



Representation of Gender Inequality in the Novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo (Critical Discourse Analysis)

Luki Aswar¹(✉) and Novia Juita²

¹ Indonesian Language Education Study Program, FBS Universitas Negeri Padang, Padang, Sumatra Barat, Indonesia

lukyaswar123@gmail.com

² Indonesian Literature, FBS Universitas Negeri Padang, Padang, Sumatra Barat 25131, Indonesia

Abstract. Women are often a marginalized and biased position compared to men's positions by a gender. This research aims to describe the position of women in Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam* based on Sara Mills' critical discourse analysis model. This research is a qualitative research with descriptive method. The research data is in the form of narratives and speeches of characters or a combination of sentences based on the context that states the form of representation of gender inequality in Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam*. The data source is Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam*, published by PT Gramedia Pustaka Utama, second printing, in May 2021 and totaling 320 pages. The data collection technique used in this research is documentation technique. Data analysis technique used qualitative data analysis, namely data reduction, data presentation, and drawing conclusions. The results of this study indicate that the main character Magi Diela based on the critical discourse analysis of the Sara Mills model experiences gender injustice. Magi Diela experiencing gender inequality is positioned as a subject with 15 data, object position 74 data, and 19 data reader position. Magi Diela is positioned as a subject because she can tell herself, an event or events according to her own perspective. Magi Diela is positioned as an object, because she cannot present herself in the text, but her presence is defined and described by another party, namely the author. Readers position themselves to Magi Diela as a woman who becomes a victim of marriage and arrest based on mediation factors and cultural code factors. Magi Diela, her position as the object is more dominantly represented as experiencing gender injustice, especially gender inequality of violence.

Keywords: Gender Inequity · Discourse Analysis · Novel

1 Introduction

Social issues regarding gender inequality or gender inequality are increasingly sticking out and are endless. Gender inequality occurs in almost every area of women's lives.

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Z. Zulfadhli et al. (Eds.): ICLLE-5 2022, ASSEHR 709, pp. 68–76, 2022.

https://doi.org/10.2991/978-2-494069-85-5_9

In the world of politics, economics, and also the world of literature. The depiction includes the construction of gender in society, as well as gender injustice experienced by women. Gender differences, in essence, are not a problem. However, in fact in life, gender differences lead to gender inequality, especially for women [1]. Gender injustice basically also gives birth to other unfair treatments against women, ranging from negative stereotypes against women, ignoring women's voices, to neglecting or keeping silent about the problems of violence experienced by women [2].

Literary works not only come from the author's imagination, they are also born from the reflection of society. Literary work is a picture of human life and is someone's invention. The results of the fiction are not just imagination, but are also colored by the background of the social life of the community and the beliefs of the author. Literary works are also the result of conveying ideas and views about human life that are poured creatively and packaged in beautiful forms by writers [3].

Novel is one type of literary work that is of interest to readers. Making gender inequality a theme in novel storytelling is an interesting achievement for writers. Basically, women are often the object of storytelling in gender injustices that occur in society, so that the social reality in society is poured into novels by writers. Women are often considered weaker than men. Not only in the world of fiction such as novels, women are also often the object of news coverage in the form of negative labeling. Teti Sobari and Lilis Faridah explained that a lot of news featured women as the object of the news. Women shown in the text tend to be shown as weak and marginal compared to men. Women are often portrayed badly in the news [4].

Astuti stated in the results of her research that gender issues are related to feminism, and gender issues lead to gender inequality which results in the marginalization of women [5]. Other researchers who examine gender inequality in novels include, *firstly*, the results of the study explain that gender inequality is shown from the roles and attitudes of men towards female characters. Gender injustice in the novel is in the form of an unfair attitude of husbands who behave arbitrarily by taking advantage of women's weaknesses, so that women are not empowered to fight and surrender to the injustices they experience [6].

