*) shows that women are represented as subjects who are actively involved in the social and economic life of the community. The representation is in accordance with the concept of Pudjiwati Sajogyo which states.

"Women play a role in the socio-economic activities of the community." (*PKPW, PM, 19*)

The concept of Sajogyo places women as an important part of the social and economic activities of the community. The findings in the novel show



conditions that are in line with this concept because women are not only present in the domestic space, but also participate directly in social activities that provide benefits to society. In this case, Magi figures are represented as women who have the capacity to contribute through training and community empowerment activities.

This conformity is reinforced by the findings in the data (*PYMKBH, PM a 6:155*) which shows the involvement of women in assisting women farmer groups that have received less attention. This finding also has compatibility with the concept of Sajogyo because women are represented as part of the socio-economic activities of the community. However, the novel presents a more specific dimension through the representation of women as agents of empowerment for other groups of women who are in marginalized positions. Thus, the novel not only shows women's participation in social life, but also presents women as drivers of social change in their environment.

This is in line with what is found in the study of contemporary Indonesian literature Kasari, Sariban, dan Mustofa (2025:111) affirms that literary works consistently represent women who are actively struggling in the social space despite facing patriarchal cultural pressures that limit their roles and rights.

Thus, the data (*PYMKBH, PM a 5:14*) dan (*PYMKBH, PM a 6:155*) shows conformity with Sajogyo's concept of women's involvement in the socio-economic life of the community. However, Dian Purnomo's novel also expands the concept through the representation of women as empowerment agents who play a role in strengthening marginalized women's groups.

Second, women as builders of solidarity and collective consciousness. Findings on the data (*PYMKBH, PM b 7:106*) shows that women are represented as subjects who build social solidarity in dealing with the problems experienced by women. This finding shows a difference with Gayle Rubin's concept which states.

"Women are exchanged between social groups."
(*TIW, PM, 174*)

Conceptually, Rubin explains that women in patriarchal social systems are often positioned as objects of exchange between social groups. The phrase *"exchanged between social groups"* suggests that women's positions are formed through social relations controlled by patriarchal structures, so that women are more often objects than subjects in socio-cultural systems.

In this concept, women are more placed as objects in social relations formed by patriarchal structures. Instead, the findings in the novel show women actively building social networks and spaces of solidarity to talk about the issues they face. Thus, women are no longer represented as objects in social relations, but as subjects who build those relationships.

In line with this Susanti, Suryaman, dan Sari (2025:443) saying that women are not just the object of the story, but present as subjects who actively build meaning and carry out symbolic resistance to patriarchal culture through writing and action. Thus, the novel represents women as parties who build collective awareness of injustice. The difference with Rubin's concept is increasingly evident in the data (*PYMKBH, PM b 8:302*). The findings show that women not only build social solidarity, but also develop into symbols of struggle that represent the interests of other women who are experiencing similar conditions. At this point, women are represented as agents of social change who are able to build collective awareness of the injustices that occur in society.

If Rubin emphasizes the position of women as objects in the patriarchal social system, Dian Purnomo's novel presents women as subjects who are able to build solidarity, produce social awareness, and drive change in their social environment. The representation shows an expansion of Rubin's concept through the depiction of women who have the capacity to build social networks and organize resistance to cultural injustices.

Thus, the data (*PYMKBH, PM b 7:106*) dan (*PYMKBH, PM b 8:302*) shows a difference with Rubin's concept. The novel no longer places women as objects in social relations, but rather as subjects who actively build solidarity and collective consciousness. Through this representation, women are described as having the social capacity to become agents of change in society.

The Role of Women in Customs or Culture

The representation of women in customs or culture is seen through two sub-points that show women as objects in the customary system as well as subjects who begin to reject cultural legitimacy that degrades their dignity.

First, women as objects in the traditional marriage and kinship system

Findings on the data (*PYMKBH, PA a 9:19*) shows that women are represented as objects in the customary marriage system. The representation is in accordance with Gayle Rubin's concept which states.

"Women become objects of exchange through systems of kinship and marriage." (TIW, PA, 175)

Conceptually, Rubin explains that women in the kinship and marriage systems are positioned as objects of social exchange. The phrase *"objects of exchange"* shows that women are not seen as subjects who determine their own life choices, but rather as part of the social mechanism that connects groups of men and families in a patriarchal cultural system.

Rubin's concept explains that women in the kinship and marriage system are often positioned as objects of exchange that function to maintain social relations between groups. The findings in the novel show conditions that are in line with this concept because women are represented as parties who do not have full control over their bodies and life choices in practice kawin tangkap. In this case, the novel presents a concrete form of the mechanism of women's exchange that Rubin

describes within the framework of a socio-cultural system.

