

Misogyny in the Novel “Perempuan yang Menangis kepada Bulan Hitam” by Dian Purnomo

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ABSTRACT

In the feminist perspective, women and men have equality in all fields. Misogyny is an inappropriate attitude in the feminist discourse. The current study was carried out to discover the misogynistic practices experienced by the female characters in the novel Perempuan yang Menangis kepada Bulan Hitam By Dian Purnomo (2020). This study employed a qualitative method. The collected data employed by words, phrases, clauses, sentences, and expressions contained in the novel where the data were organized and sorted into patterns, categories, and descriptive units. The obtained data were analyzed based on several dimensions such as domestic and social, both verbally and non-verbally. The results of the study imply that misogyny practices are detrimental to women as individuals.

Keywords : Misogyny; Feminism; Novel



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INTRODUCTION

A novel is a literary work that fabricates a storyline crafted to conform to the regular course of human events (Drabble, 2000). Croally and Hyde (2011) highlighted that a novel is a work produced not apart from traditions or cultural contexts. Literary works serve as a conduit for ideology, yet it also functions as a tool for the deconstruction and critique of reality phenomenon (Culler, 2000). Numerous realities from the real world inspire some authors to produce literary works such as about gender issues. Gender explores equity and social justice between women to men's positions in the social context (Taylor & Coia, 2014). Fowler (2006) underlined that gender parallels culture in a manner akin to how sex parallels nature, suggesting that gender encompasses the societal manifestations and designated roles attributed to the dichotomies of masculinity and femininity. Suhariyadi (2014) emphasized gender concept denotes an attribute intrinsic to both males and females, shaped socially and culturally, signifying behavioral distinctions between the sexes as products of protracted cultural processes initiated by humans, rather than innate qualities or divine decrees.

Feminism is a movement for equality between men and women in all fields, whether political, economic, educational, social, or organized activities that defend women's rights and concerns (Sugihastuti & Suharto, 2002). Feminism's purpose is not to fight against men, but to fight for equal rights for women in all fields. Feminism combines the position that society prioritizes men's point of view and that women are mistreated in such communities (Fatimah & Pamungkas, 2022). Djajanegara (2000) declared that the feminist perspective in literary analysis emphasizes achieving gender equality by addressing disparities and advocating for equitable representation and treatment of both men and women. Martha et al. (2018) argued that feminism eschews notions of women's adversarial stance against men or endeavours to dismantle established social institutions like marriage and domesticity, and is fundamentally oriented towards the cessation of women's historical and contemporary subjugation and exploitation. Welch (2012) deployed that feminism is an issue of women's social freedom in the equality context as an individual such as in education, occupation, institution, or even in the family fold.

Misogyny etymologically comes from the Greek, misogynia, miso (hate), and gyne (woman) combined means hatred of women (Silviana, 2023). Misogyny is delineated as a sentiment of antipathy

directed towards women, or the conviction in the superiority of men over women (Banet-Weiser & Miltner, 2016). Febriyanti et al. (2020) depicted that the misogynistic system implies an ideological structure wherein women are portrayed as flawed while men are revered as faultless, thus asserting male possession of all positive traits and virtues, consequently relegating women to a position of inferiority, shame, and reliance on male support and validation. Misogyny encompasses various forms of mistreatment, such as woman harassment, sexual assault, violence, or online abuse, all intended to reinforce women's subordination within patriarchal structures, thereby limiting their agency in influential, public, and political domains (Tracy & Everbach, 2018). Stark (2019) illustrated misogyny pertaining to societal constructs where women who defy traditional gender roles encounter diverse forms of hostility, serving to uphold specific patriarchal standards, notably the expectation for women to dutifully and submissively cater to men's needs.