The *second research* conducted by Unsriana explained in its findings that the gender discrimination experienced by Ginko was due to his gender being a woman, at that time there was a very clear boundary between men and women. Ginko experiences difficulties and discrimination, because Ginko's ideals are considered impossible as a doctor. His intelligence and abilities collide, just because he is a woman [7]. The *third research* conducted by Baso, the results showed that gender inequality in the form of violence against women is a manifestation of class-based subjugation, which places women in a more inferior position than men. The inequality of power that exists in society causes the emergence of forms of crime that can be categorized as gender violence [8].

The three studies above have relevance to this study, namely analyzing forms of gender inequality. However, there are similarities and differences. The similarity is that they both analyze gender inequality with the object of study in the novel. Meanwhile, the difference is in the analytical approach used. The three studies above only focus on gender inequality in the novel, while this study uses critical discourse analysis, the Sara Mills model. The use of the Sara Mills model in research has been carried out by many previous researchers.

First, Abdullah examines the media's perspective in reporting on the issue of women's domestic violence, a study of the *Kumparan media coverage*. The results show that the *Kumparan media* has its own perspective in describing women as victims described in the text and also finds women representing the subject in the news text [9]. *Second*, Teti Sobari and Irma Silviani with research results showing that women's representation includes weak and marginal women. In addition, the results of the study show that the text that uses the data positions men as subjects and women as objects. Readers are directed to position themselves as men [10].

Third, Pardi Suteja and Novia Juita, examined the position of the parties involved in online media news texts containing cases of ISIS sexual offenders. The results showed that (1) seven texts presented the victim as the subject of the story; (2) one text presents the victim's defense as the subject of the story; (3) seven texts showing the victim and the defendant as the subject of the story; and (4) one text presents the victim, and the perpetrator as the subject of the story [11].

The three studies above have relevance to this research. This research and relevant research both make critical discourse analysis of the Sara Mills model as an approach in analyzing the object of research study. However, what makes the difference is the object of analysis used in the study. In general, the three studies above chose news texts as the object of research data, while this research object was literary works in the form of novels. Revealing gender inequality based on the writings of popular female writers is very interesting to study in the form of research.

The novel *Perempuan yang Menangis kepada Bulan Hitam* raises the gender injustice experienced by female characters in storytelling. This novel tells the story of a woman named Magi, who is trapped in the customary marriage of kidnapping or marrying capture in Sumba, which is one part of the territory of the province of East Nusa Tenggara. Capture marriage is a tradition that has been passed down from generation to generation. However, in fact this culture is detrimental to many women. As an initial observation in Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam*, one form of gender injustice is found in the form of violence against women. Women who experience sexual violence in the form of rape. Women with dominant object positions get gender inequality. Ironically, women also have to bear the burden of shame and are marginalized in the text.

Revealing the form of gender inequality and the positioning of women in the novel is a very interesting thing to study. Then, the critical discourse analysis model of Sara Mills' model is estimated to be more representative in exploring the problem of representation of gender inequality in the novel in more depth. Sara Mills' AWK model in addition to examining the subject and object of storytelling, also focuses her attention on feminist discourse, namely exploring more deeply how women are represented in text discourse, including in novels. Eriyanto explained that this injustice and bad portrayal are the main targets of Mills' writing, and explores how women are represented in texts, whether in novels, pictures, photos, or in the news [12].

Eriyanto explained that through representation itself shows how a person, group, or idea is displayed in news and other media discourse. Representation is important in two ways. *First*, whether a person, group, or idea is presented as it should or is marginalized through poor portrayal. *Second*, how the representation is presented [12]. Then, Darma

explained critical discourse analysis is an attempt to explain a text or social reality that is the subject of study by an individual or group, with the aim of getting what is desired [13].

Each party has the same opportunity to describe the events even themselves. In other words, it is possible for each party to be the subject of himself and have the possibility to describe the world according to his own perception, but this is not the case because each party does not have the same opportunity for various reasons. As a result, there are parties who are positioned as subjects who tell themselves and there are parties who are told because they cannot present themselves in the text. In the end, their presence and representation were shown by other parties [12].