These representations are not just fictional images Kelen (2022:628) explained that in Sumba society which adheres to the patrilineal and patriarchal system, all cultural agreements are made by men to serve their own interests, so that women are placed as parties who are not given the opportunity to vote and can only surrender. The ethnographic findings empirically prove that the practice of captive marriage represented by the novel is a socio-cultural reality. Thus, the novel shows the real manifestation of the system of women's exchange that Rubin theoretically describes.

Similar findings are also seen in the data (*PYMKBH, PA a 10: 32*) that shows women as part of the *belis* in the customary marriage system. This finding is consistent with Rubin's concept.

"It is not difficult to deduce from such transactions that in most cases women's rights are considerably more residual than those of men." (TIW, PA, 177)

Conceptually, Rubin explained that from marriage transactions involving the provision of materials, it can be concluded that women's rights are much more residual, more left, more marginal than men's rights. The *"considerably more residual"* picture shows that the inequality between the rights of men and women in the marriage system is not just a small difference, but a fundamental and systemic gap.

The findings in the novel show a parallel condition because women do not have an equal space in the process of determining the marriage and making decisions related to the marriage that they will undergo. Thus, the novel presents a concrete representation of the inequality of women's rights in the customary marriage system that Rubin explains theoretically.

These findings are further strengthened by cultural studies of the Sumba marriage system Kelen (2022:626) found that in Sumba culture,



discussions about the number of belis It is actually a discussion about the prestige and social status of men, so that aspects of women's love and consent are completely ignored for the sake of it. These findings reinforce that women's rights in the traditional marriage system are much more residual than men's, and this condition is evident in the reality of Sumbanese society.

Thus, the data (*PYMKBH, PA a 9:19*) dan (*PYMKBH, PA a 10: 32*) demonstrate a strong fit with Rubin's concept of women as objects in a system of social exchange, kinship, and marriage. Dian Purnomo's novel shows the concrete manifestation of a cultural system that puts women in a position that has limited control over decisions that affect them.

Second, women who reject traditional legitimacy and maintain their identity. In contrast to the previous data, the findings in the data (*PYMKPH, PA b 11:147*) shows that women are represented as subjects who begin to realize and reject the position given to them in the customary system. This finding shows a difference with Gayle Rubin's concept which states.

"If women are the gifts, then it is men who are the exchange partners. And it is the partners, not the presents, upon whom reciprocal exchange confers its quasi-mystical power of social linkage." (TIW, PA, 174)

Conceptually, Rubin explains that in the exchange system, women are "gifts" while men are "exchange partners" This concept places women as "presents" something that is given and received not as a party that has power or social power from the exchange process.

The findings in the novel actually show women who are aware of the position and openly reject it. In this case, women are no longer represented as passive objects, but as subjects who have a critical awareness of the cultural system that limits them.

The difference with Rubin's concept is increasingly visible in the data (*PMYKBH, PA b*

12: 304). The findings show that women seek to maintain their own identities and will by rejecting customary recognition of marriage forced on them. This representation is different from Rubin's concept which emphasizes the position of women as powerless parties in the system of cultural exchange. Dian Purnomo's novel actually presents women who are able to question the legitimacy of customary practices and defend their right to make life choices.

The importance of rejecting this practice is also recognized from the perspective of cultural sciences Kelen (2022:630) emphasized that the practice of captive marriage is no longer relevant to the context of the era that fought for freedom, and it is time for Sumbanese women to be given the freedom to determine their own lives. This academic statement actually reinforces the dimension of difference presented by women's novels that reject the legitimacy of customs, not just fictional representations, but a demand that is scientifically recognized as an urgent need of the people of Sumba.

Thus, the data (*PYMKPH, PA b 11:147*) dan (*PMYKBH, PA b 12: 304*) shows a clear difference with Rubin's concept. If Rubin describes women as objects in the socio-cultural exchange system, Dian Purnomo's novel presents women as subjects who have critical awareness, are able to reject cultural legitimacy that is considered unfair, and strive to defend their identity and rights as individuals. Through this representation, the novel not only reflects Rubin's concept, but also expands it by presenting the possibility of resistance from within the cultural system itself.

The Role of Women as Individuals

The representation of women as individuals in the novel is seen through two sub-points that emphasize the dimension of women's identity as subjects who have intellectual capacity as well as real psychological experiences in the face of patriarchal cultural pressures.

First, women as individuals who have intellectual capacity and independence. Findings on the data (*PYMKBH, PI a 13:174*) shows that women are represented as individuals who have intellectual capacity and opportunities to develop through education. The representation is in accordance with the concept of Pudjiwati Sajogyo which states.

