



# Study of Genetic Stylistics in the Novel *of Perempuan Yang Menangis Kepada Bulan Hitam* by Dian Purnomo as a Trigger Warning of Sexual Violence Against Women

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**Abstract.** This research aims to describe Dian Purnomo's writing style in the Novel Perempuan yang Menangis kepada Bulan Hitam (PMBH). The authorship style is seen from two aspects, namely linguistic and semiotic aspects. In the linguistic aspect, diction, grammatical, imaging, and expression are studied; while in the semiotic aspect, the symbols of violence against women are studied in the novel PMBH. Data were analyzed using stylistic and semiotic approaches. The results showed that Dian Purnomo's authorship style in the novel PMBH based on the linguistic aspect was proletarian fiction (Social Protest Fiction). This can be seen from the choice of diction using local variety, a grammatical arrangement using comparison patterns, the dominant imagery is visual imagery, and figurative speech is satire. Based on the semiotic aspect, there are three forms of symbols of sexual violence against women in the novel PMBH, namely verbal, physical, and mental violence. From the results of the research, it was concluded that Dian Purnomo's style of protest in the novel PMBH was to convey gender inequality and injustice experienced by women in Sumbanese customs. Many women experience sexual violence in their families and communities and become victims of violence in the "marriage and capture" tradition.

**Keywords:** Stylistics · Semiotics · Novel Analysis · Sexual Violence · Symbols of Sexual Violence

## 1 Introduction

Literary work is a reflection of the reality that occurs in people's lives. As a reflection of reality, literary works describe the reality of an era [1]. Every era has different social problems. These social problems are raised by the author in the form of literary works. What is seen, experienced, or what happens around the author are things that will affect the work written by the author. Thus, the author creates literary works not merely as the result of his imagination but is also influenced by the reality that surrounds the author's life. Therefore, literary works born at a certain time have a certain style in describing the social life of the community.

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Likewise with literary works in the form of novels. The novel is part of the literary genre in the form of prose. As prose, novels present stories that are more complex than other prose, such as short stories. Novels are not only imaginative literary works, but they also contain the realities of life. Novels contain stories about people's lives that occurred in an era. So that the novel that is present in an era presents a certain style and pattern as well. This style and style is what attracts readers to enjoy the stories in the novel.

Novels not only present phenomenal stories at a time, but they also contain aesthetic languages that captivate readers. The language used in the novel is not the same as the language used in everyday life. The language in the novel contains connotative meaning or additional meaning. Not only that, but the author is also able to come up with beautiful words to convey the intent and purpose. The aesthetics of language in the novel make the reader not bored reading the story presented by the author. Readers seem to be immersed in fantasy and imagination when reading novels. The aesthetics of language contained in the novel are the beauty of word choice, grammatical and lexical structures, language style, imagery, and symbols or sign systems. Of all these elements, the author makes a storyline and a series of events, as well as characterizations that have their characteristics in each novel. This characteristic gives rise to the author's style of writing.

Regarding the style of authorship, each author has a different style of writing. The style of authorship can be seen in the language used by the author in the novel. The author's style of language in the novel is not the only language that is seen as a means of communication, but language that is influenced by all the elements behind the birth of a novel. These elements are elements related to social reality, culture, sign systems, and community language. The author can express the realities that occur in human life through aesthetic language so that what is conveyed in the novel becomes a warning to readers, society, and also the government. This is because, the aesthetic style of language does not just convey beautiful words, but these beautiful words contain a sign that aims to criticize the rules, customs, or policies made by the government.

Novels published in the millennial era often raise the issue of sexual violence. The problem of sexual violence represented by the author in the novel is sexual violence that occurs to women. This is because sexual violence is more dominant in women, whether it occurs in the family, community, school, or work environment. In the millennial era, women are more daring to voice sexual violence experienced by women through literary works. The emergence of female authors in this millennial era begins with the emergence of female authors in the reform era. In the reform era, the issue of sexual violence against women was echoed by the author Ayu Utami in her novel, *Saman*.

In this millennial era, sexual violence experienced by women is presented in Dian Purnomo's novel *Women Who Cry to the Black Moon*. This novel is based on a true story experienced by a woman in Sumba, East Nusa Tenggara who became a victim of "arrest marriage". This capture-marriage tradition has harmed women. In this novel, there is a story about a character named Magi Diela, a girl who has high aspirations to build Sumba, but that dream must be lost and buried when she is kidnapped and forced to follow the tradition of Kawin Capture. This kind of reality does not only happen in Sumba but also in other areas of Indonesia. Therefore, the author Dian Purnomo through his novel recounts the sexual violence experienced by women with a distinctive style

of language that can stir the emotions of the reader and is very critical in describing sexual violence against women. Because of that, this novel is considered a novel trigger warning of sexual violence against women.

Based on these descriptions, it is necessary to conduct an in-depth study and analysis to reveal Dian Purnomo's style of writing in the novel *Perempuan yang Menangis kepada Bulan Hitam* which is considered a trigger warning of sexual violence against women [19]. The authorship style of an author in his work is studied using genetic stylistics. Genetic stylistics is the study of the authorship style of individual writers in the form of describing the characteristics of the language style contained in one of his works or the whole of his work [2]. In this study, the authorship style studied is Dian Purnomo's writing style which will be studied from all aspects of his language (linguistics), whether it is related to diction, grammatical and lexical structures, language style, imagery, symbols, and sign systems.