2 Method

This research uses a qualitative descriptive methodology. The goal of qualitative research is to comprehend the phenomenon that the study subject encounters and to verbally and linguistically express it [14]. In accordance with this study, the data used in the analysis are the author's narration quotes and the utterances of figures that contain forms of gender injustice.

This study also uses text and language analysis methods, namely content analysis. The data of this research are the author's narration and the character's speech that contains a form of gender injustice. The data source is Dian Purnomo's novel *Perempuan yang Menangis kepada Bulan Hitam*, published by PT Gramedia Pustaka Utama, second printing, in May 2021 and totaling 320 pages. Data collection technique in this research is documentation technique. The data collection stage is the researcher's effort to provide or collect sufficient data [15].

Data analysis techniques are the steps taken in analyzing the data obtained. This is in line with Sudaryanto's explanation stating that data is a researcher's effort in dealing with problems to be studied on the data that has been collected [15]. The data analysis technique used is based on the opinion of Miles and Huberman, there are three stages in qualitative data analysis, namely data reduction, data presentation, and drawing conclusions. *First*, data reduction is a step that refers to the process of selecting, focusing, and simplifying data. *Second*, data presentation. At this stage the data that has been reduced is carried out in the data analysis stage. *Third*, drawing conclusions is the last step in the data analysis stage, which is to provide final conclusions on the data that has been analyzed [16].

3 Findings and Discussion

Based on the research findings, there are 15 data showing that women are positioned as subjects, 74 data as objects, and 19 data on the position of readers in novel. The following is a description of the position of women based on the critical discourse analysis of Sara Mills' model.

3.1 Subject Position

The position of the subject is a position that places the character present in the text as a position that tells itself, an event or events according to their own perspective. The following is a description of the data findings.

“Pemerksa! Ko tunggu pembalasan ku!” Magi memaki tepat di depan wajah Leba Ali (DP:52/22)

Based on the data (DP:52/22) with the quote **“Pemerksa! Ko tunggu pembalasan ku” Magi**, marked to describe the character Magi Diela (female) as a subject who experiences gender injustice, violence in the form of rape, as evidenced by the word *“rapist”* that Magi spoke to Leba Ali. Magi is positioned as the subject of the Sara Mills model because it can tell an event or events from its own perspective. Magi’s position as the subject of Sara Mills ‘model is marked by the use of the singular first person pronoun, namely *ku (aku)*.

...Tapi **sa** tidak ada yang jamin itu laki-laki akan baik deng **sa**. **Menjadi dong pu istri sama dengan membiarkan sa punya badan diperksa setiap hari.** (DP:186/59)

Based on the data (DP:186/59) Magi Diela (female) is positioned as a subject and gets gender injustice in the form of subordination in the form of women being looked down upon only to satisfy lust, whose body is raped every day if she becomes Leba Ali’s wife, as evidenced in the sentence **“Menjadi dong pu istri sama dengan membiarkan sa punya badan diperksa setiap hari”** and Magi narrates this form of injustice according to his own perspective.

“Sa ju rindu Ama, Rato. Sa ingin pulang tapi sa takut Ama nanti paksa menikah... Sa bukan tidak mau menikah, tapi **sa** tidak mau dipaksa deng laki-laki mata keranjang itu...”

Magi menarik napas dalam-dalam, berusaha tidak menangis. (DP:209/62)

Based on the data (DP:209/62) Magi Diela (female) is positioned as a subject and gets gender inequality marginalization in the form of the dominance of father power over children so that there is coercion and marginalization of children’s rights in choosing a life partner. This form of gender marginalization is described by Magi based on his own perspective as evidenced in the sentence **“sa ingin pulang tapi sa takut Ama nanti paksa menikah”**.

3.2 Object Position

The position of the object is a position that explains who the party or character is told and defined in the novel text. Its presence is raised or defined by another party, namely the subject. Characters who are positioned as objects cannot define or tell the events that they have experienced in the novel text. The following is a description of the data findings.