"Women's role is not limited to housework." (PKPW, PI, 19)

The concept of Sajogyo places women as individuals who have the potential to develop outside the domestic space. In this case, women are understood not only through their role in the household, but also through their involvement in education, work, and social life. The findings in the novel show conditions that are in line with this concept because women are represented as individuals who gain the opportunity to develop their intellectual capacity through formal education.

This kind of representation pattern is also found Kasari, Sariban, dan Mustofa (2025:117) found that women in Indonesian novels who aspire to continue their education face strong patriarchal social and cultural pressures, where society tends to want women to marry soon rather than pursue higher education.

Thus, the data (*PYMKBH, PI a 13:174*) dan (*PYMKBH, PI a 14:244*) shows conformity with Sajogyo's concept of expanding women's roles outside the domestic space. However, Dian Purnomo novel also shows that access to education and public space is not only a form of social participation, but part of women's struggle to maintain their identity and independence as individuals.

Second, women as individuals whose identities are shaped and fought through socio-cultural systems

Findings on the data (*PYMKBH, PI b 15:43*) shows that women are represented as individuals whose identities and life experiences are

influenced by patriarchal socio-cultural systems. The representation is in accordance with Gayle Rubin's concept which states.

"Social systems shape gender identity and determine the position of women in society." (TIW, PI, 158)

Conceptually, Rubin explained that women's gender identity is shaped by the socio-cultural system that prevails in society. The image of *"shape gender identity"* shows that women's position and identity are not something natural, but the result of social construction built through patriarchal culture.

The findings in the novel show conditions that are in line with this concept because women experience psychological pressure as a result of cultural systems that limit their freedom and determine their social position.

In contrast to (*PYMKBH, PI b 15:43*), findings on the data (*PYMKBH, PI b 16:138*) dan (*PYMKBH, PI b 17:39*) shows that women do not fully accept the identity formed by the socio-cultural system. Both data show women who have a critical awareness of cultural values that are considered detrimental to them. These findings show a difference with Rubin's concept which emphasizes the process of forming women's identities by sociocultural systems. Dian Purnomo's novel actually presents women who are able to question, reject, and respond to the systems that shape their identity.

This difference is also apparent when compared to Sajogyo's concept in the data (PKPW, PI, 19). Sajogyo emphasizes the expansion of women's roles outside the domestic space, while the novel presents a further dimension, namely women who consciously criticize the socio-cultural structures that affect their lives and identities. Thus, women are not only represented as individuals who have a social role, but also as subjects who are able to conduct critical reflection on the systems that shape them.



In line with the findings Susanti, Suryaman, dan Sari (2025:443) concludes that women are not only represented as objects shaped by sociocultural systems, but also as moral subjects who actively construct meaning and resist oppressive patriarchal values.

Thus, the data (*PYMKBH, PI b 15:43*) shows conformity with Rubin's concept of the formation of women's identity by sociocultural systems. Instead, the data (*PYMKBH, PI b 16:138*) dan (*PYMKBH, PI b 17:39*) shows a difference as well as an expansion of the concept because women are represented as individuals who have critical awareness and the ability to reject values that are considered unfair. Women as subjects are not only shaped by the socio-cultural system, but are also able to respond and change their perspective on the system.

The Role of Women in the Fight Against Injustice

The representation of women in the struggle against injustice is seen through two points that show women as parties who experience systemic oppression as well as subjects who resist through various forms of expression.

First, women as parties who experience oppression in the socio-cultural system Findings on the data (*PYMKBH, PMK a 18:291*) shows that women are represented as oppressed in the patriarchal socio-cultural system. The representation is in accordance with Gayle Rubin concept which states.

"The oppression of women occurs within social systems." (TIW, PMK, 159)

Conceptually, Rubin explains that the oppression of women takes place in a social system that forms patriarchal gender relations. The representation of *"within social systems"* shows that injustice against women is not just a personal problem, but part of a cultural structure that maintains male dominance.

The findings in the novel show conditions that are in line with this concept because the violence experienced by women is represented as part of patriarchal power relations that place women in a position that is vulnerable to various forms of oppression.

This conformity is reinforced by research Rosyidah dan Yuniseffendri (2026:97) found that violence against women is the most dominant and systemic form of discrimination, not just a personal act but a product of gender inequality that has been rooted in the power relations of society. The findings show that representations of violence against women are linked to broader social realities, so they don't just function as individual events in stories.

The next finding appears in the data (*PYMKBH, PMK a 19:51*) which shows that women are in a situation that forces them to accept cultural decisions. This finding also has compatibility with Rubin's concept which states.