Associated with symbols and signs which are also part of the aspects of forming the style of authorship, the symbols and signs are studied from a semiotic perspective. Semiotics is a science or analytical method to study signs [3]. Therefore, this genetic stylistic research does not only use analysis from stylistic science, but also from semiotics to reveal the meaning of symbols or signs contained in the novel. These symbols and signs are symbols and signs of sexual violence against women as an element of Dian Purnomo's writing style.

The importance of this research is to obtain a complex study of the characteristics of Dian Purnomo's writing style in the novel *Perempuan yang Menangis kepada Bulan Hitam*, which is viewed from linguistic and semiotic aspects. This study also aims to reveal the reasons why this novel is considered a trigger warning which is seen based on the symbols and signs contained in the novel. In addition, this research also provides an innovation, namely combining two disciplines (Semiotics and Stylistics) in one study to obtain an authorship style in the novel. Based on the analysis of previous research, the study of semiotics is only used to analyze signs in literary works and does not connect these signs as elements that play a role in shaping the style of authorship. For example research: (1) Yusnaini with the title *Symbolic Meaning and Social Criticism in a Collection of Prayer Poems for Children and grandchildren* by WS. Rendra <https://doi.org/10.31851/pemmbahsi.v10i1.4615> [4]; (2) Pribadi, Budi Setia and Firmansyah, Dida with the title *Semiotic Analysis in the Poem "Barang Kali Because of the Moon"* by WS. Rendra <https://doi.org/10.22460/p.v2i2p%25p.2737> [5]. The two studies did not connect the symbolic meaning as an element forming the style of authorship.

Another study that also examines the author's individual writing style is a study entitled "*Stylistic Aspects of Lalita Novel by Ayu Utami*". The research was conducted by Nurul Setyorini and published in the journal *Bahtera* volume 1, Number 2, 2014, <https://doi.org/10.37729/btr.v1i02.3495> [6]. The purpose of this research is to describe diction, language style, imagery, and sentence style. Research conducted by Nurul Setyorini does not use semiotic analysis in examining Ayu Utami's writing style. Meanwhile, the study of genetic stylistics does not only examine the style of authorship from the linguistic aspect, but also from the aspect of signs that form symbols in literary works, so that it can be explained in detail the characteristics or characters of the author's individual authorship style.

## 2 Theoretical Basis

### 2.1 Genetic Stylistics

Etymologically, stylistics is related to the word style, which means style, while stylistics can be translated as the science of style. Style is a way of expressing in writing or speech; the selection of a distinctive expression, a distinctive way of expressing thoughts through coherent words or figures of speech that have a different impression when expressed in other ways [7].

Stylistics is a discipline that studies the style of authorship. This is by what was stated by [8], that stylistics is a science that focuses on the study of the language of authorship in literary works. The study is about the performances of linguistic forms in literary texts. Stylistics is also seen as a branch of linguistics that discusses the artistic function of the language of authorship in literary works [9]. Furthermore, [10] explains that stylistics is not only at the literary level but includes language styles outside of literature (non-literary), such as language styles in speeches, lectures, preaching and so on.

Stylistics discusses the form of language used in a literary work which includes the choice of words, and sentences, empowerment of language potential, language peculiarities, the uniqueness of the author's language, the author's figurative language, signs or symbols, and so on [2]. Based on this opinion, it can be said that stylistics is a linguistic science that specifically examines the style of authorship in literary works. The authorship style is seen from the aspect of language use in literary works. These aspects include the use of sounds, words, diction, sentences, figurative language, imagery, typography or appearance, sign and symbol systems, and so on.

The object of stylistic study is the author's language in literary works. According to Pradopo [11] and Nurgiyantoro [10], the object of stylistic studies is language style which includes sounds, words, and sentences. At the sound level, the aspects of alliteration, rhyme patterns, associations, rhythm, and orchestration are studied. At the word level, morphological, semantic, and etymological aspects are studied. While at the sentence level, it is studied the means of rhetoric and sentence style. In contrast to Pradopo's opinion, Sudjiman suggests that stylistic studies include diction, the use of a figure of speech, rhyme patterns, imagery, and mantras. Thus, it can be concluded that the object of stylistic study is the author's style of language in literary works [12]. In this case, the literary work that is the object of research is the novel.

Stylistic studies are divided into two types, namely genetic and descriptive stylistics. Genetic stylistics is the study of individual writers' stylistics which describes in detail the peculiarities and features of the language style contained in one of his literary works or the whole of his literary works, either prose or poetry; while descriptive stylistics is a study of the style of language of a group of writers or a literary force, both the characteristics of prose and poetry [2]. Based on this opinion, it can be concluded that genetic stylistics is the study of individual literary styles contained in one of his works or his entire work. In the research that will be conducted, the object of genetic stylistic research is the writer Dian Purnomo in his literary work in the form of a novel entitled *Women Who Cry to the Black Moon*.

## 2.2 The Relationship Between Stylistics and Semiotics

Semiotics comes from English semiotics. According to Hornby, semiotics is “The study of signs and symbols and their meaning and use”. According to Zoest, semiotics comes from the Greek, namely *semeion* which means sign; Meanwhile, according to Cobley and Jansz, semiotics comes from the word *semeyang* which means sign interpreter (in Taufik, 2016:1). Furthermore, [3] says that semiotics is a science or analytical method for studying signs. The sign referred to here is a device used in trying to find a way in the world, a sign that exists amid humans and with humans.