This phenomenon exerts tangible and psychological ramifications on women. Fosbraey and Puckey (2021) portrayed misogyny causes physical, mental, and symbolic violence, all of which are traumatizing and devastating on an individual and a larger scale. Misogynistic practices might occur in society and even the closest environment such as the family unrul out the occurrence of misogynistic practices. The pervasive presence of antipathy, vengefulness, coercive behaviour, volitional manipulation, and a spectrum of inclinations towards intimidation and punitive actions collectively underscore the significance of familial hostility in shaping misogynistic dimensions (Manne, 2018). Misogyny is strongly tied to patriarchy, which is a system that places men as the primary authority in society, culture, and the economy, and patriarchal ideology is a type of ideological hegemony that justifies mastery of one group over another based on gender, religion, race, or economic status (Wandi, 2015). The genesis of the term "misogynist" can be attributed to the entrenched patriarchal norms and pervasive manifestations of sexism within societal frameworks. Manne (2018) added that misogyny considers a girl or woman to be part of a specific social class in a specified kind, depending on ethnicity, class, tradition, age, body type, handicap, sexuality, and others. Misogyny uncivilized women by allowing humiliation, vilification, insults, and sexual harassment. Febriyanti et al. (2020) appended that misogyny involves physical and mental, both verbally and non-verbally, in the form of insulting, forcing, silencing, and harassing and also violence and threatening behaviour with physical violence such as sexual harassment, sexual violence, punching, hitting, kicking, and others.

This research aims to look at features of misogyny contained in the novel "Perempuan yang Menangis kepada Bulan Hitam". Dian Purnomo, the author of the novel "Perempuan yang Menangis kepada Bulan Hitam", depicted the figure of Magi Diela Talo, who was stripped of her right to live (Purnomo, 2020). In a novel released in 2020, Magi's life journey is confronted by the "Kawin Tangkap" customary law in Sumba, where, as a woman, she is seen as something that can be exchanged for several assets. Magi had to give up her whole life to devote herself to the man she did not choose. Magi only has two options die by her own hands or die by a man's hand. Magi's dream ran aground in her homeland; as a woman, she had to submit in the name of a culture that belittled a woman's rights and gave in to her younger brother, who was considered to have a future. Magi had to accept physical and sexual violence to maintain her honour as a woman. The environment that seems to support the practice of misogyny exacerbates Magi's condition. Magi Diela is not the only victim; there are other women who during their lives, experienced something similar but are silent in the name of serving a beloved man who does not reflect affection at all.

Ample studies on misogyny have been carried out previously such as Ningsih and Wahyuni (2020) entitled "The Interpellation of Misogyny by Female Characters in Novel Eileen by Otesa Moshfegh (2015)" where self-judgement, self-objectification, and negative attitude toward other women were the dominant forms of misogynistic behaviour expressed by female characters found in their research. Silviana (2023) investigated the representation of women as misogynistic objects in the "Netflix series Squid Game" from South Korea. Her study's findings reveal a prevalence of misogynistic portrayals of women in the "Squid Game Series", primarily through verbal means such as insults, sarcasm, threats, and harassment. This representation suggests that within South Korean society, women are commonly perceived as subordinate to men, expected to obey them and fulfil their needs, reinforcing a gender hierarchy where women are consistently positioned beneath men. Febriyanti et al. (2020) researched the novel "Kim Ji Yeong, born in 1982" by Cha Nam Joo The findings unveiled three distinct contexts wherein manifestations of misogyny were observed: the domestic sphere, broader societal structures, and institutional frameworks. Grounded by numerous previous studies, the current study

focuses on the dialogues, characters, and characterizations that are classified as misogynistic through the depiction of women in "Perempuan yang Menangis kepada Bulan Hitam" novel. Even though ample prior studies have examined misogyny aspects, none investigated the misogyny dimensions in the context of Sumba, Nusa Tenggara Timur, Indonesia. Hence, this study endeavours to elucidate the various dimensions of misogyny encapsulated within the narrative of the novel "Perempuan yang Menangis kepada Bulan Hitam".

RESEARCH METHODS

The current study applied a qualitative method, in particular, descriptive analysis utilizing a popular document that is novel. Qualitative research employs narrative and visual non-numerical data collection methods tailored to the specific problem at hand, aiming to gain deeper insights into the phenomena under investigation (Gay et al., 2012). The meaning is emphasized in the qualitative paradigm (Bogdan & Biklen, 2007). A quality qualitative study integrates a profound comprehension of the specific context under examination with overarching theoretical perspectives that extend beyond the confines of that particular object (J. Taylor et al., 2016). The collected data were employed by the characters' words, phrases, clauses, and sentences in the novel *Perempuan yang Menangis kepada Bulan Hitam* written by Dian Purnomo (2020). The data were analyzed by tabulating the findings from the novel based on misogyny aspects afterwards interpreted and thematized (Anggito & Setiawan, 2018). The data presented in the results and discussions are 50 data that are divided into two parts: misogyny in domestic (28 data) and society (22 data). Misogyny in the domestic area is divided into five aspects there is the subordination of women (4 data), the superiority of men in the family (6 data), women's sacrifice in the family (2), sexual violence (13 data), and no support from the family (3 data). Misogyny in society is divided into five aspects there is sexual harassment (9 data), sexual violence (2 data), women stereotypes (5 data), the ignoring of women's suffering (1 data), and the superiority of men in society (5 data)..