"The same social system which oppresses women in its relations of exchange, oppresses everyone in its insistence upon a rigid division of personality." (TIW, PMK, 158)

Conceptually, Rubin explains that the same social system that oppresses women in exchange relationships also forces a rigid division of personality to all members of society. The representation of *"rigid division of personality"* shows that the patriarchal system not only regulates the material exchange of women, but also imposes roles and identities that women should not violate must be wives who accept customarily determined choices and must not refuse. The findings in the novel show a parallel condition as women are faced with restrictive cultural demands. The novel presents a representation of the socio-cultural system that can impose women through the practice of traditional marriage.

Nevertheless, the novel presents a broader dimension than Rubin's concept. If Rubin emphasizes how social systems shape and sustain the oppression of women, the novel shows that women are aware of these injustices and begin to reject the positions imposed on them.

Thus, the data (*PYMKBH, PMK a 18:291*) dan (*PYMKBH, PMK a 19:51*) shows conformity with Rubin's concept of women's oppression in patriarchal socio-cultural systems. However, Dian Purnomo novel shows that women do not fully accept the oppression, but begin to show awareness of the system that limits their freedom.

Second, women as subjects of resistance through various forms of expression. Findings on the data (*PYMKBH, PMK b 20:40*) shows that women are represented as subjects who directly resist the injustice they experience. This finding shows a difference with Gayle Rubin's concept which states.

"We are not only oppressed as women, we are oppressed by having to be women." (*TIW, PMK, 204*)

Conceptually, Rubin explains that the oppression of women occurs not only because they are women, but also because they are forced to be women in the defined sense of the passive, obedient, and non-resisting patriarchal system. The representation of *"oppressed by having to be women"* shows that the construction of women's gender identity itself is a form of oppression.

The difference with Rubin's concept is increasingly visible in the data (*PYMKBH, PMK b 21:66*) dan (*PYMKBH, PMK b 22:181*). Both data show that women use writing as a means to express criticism of cultural practices that are considered unfair. If Rubin focuses more on the social mechanisms that produce the oppression of women, Dian Purnomo's novel presents women who are able to articulate the experience of injustice into the form of social criticism that can be conveyed to the wider community. At this point, women are represented as producers of discourse

who are able to build social awareness of women's issues.

These dimensions are in line with the findings Susanti, Suryaman, dan Sari (2025:433) that Indonesian women still have to fight free from the shackles of patriarchal culture, violence, and inequality, and that literary works become an important articulation space for such resistance. These findings reinforce the differences presented by the Magi resistance novel reflecting a total rejection of the passive and submissive construction of women's identities as defined by the patriarchal system.

Further differences are visible in the data (*PYMKBH, PMK b 23:297*) which shows that women use formal legal channels as a means of fighting for their rights. These findings show an expansion of Rubin's concept because women not only resist through social awareness or criticism, but also utilize legal institutions to obtain protection and justice.

Thus, the data (*PYMKBH, PMK b 20:40*), (*PYMKBH, PMK b 21:66*), (*PYMKBH, PMK b 22:181*), dan (*PYMKBH, PMK b 23:297*) shows a difference as well as an extension of Rubin's concept. If Rubin highlights how sociocultural systems generate oppression of women, the novel presents women who resist through physical acts, social criticism, and formal legal channels. Through this representation, women are portrayed as subjects who have the capacity to fight for justice and change their social position in society.

CONCLUSION

This study shows that the representation of women in novels *Perempuan yang Menangis kepada Bulan Hitam* Dian Purnomo's work covers five main aspects, namely women in the family, society, customs or culture, as individuals, and in the struggle against injustice. Through these five aspects, women are represented not only as parties who carry out domestic functions and experience subordination in the patriarchal system, but also

as subjects who have the awareness, social capacity, and courage to resist cultural injustices. The representation of women in the novel has similarities with the concept of Pudjiwati Sajogyo and Gayle Rubin. The similarities with Sajogyo are seen in the representation of women as executors of domestic functions and social actors in society, while the similarities with Rubin are seen in the representation of women as parties who are subordinated to patriarchy and the system of cultural exchange through traditional marriage. However, Dian Purnomo's novel also shows differences and expansions of the two concepts. Women in the novel are not only represented as objects of the socio-cultural system, but also as subjects who are able to build solidarity, criticize customs, defend their identity, and fight injustice through physical actions, writing, and formal legal channels.

Thus, the novel *Perempuan yang Menangis kepada Bulan Hitam* It not only reflects the reality of patriarchal culture, but also presents criticism of socio-cultural systems that are detrimental to women. These findings also show that a relevant interdisciplinary comparative literary approach is used to bring together literary works with cultural sciences in a dialogical way in understanding gender issues and power relations in society.

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