In addition to the experts above, the following are definitions of semiotics from several experts, including its two founders, namely Charles Sanders Peirce and Ferdinand de Saussure [13]: Peirce said that the limit of semiotics is logic. The expression “as I believe and I show” is another name for semiotics, namely the sign doctrine that “pretends to be important” or the formal sign doctrine. The doctrine of signs is a sign that is born from one’s observation of the known properties of a sign. One person’s observations are called abstractions, because for other people the observations may be wrong. Therefore, the word “unimportant” was formed for something that must be the characteristics of all signs used by scientific intelligence or intelligence to be able to learn from experience. Furthermore, Saussure uses the term semiology. He defines semiology as a science that studies signs in social life. This science is part of social psychology, while linguistics is a branch of semiology.

Semiotics is one of the models of science used to understand the world as a sign system that can be interpreted, both conventional and arbitrary. Semiotics is one of the postmodern theories that have an important role and is widely used. One example, this theory can be used to understand and interpret literary works as a sign system in the form of symbols, both written literature, and oral literature.

Literary works as works of art whose medium is language, literary works are a sign system that is fully interwoven [2]. In relation to genetic stylistics, the study of the sign system in literary works is an important element to understand the author’s style of language. Each author will of course use a different sign or symbol in conveying the intent and purpose. The use of signs in the form of language symbols gives rise to the aesthetics of the author’s language or the author’s style of language. The language style is a beautiful language that is used to increase the effect by introducing and comparing an object or other thing that is more general [14]. In short, the use of certain language styles can change and give rise to certain connotations [14].

## 2.3 The Nature of Novels

A novel is a literary genre in the form of prose. Etymologically, the novel comes from the Italian language, namely *novella* which means a piece of news or a story. Novels are in the form of fictional narrative prose, long and complex in form, depicting human stories imaginatively. The series of experiences described by an author in a novel must be related and involve several characters in a specific setting. According to Wellek and Warren, a novel is a story about the story of human life and human behavior itself which is real in nature and summarizes the era when the novel was written [15]. A novel is a form of expression, the type of essay selection, the content as an outlet for the meaning

of the story, the nature that distinguishes this text from other texts, and the structure that contains the building blocks of the novel itself [16]. According to the Big Indonesian Dictionary Edition V (KBBI V), a novel is a series of stories in the form of long prose, telling the life of a character and his environment, by highlighting the character and nature of each character. Thus, it can be concluded that the novel is a series of events that is packaged in a complex manner in a text, tells the story of human life, and is built on 2 elements, namely intrinsic and extrinsic (Nurgiyanto, 2016: 10).

The intrinsic elements of the novel consist of 6 elements, namely the theme, storyline, characters, setting, author's point of view, and the author language style. The theme is the novel element that gives overall meaning to the content of the story that has been conveyed to the reader. Therefore, the existence of a theme can only be found by reading the story carefully and responsibly, including realizing the relationship between the parts of the story and the connection between the parts and the whole. The plot is a series of interconnected events [17].

A character is a person or actor who is shown in a story or literary work that has a very important role. The setting is the foundation, suggesting the notion of place, time relationship, and social environment in which the events are told [18]. The author's point of view is the way or view used by the author as a means to present the characters, actions, settings, and various events that make up the story in a work of fiction to the reader. The language style is a way of expressing inner thoughts and feelings that live through a distinctive language in speaking to obtain certain effects so that what is stated becomes clear.

Novels are divided into several types. Based on real or unreal events, consisting of fiction and non-fiction novels. Fiction novels are novels that tell about things outside of human logic (fantasy world). While non-fiction novels are novels that usually tell about real events. Based on the genre of the story, novels are divided into 5 types, namely romantic novels (telling love stories), horror novels (telling about scary things), mystery novels (telling about mysteries), comedy novels (telling about things that are scary in nature), jokes and inspirational novels (novels that tell stories that inspire).

### 3 Method

This research is a study of literary works in the form of novels. The novel as a literary genre is analyzed based on the perspective of genetic stylistics. The study of genetic stylistics is the study of the authorship style of an author in his work. The authorship style is analyzed from various linguistic aspects and the elements that form signs in literary works. Therefore, this research does not only use linguistics to study the style of authorship but also uses semiotics to understand the system of signs and symbols in literary works as elements that participate in shaping the style of authorship. The analysis of the language and style of women's authors from the perspective of genetic stylistics is qualitative research with a descriptive method. The object of this research is a novel entitled *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo, published by Gramedia Pustaka Utama in 2021. The data for this research are words, phrases, sentences, and paragraphs contained in the novel that show the style of authorship. The data were analyzed using a qualitative-descriptive method.

## 4 Results and Discussion

### 4.1 Dian Purnomo's Authorship Style in the PMBH Novel Based on Linguistic Aspects

#### a. Diction

The diction or choice of words used by the author Dian Purnomo in the novel *Women Who Cry to the Black Moon* is a local variety. The local variety referred to here is the large number of Sumbanese regional vocabularies contained in the novel. The vocabulary is used to show kinship relationships and greetings in the Sumbanese language. The following example is the Sumbanese vocabulary:

Sumba language vocabulary	English
Ina	Mother
Pung	Have
Dong	He/she
Ama	Father
Su	Has
Sa	I
Ko	You
Bodok	Stupid
Deng	With
Ju	Also
Yoo	You
Cere	Divorced
Bonbon	Candy
Wawi	Pig
Lai	Again
Rowe	Vegetables
Ama kecil	Uncle
Ole umma-gu	Affectionate call from husband to wife/honey (english)
Mawine tudu loko	Damn girl
Ngaita innamu	Fuck your own mother

Based on the regional vocabularies found in this novel, it can be said that the author brings the storytelling style to life by using local variables. This local variety is used to show that the setting in this novel is Sumba. This local variety is used by the author, especially for conversations between characters in the novel. This means that the author chooses a writing style using spoken language. This oral variety also shows that the setting in the novel is an informal situation.