RESULTS AND DISCUSSION (Capital, bold , Times new romance 11 pt)

The phenomenon of misogyny experienced by women in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo (2020) is still closely related to the cultural customs of the Sumba, Nusa Tenggara Timur, Indonesia. The misogyny in this novel is interpreted in the "Kawin Tangkap" culture, which is one of the ancestral customs of the people of eastern Indonesia, especially the people of Sumba. Women are the most disadvantaged by this misogynistic practice. Culture and customs must be preserved to maintain the characteristics of a nation and its local wisdom. Discussions related to misogyny in this novel are categorized into two environmental settings, namely domestic and social, both verbally and non-verbally. The following findings data are displayed in English and Bahasa Indonesia.

Misogyny in Domestic Area

Misogyny in the domestic area is misogynistic actions that occur in actions that harm, corner, limit, and are accompanied by hatred of women within the scope of the family or those closest to them both verbally and non-verbally. As the following exposure.

The Subordination of Women

The following data will show how women are under the control of men, uninvolved in making decisions, and subordinate to women.

(1) Resmi sudah berita yang akan beredar, Magi Diela ditangkap oleh Leba Ali. Yappa mawine¹. Diculik, ditangkap, untuk dikawini. (Purnomo, 2020, p. 19), Yappa mawine = Literally means kidnap girl.

(1) It is official news that will be revolving, Magi Diela was arrested by Leba Ali. Yappa mawine¹. Kidnapped, captured, to be married. (Purnomo, 2020, p. 19)

(2) Ini bukan yappa mawine yang seharusnya. Tidak pernah ada perjanjian antara keluarga Magi dan keluarga Leba Ali sebelumnya. . (Purnomo, 2020, p. 19)

(2) This is not the Yappa Mawine it should be. There had never been an agreement between the Magi family and the Leba Ali family before. (Purnomo, 2020, p. 19)

(3) Budaya mengambil perempuan secara paksa seolah-olah mereka adalah barang yang bisa dibawa ke sana kemari tanpa ditanyakan keinginannya. . (Purnomo, 2020, p. 88)

(3) The culture of taking women by force as if they were goods that could be carried around without being asked what they wanted. (Purnomo, 2020, p. 88)

The data above shows that Magi as a woman who is about to be married did not have the opportunity to decide whether to agree or not with the marriage. Marriage is not something that can be done with just anyone, it must be agreed upon by both parties. In this situation, only Leba Ali desires the marriage, and Magi are forced to accept Leba Ali decision. As stated, (Manne, 2018), the misogyny dimension is displayed where Magi as a woman has no power and opportunity to draw out her aspiration. In the landscape of feminism perspective, a woman has a right to stand desire as equal to a man (Djajanegara, 2000).

(4) "Jangan marah yo, Magi...? Jadi dia harus apa? Bersyukur, berterima kasih kepada semesta dan Leba Ali karena sudah merenggut keperawanan dan kemerdekaannya? Tersenyum kepada keluarga yang tak membelanya? Sujud sembah kepada calon suami yang mata keranjang? Merayakan penjara seumur hidupnya? (Purnomo, 2020, p. 211)

(4) "Do not be angry, Yea, Magi...? So, what should she do? Grateful to the universe and Leba Ali for taking her virginity and independence? Smiling at a family that does not defend it? Bow down to be her husband? Celebrating his lifelong imprisonment? (Purnomo, 2020, p. 211)

According to the supporting data collected, as a woman, Magi does not have the freedom to heal her wants. Again, Magi is coerced into doing something harmful to herself. The evidence portrays that a man is everything and a woman must obey a man no matter the kind of personality that he has, and it implies a misogyny attitude where a woman has no voice in customary law that its rule is not always appropriate for a woman's view (Stark, 2019).

Superiority of Men in the Family

Even in the closest environment, such as the family, the treatment received by women is very different, which is contained in the misogynistic aspect.