Magi tersentak, marah, menggelepar. Air matanya merebak sejadi-jadinya, tapi tak ada yang peduli. **Amarah menerpa dirinya sampai-sampai dia merasa akan mati saat itu juga (DP:41/10)**

Based on data (DP:41/10) Magi (female) who plays the main female character in the novel text gets gender injustice in the form of psychological violence. Psychological violence that Magi received when he was arrested and taken by several men. The feeling of fear, anger, helplessness and the desire to just want to die shows the consequences of the form of psychological violence experienced by the Magi (female) character. Magi is positioned as the object of Sara Mills' model, because the Magi character does not display or describe the injustices he receives from his own perspective, but rather his presence in the event is defined and described by another party, namely the author. The author defines Magi as an object by mentioning his name (noun) and pronouns (pronouns) in the third person, namely *she*.

Ibu leba Ali menghela napas, kemudian **mengatakan** sesuatu yang seumur hidup **Magi** sesali karena pernah mendengarnya, "**Kalau ko tidak mau kawin deng Leba Ali, tidak ada laki-laki lain yang mau deng ko.**" (DP:51/20)

Based on data (DP:51/20) Magi (female) who plays the main female character in the novel text gets gender injustice in the form of marginalization in the form of marginalization of women's rights in choosing a partner because they have been arrested and positioned as objects. Quote "**Ibu leba Ali menghela napas, kemudian mengatakan**", is marked to explain the position of Magi Diela (female) as an object. The word *mengatakan* in the quote has the meaning of informing and Ibu Leba Ali is the party who made the statement about Magi Diela (female) who if she doesn't want to marry Leba Ali, then no other man will want to be with her because she has been arrested. Quote "**Kalau ko tidak mau kawin deng Leba Ali, tidak ada laki-laki lain yang mau deng ko**", strengthen the position of Magi Diela (female) as objects who are marginalized by the use of second-person singular pronouns, namely *ko (you)*.

Seketika **Magi** merasa mual. **Ingatannya melayang pada malam di mana Leba Ali nyaris memperkosanya, lagi, dalam keadaan sadar.** Namun, **Magi** diam. **Dia** tidak sanggup menceritakan ulang dan menerima reaksi ibunya (DP:86/36)

Based on the data (DP:86/36) Magi (female) who plays the main female character in the novel text gets gender injustice violence in the form of rape. The quote "*memperkosanya, lagi*" indicates that Magi Diela (female) has experienced an act of rape. *Rape* comes from the root word *rape* which means a person is forced to get sexual services, without the consent associated with violence. Magi Diela (female) is positioned as an object, because the act of gender injustice she experienced does not define it herself, but is defined and described by the author by mentioning her name (noun) and using a third-person singular pronoun, namely *her* in the quote "**Namun, Magi diam. Dia tidak sanggup menceritakan ulang dan menerima reaksi ibunya**".

3.3 Reader Position

The position of the reader is a position whose placement uses direct and indirect greetings. In the critical discourse analysis of Sara Mills model, generally the greeting is done indirectly or the mention is indirect. The indirect greeting is determined by two factors, namely the mediating factor and the cultural code factor. For more clarity, the data is examined in the following data findings.

...Yang jelas, siapapun yang menjadi dalang penculikan ini, Magi berjanji akan membalas perbuatannya sampai orang itu menyesal sudah melakukan semua ini. Demi para leluhur, **Magi tidak akan diam saja diperlakukan seperti binatang. Tidak habis pikir dia membayangkan bagaimana seorang yang dilahirkan oleh perempuan tega menyakiti perempuan. Tidakkah mereka membayangkan jika anak-anak perempuan mereka diperlakukan serupa?** (DP:44/14)

Based on the data (DP:44/14) the reader places himself in the position of Magi Diela who is a victim of gender injustice in the form of violence. Quote “**Magi tidak akan diam saja diperlakukan seperti binatang. Tidak habis pikir dia membayangkan bagaimana seorang yang dilahirkan oleh perempuan tega menyakiti perempuan. Tidakkah mereka membayangkan jika anak-anak perempuan mereka diperlakukan serupa?**”, indicates the form of greeting the reader indirectly. The word “*membayangkan*” which means to describe in the mind, as if to bring the reader to feel the situation of Magi being treated like an animal in his abduction. Thus the mediating factor whose position of truth is placed hierarchically, so that the reader will align or identify himself with the character that is considered correct. The reader violates the actions of kidnappers who have treated women badly, even though humans have a higher degree than animals because they have reason to think so they don’t deserve to be treated like that.