Dian Purnomo's storytelling style in this novel is also shown by the use of explicit language styles. Written language is a language that has a denotative meaning or real meaning. This style was chosen to convey the reality or reality that occurred in Sumba. The choice of explicit language makes it easy for readers to understand what the author wants to convey. The use of explicit language is also in line with Dian Purnomo's mission of triggering warnings against sexual violence against women.

#### **b. Grammatical**

There are several types of grammatical patterns or word order in sentences contained in the novel PMBH, namely repetition, climax and anticlimax patterns, and similarities or comparison patterns. Repetition is a sentence pattern with the repetition of certain words, either in sentences or between sentences. The climax pattern is a sentence pattern with a language style that contains sequences of thoughts ranging from small or unimportant things to big or important things. In other words, the sequence of thoughts increases the weight of the ideas. An anticlimactic pattern is the opposite of a climax pattern. In the climax pattern, the order of ideas is ordered from the most important to the unimportant or the order of the ideas is parallel, nothing is more important or unimportant. The pattern of comparison or comparison is a sentence pattern with the language style of one thing with another thing or explicitly equating something with another thing. Among these sentence patterns, the dominant one is the equation or comparison pattern.

Examples of grammatical arrangements with an equation or comparison pattern are: "...Selamanya Dangu akan dituduh sebagai laki-laki tak tahu adat yang berniat menikahi perempuan satu sukunya sendiri. Tidak ada yang lebih hina dari melakukan perkawinan satu suku. Ini seperti mengawini ibu atau ayahnya sendiri." (PMBH, page. 27). In this example, the author uses an equation pattern, which equates the occurrence of "marrying a woman of the same tribe" as "marrying one's own mother or father".

Examples of grammatical arrangements with comparison patterns, namely: "Dia tidak mau ditaklukkan sama sekali. Dan di saat itulah Magi berpikir bahwa kematian jauh lebih baik ketimbang hidup dalam penderitaan." (PMBH, page. 54). In the example above, the thing being compared is "life and death". The author uses a comparison pattern to state that it is better to die than to live in misery. This means that rather than living in suffering it is better to die because living in suffering is useless.

Based on the data analysis that has been done, the dominant grammatical arrangement used by the author Dian Purnomo in the novel PMBH is the pattern of similarities or comparisons. These two patterns are used as a form of Dian Purnomo's protest style against the sexual violence experienced by Sumba women in the "marriage catch" tradition. Magi as the main character who is used as an icon of the "marriage capture" resistance rejects the forced marriage and chooses to leave his hometown. In the pattern of similarities, Dian Purnomo voices through the character Magi, namely being kidnapped, raped, and forced to marry the person who kidnapped and raped her just as she lived in misery all her life, just as she allowed herself to be raped every day. Through the Magi figure who refuses to carry out marriages in the "Kawin Capture" tradition, author Dian Purnomo voices that this tradition has hurt the dignity of women. Women like no self-esteem, and women are considered as merchandise. Therefore, the author



Dian Purnomo through this novel gives a protest and a warning to all those who still allow and support this tradition so that this tradition is not continued.

### c. **Imaging**

Imagery is a description that is formed in human thoughts or feelings based on the words written in literary works. These images can relate to the senses of sight, smell, touch, movement, taste, hearing, and intellectual. Visual imagery is a stimulus given by words that make the sense of sight seem to see what is described by the author. This imagery is used to describe concrete objects such as natural beauty, places, buildings, and so on. Olfactory imagery is a stimulus given by words that make the sense of smell seem to smell what the author is telling. This image is used to describe smells or fragrances. Tactile imagery is an image that can stimulate the sense of touch which makes it seem as if the reader is touching or feeling what the author is telling. This tactile image can be in the form of fine, rough, soft, soft, and so on. Imaging Movement is the stimulation of words that describe the movement, such as running, walking, jumping, and so on. Taste images are stimuli generated by words that make the reader's sense of taste feel as if he feels the taste told by the author, such as salty, sweet, bitter, sour, and so on. Auditory imagery is a stimulus given by words that make the sense of hearing seem to hear what the author is telling. This sense of hearing is in the form of painting or depicting sounds or sounds in literary works. Intellectual imagery is a stimulus given by words that can make the reader feel as if he feels the same feelings or thoughts as what the author tells. Examples of this image are feelings of sadness, joy, pleasure, disappointment, and so on.

Based on data analysis in the novel PMBH by Dian Purnomo, the dominant image is visual imagery. This imagery is used by the author to describe the state of nature, places, objects, rooms, the state of the human body, and conditions in the wedding ceremony. The following is an example of visual imagery found in the novel PMBH by Dian Purnomo.

“Kelambu yang tergantung tampak lebih cerah warnanya. Lemari yang lama, yang cerminnya sudah hilang, juga sudah tidak ada di kamar itu. Digantikan lemari baru yang dibawa dari rumah tadi.” (PMBH, page. 275).

In the quote above, the words that create visual imagery are the words “the hanging mosquito net looks brighter in color” and “new wardrobe”. The depiction of the two objects makes the reader seem to see a brightly colored mosquito net and see the new wardrobe in the room.

In addition to depicting objects to stimulate the sense of sight, the author Dian Purnomo uses more visual imagery to describe the state of the main character's body, as in the following quote: “Dua gigi Magi yang lepas tidak akan kembali, bekas gigitan di tubuh Magi bertambah dan tak akan hilang. Bukan hanya di pergelangan tangan kiri, tapi di Pundak, lengan, dan payudaranya.” (PMBH, page. 311). In this quote the words “tooth” and “scar” stimulate the reader's sense of sight which makes it seem as if the reader sees Magi's face without the two teeth that have been loose, as if seeing the scars on Magi's body.

#### d. Allegory

Majas is a satirical language style used by the author in literary works. In the novel PMBH by Dian Purnomo, the author uses a lot of satirical figures of speech to voice protests to the public and the government that makes policies. The protest action was conveyed through the satire of majas. The following is an example of the satirical figure of speech that Dian Purnomo uses to liven up his storytelling style.

Example of satire: “Demi para leluhur, Magi tidak akan diam saja diperlakukan seperti binatang. Tidak habis piker dia membayangkan bagaimana seorang yang dilahirkan oleh perempuan tega menyakiti perempuan. Tidakkah mereka membayangkan jika anak-anak perempuan mereka diperlakukan serupa?” (PMBH, page.44). In this example, the satirical figure of speech is to insinuate men who have committed sexual violence against women. Through the character of the Magi, the author conveys that men should love and treat women well because they were born from a woman’s womb.

Another example of the satire figure of speech found in the novel PMBH by Dian Purnomo is: “Mengapa perbuatannya menyelamatkan sahabat sendiri dianggap dosa sementara perlakuan bejat Leba Ali dianggap memuliakan adat?” (PMBH, page. 121). In this quote, the author quips at the same time protesting against the Sumbanese custom which glorifies kidnappers and rapists in the name of carrying out tradition. Through the rhetorical statement of the Dangu figure, the author conveys that there are wrong habits in Sumbanese customs. It is wrong to glorify kidnappers and rapists. Meanwhile, the act of helping or rescuing a friend from the “marriage catch” tradition is a good act.

## 4.2 Dian Purnomo’s Authorship Style in PMBH Novels Based on Semiotic Aspects

### a. Symbol of Verbal Violence

A verbal abuse symbol is a sign that refers to the use of language or speech. The symbol of verbal violence is violence perpetrated against women by telling or speaking to women with the intent and purpose of demeaning, insulting, harassing, or physically and mentally hurting a woman. This act can be in the form of uttering harsh words or words with sexual nuances that make women feel unappreciated or respected, both within the family and in the community. The following is an example of a symbol of verbal violence experienced by women in the novel PMBH.

Example (1) “Biar su, setelah kena nanti, dong ju akan diam. Malah minta lagi” Lalu tawa mereka pecah” (PMBH, page 41)

The quote above is an utterance or word that intends to harass or demean a woman’s self-esteem. The utterance was spoken by a man who kidnapped Magi Diela (the main character). The meaning of the utterance is that the man who kidnapped Magi Diela thought that after Magi had sex with the man who kidnapped her in the “marriage catch” tradition in Sumba, he would feel the pleasure of having sex and he would ask for sex again.. These words contain elements of demeaning and insulting because they do not respect a woman’s self. The kidnapper has demeaned a woman’s dignity through his words.

Example (2) “...Namun, Ketika didengarnya baik-baik syair-syair adat yang sayup-sayup masuk ke telinganya, Magi menjadi marah sekali. Teriakan itu adalah sambutan

kemenangan bagi seseorang di kampung ini yang telah berhasil mendapatkan perempuan untuk dikawininya. Belum pernah Magi merasa semarah dan serendah ini. Orang-orang tengah bergembira atas penderitaannya.” (PMBH, page 46)

In the second example, the symbol of verbal violence is an utterance in the form of a traditional poem “Ayala yala Yala Yala lalalala Yala yalaaaa”—spoken by women called Pakalak; Yoooooo’o!—spoken by men called Payawau. This traditional poem is sung by the community as an expression of joy over the victory in hunting. However, in the second excerpt, the traditional verse is sung to express pride and joy because one of the community members in the village has succeeded in kidnapping a woman for marriage. The recitation of the traditional verse made the kidnapped Magi feel like they were being hunted, and this made Magi as a woman not appreciated and treated like an animal. Traditional poetry in the form of Pakalak and Payawau is essentially an expression of joy, but the use of these verses is inappropriate in an atmosphere of kidnapping a woman who is then taken to the village where the kidnapper lives intending to be forced to marry her.

The next example of a symbol of verbal violence is words or speech that hurt women’s feelings which causes women to feel guilty, inferior, and useless. This verbal violence also results in mental violence, which is an act that can injure or interfere with a woman’s mental health.

Example (3) “Kalau ko tidak mau kawin deng Leba Ali, tidak ada laki-laki yang mau deng ko. Ko su tidak perawan lagi” (PMBH, page 51)

In example (3) the speech is spoken by a woman, the mother of Leba Ali who kidnapped the Magi. The purpose of the utterance is to demean Magi’s self-esteem as a woman by saying that if he does not want to marry Leba Ali, then no man will want to marry Magi because Magi is no longer a virgin. The utterance, in addition to demeaning Magi’s self-esteem, also contains an element of coercion, namely forcing Magi to marry his son, Leba Ali. The word “not a virgin anymore” also causes mental violence because it hurts Magi’s feelings and damages her mind.

Example (4) “Lupa kain lupa kebaya” (PMBH, page 161, 173)

The utterance in example (4) was spoken by Magi’s father to Magi. The purpose of the utterance is to state that Magi is a child who has forgotten his customs. In other words, the speech contains elements of demeaning and insulting Magi as a woman who chooses to reject matchmaking through the tradition of marrying capture. Magi’s father thought that rejection was the same as forgetting the customs. This makes Magi feel that he is being blamed. He is not wrong in rejecting arranged marriages through the “Kawin Capture” tradition.