“Ko sudah tidak perawan lagi.”

Bukan keperawanan yang hilang yang Magi sesali, dia tidak peduli perawan atau tidak. Yang membuatnya marah adalah orang lain yang memberitahunya bahwa **dia baru saja di perkosa. Dia di perkosa dalam keadaan tidak sadar dan sekarang dipaksa menikah dengan pemerkosanya** (DP:51/21)

Based on the data (DP:51/21), the reader places himself in the position of Magi Diela who is a victim of gender injustice, sexual violence in the form of rape. The word “*diperkosa*” which comes from the root word *perkosa* which means a person is forced to get sexual services, without the consent associated with violence. Based on the story experienced by Magi Diela (female) who was raped and forced to marry her rapist, it indirectly greets readers to feel and identify themselves in Magi’s position who experienced acts of sexual violence. Thus, based on the mediating factor, the reader will side with Magi Diela (female) as the party who is the victim and violates the act of sexual violence she experienced.

“Sa sayang deng sa punya adik, sa ju tidak mau dong sengsara. Tetapi **melawan adat itu sulit**, bro. Yang sa lakukan dulu tidak melawan adat, tidak ada aturan

adat melarang anak berhenti sekolah, itulah kenapa Ama-Ina diam. Sa punya adik ini su ditangkap dan tidur di Leba Ali pung rumah sampai tiga hari. Kita tahu mungkin saja dong sudah ...” Rega batal meneruskan kalimatnya. (DP:102/40)

Based on (DP:102/40) the reader positions himself on Rega (Magi Diela’s male/elder brother) and the reader’s alignment with Rega is based on indirect greeting based on cultural factors, namely placing the reader with a value orientation that is approved and considered correct. The quote “**melawan adat itu sulit**”, shows the reader’s partiality to Rega. Why is fighting custom so difficult? because going against custom can be interpreted as opposing customs or values that have been agreed upon, believed in, and recognized as the truth by a group in living together in society.

4 Conclusion

The position of Magi Diela (a woman) as a subject tells how she as a woman experiences gender injustice in the form of 4 data marginalization, 3 data subordination, and 9 data violence. The position of Magi Diela (female) as an object is represented by 23 data of marginalization of gender injustice, 10 data of subordination, 11 data of stereotype, and 32 data of violence. The partiality of the reader’s position with the mediating factor is 15 data and the cultural factor is 4 data. Magi Diela as the dominant subject represents herself as a victim of gender injustice and violence and the violent act is represented based on her own perspective as a victim, which can be indicated by the use of pronouns. Despite being a victim of gender inequality of violence, Magi Diela as a subject does not only represent herself as a victim, but also represents herself fighting against perpetrators of violent acts. Magi Diela as the dominant object position gets gender injustice, violence and its presence is also dominantly defined and described by other people, namely the author. The partiality of the reader is dominant based on the mediating factor, because the reader tries to feel what Magi Diela feels as a victim of violence.

Acknowledgments. I was able to complete this paper with the help of everyone who reads my posts in the end. I owe a huge debt of gratitude to my supervisor, Dr. Novia Juita, M. Hum., for all of her support, inspiration, and wise guidance. Then to my closest family, who have always been there for me. Although this essay is far from perfect, I hope that both readers and scholars will find it to be very useful. Therefore, in order to conduct future study more effectively, I truly need the advice, suggestions, and help of readers. Thank you.

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