Example (5) “Ko hanya jadi sa punya pelacur! Ko perempuan tidak berharga! Sa akan bilang ke seluruh dunia kalau ko pelacur!” (PMBH, page 291)

In this example (5), the utterance was spoken by the man who had kidnapped and raped Magi. Based on the story, the kidnapper named Leba Ali demeaned and insulted Magi as a worthless woman. He considers Magi like a worthless naughty woman (whore). The utterance clearly shows that the speaker’s intention is to harass, humiliate, and demean Magi as a woman.

Example (6) “Perempuan pembawa sial,” kata beberapa perempuan.” (PMBH, page 308)

In example (6), verbal violence is spoken by women to women. The utterance was spoken by a woman in the village where Magi live. The purpose of the speech is to harass and insult Magi and consider Magi to be an unlucky woman. From the utterance, it appears that the speaker has demeaned Magi as a woman, even though Magi is a victim of the kidnapping by Leba Ali under the pretext of upholding the “Marriage Capture” custom. As a victim, Magi shouldn’t get words like that from both women.

Based on the six examples above, it can be explained that verbal violence experienced by women is not only perpetrated by men (foreigners)—such as in examples 1 and 5 but verbal violence is also perpetrated by families—fathers to children (example 4), a woman to a woman (Examples 2 and 6), and society to a woman (Example 2). This shows that the verbal violence experienced by the character Magi Diela was carried out by all parties under the pretext of upholding the customs in Sumba regarding the “Marriage Capture” tradition. Through this novel, the author Dian Purnomo voiced his protest against this tradition of marrying and capturing, which makes many Sumba women become victims of verbal violence if they refuse matchmaking through this tradition. Dian Purnomo voiced his protest through symbols of verbal violence experienced by Magi figures that the tradition of marrying and capturing is not a custom that should be preserved because many women are victims of violence and abuse in this tradition. Verbal violence experienced by Magi figures is not only limited to insulting, demeaning, and harassing, but also has an impact on Magi’s mental health. The mental disorder experienced as a result of the verbal violence is a sense of guilt towards his family and himself which causes Magi to feel uncomfortable.

#### **b. Physical Violence Symbol**

The symbol of physical violence is a sign that refers to an act or act that injures or physically injures a woman causing pain, injury, or trauma. Physical violence here also includes acts or acts of sexual harassment experienced by women, such as rape, groping, touching, or forcibly holding women’s body parts. The symbols of physical violence experienced by women in the novel PMBH can be found in the following examples.

Example (7) “...sebuah remasan di dadanya yang dilakukan oleh lelaki yang lain. .... Setelah remasan di dada, laki-laki lain lagi memegang pahanya dengan cara yang menjijikkan. Magi menendang, tetapi tangan orang itu justru naik ke arah pangkal paha Magi.” (PMBH, page 41)

The physical violence in example (7) is: (1) a man squeezes Magi’s breasts forcibly; (2) another man disgustingly holds Magi’s thigh; (3) touches Magi’s groin. The act of squeezing the breasts, and holding or touching a woman’s body forcibly is considered physical violence. This is because it can injure and injure women physically and mentally.

Example (8) “...Yang membuatnya marah adalah orang lain yang memberitahunya bahwa dia baru saja diperkosa. Dia diperkosa dalam keadaan tidak sadar dan sekarang dipaksa menikah dengan pemerkosanya.” (PMBH, page 51–52)

The physical violence in example (8) is rape. Rape is considered physical violence in sexual harassment because rape injures the vital organs and injures the body parts of women. As a result of rape, women feel sick, afraid, traumatized, and even experience mental disorders or stress.

Example (9) “....Leba Ali mengencangkan cengkeramannya di leher Magi, menindihnya semakin kuat dan mendesak pinggulnya dengan kasar ke arah Magi sampai dia merasakan sesuatu yang keras di antara kedua pahanya.” (PMBH, page 53–54)

In example (9), the physical violence perpetrated by a man (Leba Ali) against a woman (Magi) is to grip Magi’s neck so that Magi feel pain and find it difficult to breathe. In addition to gripping, Leba Ali forced Magi to have sex by forcing his genitals into Magi’s groin, so Magi also felt pain in his groin.

Example (10) “....Magi kembali menggigit pergelangan tangannya. Kali ini satu gigitan keras di tempat yang sama dan Magi menggunakan seluruh sisa kekuatan yang dia miliki, sampai dia merasakan sakit yang membuat matanya berkunang-kunang, kesadarannya perlahan hilang, lalu dunianya gelap.” (PMBH, page 77)

Physical violence that occurs as in example (10) is physical violence perpetrated by women against themselves. The physical violence was Magi biting his wrist. This physical violence occurred because of the rape she experienced. He felt broken, humiliated, hopeless, and useless so he hurt himself.

Example (11) “....jempol kiri yang tidak dapat berfungsi dengan baik lagi. Rasa nyerinya selalu datang setiap Magi merasa tidak nyaman.....” PMBH, page 114)

In example (11), the physical violence experienced by the character Magi is his left thumb which does not function properly because his wrist was injured because he was bitten to commit suicide. The left thumb causes pain and aches every time Magi remembers the kidnapping and rape incident he experienced.

Example (12) “....Dia korban pemerkosaan yang dilakukan seorang gurunya dan sekarang dalam keadaan hamil tetapi justru diusir oleh keluarga.....” PMBH, page 145)

In example (12), the physical violence experienced by women is also in the form of rape. Rape committed by a teacher to his student. The rape was repeated until the student became pregnant. The result of the rape did not only hurt the student physically but also hurt him mentally because he was expelled by his own family.

Example (13) “....hidung bengkok itu karena dia terlalu sering dihajar suaminya....” (PMBH, page 217)

The physical violence experienced by the woman in example (13) was being beaten by her husband which caused her nose to a crook. This physical violence was not only experienced once but because her husband often beat her. As a result of the blows her husband gave her, the woman suffered physical injuries in the form of a crooked nose and disability for the rest of her life.

Example (14) “Ada mama lain yang bercerita bahwa dia sudah sampai disiram bensin oleh kakaknya sendiri karena merasa malu adiknya tidak bisa diatur....” (PMBH, page 218)

In example (14), the physical violence experienced by a woman is carried out by her own older brother. The older brother is considered more powerful in the family, so he commits violence against his younger brother. This was done because the older brother felt ashamed to have a younger brother who was considered unmanageable. The physical violence took the form of pouring gasoline on the woman’s body.

Example (15) “Leba Ali mencekik leher Magi yang dia balas dengan ejekan.”; “Leba Ali membalas dengan meludahi wajah Magi dan meninjunya sekali lagi.”; “sebuah tinju paling keras dari yang pernah dirasakan Magi mendarat di rahangnya.”; “Dia merasakan

setiap detiknya, dengan begitu jelas, saat kemaluan Leba Ali memaksa masuk ke dalam dirinya dan menciptakan rasa sakit tak terperi.”; “Leba Ali sembari menampari wajah tapi menggigit payudaranya.” (PMBH, page 290–292)

Example (16) “....Dua gigi Magi yang lepas tidak akan kembali, bekas gigitan di tubuh Magi bertambah dan tak akan hilang. Bukan hanya di pergelangan tangan kiri, tapi di Pundak, lengan, dan payudaranya....” (PMBH, page 311)

In examples (15) and (16) there are several forms of physical violence perpetrated by men against women, namely strangling the neck, punching the jaw, forcibly inserting his genitals into the female genitalia (Magi), and biting his body repeatedly. These forms of violence caused wounds and pain, and even caused scars from stitches because her breasts were torn. These physical abuses not only leave wounds and pain but also traumatize the victim.

Based on the examples above, it can be said that the symbols of physical violence experienced by women in the novel PMBH are, sexual harassment by touching physically (example 7), rape (examples 8, 9, 12, and 15), beating or physically injured women (eg 9, 10, 11, 13, 14, 15, 16), and traumatized (eg 11). The research findings that the physical violence against women contained in the novel PMBH, all of which were perpetrated by men against women. This happens because men are considered more powerful than women at the Sumbanese adat level. In addition, there is an imbalance of power that thinks money can solve all problems so men who have a lot of money or property (Leba Ali) are more powerful and can be arbitrary with women. Men in the Sumbanese adat level have a higher position than women, so as older brothers, men also commit violence against their younger sisters if they do not obey their older brothers. In addition, due to power inequality, sexual violence also occurs in schools, where teachers rape their students until they become pregnant as in example 12.

Physical violence in the form of rape and sexual harassment is carried out by men to women (Leba Ali to Magi Diela) in the “Kawin Tangkap” tradition, which is told in the novel PMBH are considered legal and customary, so that men who kidnap, abuse, and rape in that tradition is not considered guilty. Therefore, many women are victims of violence in upholding these traditions. This is what the author Dian Purnomo wants to convey that these traditions or customs are not good and should not be preserved because in these traditions, apart from the absence of gender equality (women cannot make their own choices), women become victims of physical violence.

The physical violence experienced by women in the novel PMBH, not only leaves scars but also makes women experience trauma and mental health problems. Magi as the main character who experiences physical violence in the form of rape, harassment, and beatings makes his mind disturbed so he tries to commit suicide by biting his own wrist. This was done after she was kidnapped and raped by Leba Ali in the tradition of marrying and capturing.

### c. Symbol of Inner Violence

The symbol of inner violence experienced by women in the novel PMBH is a sign that refers to mental health disorders or women’s souls. Disturbances include trauma, self-harm, guilt, and discomfort or calm. The inner violence experienced by the female character in the novel PMBH is caused by verbal violence and physical violence that

she experiences, resulting in mental or mental disorders. The following is an example of the inner violence experienced by women in the novel PMBH by Dian Purnomo.

Example (17) "...Ini Magi menggigit tangannya sendiri sampai darah mengalir bagai sungai kekecewaan." (PMBH, page. 10)

In example (17), Magi has a mental or mental disorder so he injures himself. The mental disorders in this example are feeling worthless, broken, and hopeless, resulting in him injuring himself by biting his wrist so he could die.

Example (18) "Magi Diela merasa sangat rendah layaknya seekor binatang..." (PMBH, page 42)

The feeling of inferiority that is likened to an animal is a form of inner violence experienced by women (Magi). The feeling of humiliation and lowliness of being kidnapped and raped by the man who kidnapped her, then forced to marry the man who raped her makes Magi feel like he is being treated like an animal and has no self-respect.

Example (19) "...Air matanya tidak berhenti mengalir karena amarah, kesedihan, perasaan tak berdaya dan hina..." (PMBH, page 43)

Feelings of sadness, anger, helplessness, and humiliation are inner violence experienced by Magi figures as women who are victims of sexual violence in society. Sadness and anger are manifestations of the inner violence experienced.

Example (20) "Magi telah habis, telah selesai, telah hancur. Kemarahan dan semangat balas dendam yang sejak sore tadi menguasainya menjelma putus asa hebat..." (PMBH, page 50)

Example (21) "...Dan di saat itulah Magi berpikir bahwa kematian jauh lebih baik ketimbang hidup dalam penderitaan." (PMBH, page 54)

Example (22) "...Menjadi istri Leba Ali artinya tamat, sama dengan kematian buatnya..." (PMBH, page 112)

Example (23) "Rasa nyerinya selalu datang setiap kali Magi merasa tidak nyaman..." (PMBH, page 114)

Example (24) "...Bekas luka pukulannya memang sudah hilang, tetapi cekung mata dan kurus tubuhnya bercerita banyak tentang apa yang sudah dia alami..." (PMBH, page 144)

Example (25) "Jauh dari keluarga dan terpaksa berhenti sekolah....Anjelin juga diusir orang tua dan keluarganya sendiri karena dianggap perempuan penggoda..." (PMBH, page 145)

Example (26) "Setelah telepon ditutup, Magi menangis. Dia sangat merindukan ibunya, keluarganya, rumahnya. Dia merindukan Sumba." (PMBH, page 157)

Example (27) "Mimpi buruk tentang malam di mana dia terperangkap di dalam kamar Leba Ali seperti mencekik lehernya, diiringi dengan ketakutannya membayangkan orang tua yang begitu dia rindukan." (PMBH, page 167)

Example (28) "...Setiap kali ingatannya menyambar kata Leba Ali, perasaan tidak nyaman, marah, tidak aman menyergap, diikuti nyeri di ibu jari tangan kiri..." (PMBH, page 177)

Example (29) "Jauh dalam sukma, Magi pun terluka, tak bisa tak menganggap dirinya anak durhaka. Rasa bersalah itu mengepung, meski teman-teman Gema Perempuan kerap mengingatkannya untuk tidak menyalahkan diri sendiri." (PMBH, page 179)

Example (30) “Dan ini berhasil membuat Magi semakin disiksa perasaan bersalah....” (PMBH, page 200)

Example (31) “....permintaan yang mungkin adalah permintaan terakhir dari sang ayah. Magi patah hati bukan main. Jalanan di depannya Kembali gelap dan sunyi.” (PMBH, page 233)

Example (33) “....setelah menggadaikan kebebasannya untuk CT scan sang ayah. Dia takut kalau dia menawarkan lebih jauh lagi, maka dia sedang menjebloskan diri sendiri ke lembah hitam yang dia tidak tahu akan berujung di mana.” (PMBH, page 242)

Example (34) “Magi tahu sejujung kuku pun dia tidak akan pernah berbahagia dalam perkawinannya.” (PMBH, page 256)

Example (35) “....Malam itu Magi hampir tak bisa tidur. Setiap kali kesadarannya menghilang, tiba-tiba ingatan buruk akan kamar ini menyengat dan membuatnya terjaga....” (PMBH, page 278)

Based on the examples above, it can be explained that the symbol of inner violence is a disturbance of thoughts, feelings, or mentality experienced by victims of sexual violence. This inner violence arises after the physical violence experienced by the victim. Physical violence such as rape, sexual harassment, beatings, and molestation create long-lasting fear, discomfort, and trauma. Likewise, the inner violence caused by verbal violence also causes feelings of discomfort, unhappiness, and even guilt oneself. The symbol of this inner violence is violence that hurts feelings and causes unhappiness and even trauma in the victim.

In the novel PMBH, the mental violence experienced by Magi characters caused by physical violence (rape, harassment, and beatings) resulted in ongoing trauma and fear in examples 17 to 28 and 34 to 35. The consequences of the rape committed by Leba Ali to Magi Diela under the pretext of upholding the “Marriage Capture” custom made Magi hurt himself and also made Magi despair, and felt very lowly like an animal that was used as an offering to be slaughtered. As a result of the rape, also damages Magi’s mental state or feelings. She felt angry and sad for herself and at the same time devastated that she had been raped by the man who had kidnapped her. What made Magi even more devastated and angry was that the community and his own family did not think that rape was wrong. Magi’s community and family, especially her own father agreed to marry Magi to the man who had kidnapped and raped Magi. Magi’s father and Magi’s family feel ashamed that Magi did not marry Leba Ali who had kidnapped and raped her.

The next inner violence is guilt. Magi as a woman who is a victim in the capture marriage tradition feels guilty for herself. This guilt was triggered by the verbal abuse that Magi’s father gave to Magi by assuming that Magi was a child who had forgotten his customs, a child who had humiliated his family for refusing to marry through the capture-marriage tradition (example 29–33). Magi’s father also considered Magi was a disobedient child or disobedient to his parents for refusing his arranged marriage with Leba Ali. The guilt experienced by victims of sexual violence includes the inner violence experienced by women because this guilt makes victims uncomfortable with themselves and with their families. Feelings of guilt, anger, sadness, hurt, brokenness, inferiority, hopelessness, trauma, fear, self-harm, and even suicide are forms of inner violence experienced by women as victims of sexual violence.



## 5 Conclusion

Dian Purnomo's writing style in the novel PMBH based on the linguistic aspect is proletarian fiction (Social Protesting Fiction). Social protest fiction is fiction that expresses discontent about the injustices that occur in society. Through this fiction, the author voices his demands for the situation to be improved. The style of protest in the novel PMBH is to convey the gender inequality and injustice experienced by women in the Sumbanese tradition. Many women experience sexual violence in their families and communities and become victims of violence in the "marriage and capture" tradition.

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