(5) Ayahnya masih orang yang sama. Orang yang menempatkan adat, harga dirinya sebagai laki-laki Sumba diatas segalanya. (Purnomo, 2020, p. 174)

(5) His father is still the same person. A person who places tradition and his pride as a Sumba man above all. (Purnomo, 2020, p. 174)

(6) "Sa2 ingin sebelum mati melihat sa pung anak perempuan kawin." (Purnomo, 2020, p. 228)

(6) Before I die, I want to see my daughter married. ." (Purnomo, 2020, p. 228)

2Sa = That means "I" in the Sumba language

(7) Satu-satunya upaya mengembalikan nama baik keluarga dan menyelamatkan Magi menurut Ama Bobo3 hanya satu: mengawinkannya dengan siapa pun yang bersedia. Dan saat ini, orang itu hanyalah Leba Ali. ." (Purnomo, 2020, p. 250)

(7) According to Ama Bobo, the only way to restore the family's good name and save Magi is to marry her to anyone willing. And right now, that person is just Leba Ali. (Purnomo, 2020, p. 250)

From this data, Magi's father sacrificed Magi as his daughter to satisfy his ego as a Sumba man.

(8) "Ko4 hanya akan jadi sa punya pelacur! Ko perempuan tidak berharga! Sa akan bilang ke seluruh dunia kalau ko pelacur!" (Purnomo, 2020, p. 291)

(8) You are just going to be my whore! You worthless girl! I will tell the whole world you are a slut!" (Purnomo, 2020: 291)

(9) Pelacur kecilnya akan menjadi pelacur pribadinya. Dan dengan itu dia bebas memperlakukannya sesuka hati. (Purnomo, 2020, p. 301)

(9) His little whore would become his whore. And with that, he was free to treat her as he pleased. (Purnomo, 2020, p. 301)

(10) Perempuan itu harus menerima pembalasan terkejam yang akan membuatnya bersujud di kaki suaminya, itu yang dipikirkan Leba Ali sepanjang perjalanan menuju kantor polisi. (Purnomo, 2020, p. 301)

(10) That woman must accept the cruellest revenge that will make her prostrate at her husband's feet; that is what Leba Ali thought on the way to the police station. (Purnomo, 2020, p. 301)

The data obtained shows that Leba Ali as a man feels in control of everything and all his desires must be fulfilled in any way. The corroborations deploy the identity of every man is unequal with a woman that in the social context, a man's position is always beyond a woman even in the smallest

circle or a family fold, and this is confirming as the misogyny toward a woman (Banet-Weiser & Miltner, 2016).

Women's Sacrifice in the Family

It is tough to set aside individual goals for the sake of other siblings in the family. The following statement is attached.

(11) Dia tidak ingin Manu kehilangan masa mudanya dan menghabiskan waktu di kampung dan menjadi korban perang yang dikobarkan Magi dengan sang ayah. (Purnomo, 2020, p. 198)

(11) She does not want Manu to lose his youth, spend time in the village, and become a victim of the war that Magi waged with his father. (Purnomo, 2020, p. 198)

3Ama = That means "father" in the Sumba language.

4Ko = That means "you" in the Sumba language.

(12) Sakit Ama Bobo hanya jalan pintas agar Magi kembali menjalani takdir pilihan ayahnya, menikahi bajingan Leba Ali. (Purnomo, 2020, p. 243)

(12) Ama Bobo's illness was just a simple way for Magi to return to her father's chosen destiny, to marry the crook, Leba Ali. (Purnomo, 2020, p. 243)

The obtained data depict Magi's willingness to sacrifice and surrender so her younger sibling can go to school and her father wants to go to the hospital. Magi must risk her life to marry a man that she did not choose. The shreds of evidence, form the character to enforce and depress her expectation of being a woman and accepting the fate that she has even painful for her. The misogyny dimension from a man's perspective is that a woman should concede for the sake of family (Manne, 2018). Welch (2012) within the paradigm of equality, a woman is appropriately endowed with freedoms as an individual, encompassing realms such as education, professional endeavours, institutional participation, and familial dynamics.

Sexual Violence

Sexual violence can occur because it is triggered by several factors such as patriarchal culture, hatred, the desire to dominate, and so on, as seen in the following statement.

(13) Leba Ali menampar wajah Magi. "Mawinne tudu loko5!" (Purnomo, 2020, p. 290)

(13) Leba Ali slapped Magi's face. "Damn woman!" (Purnomo, 2020, p. 290)

(14) Leba Ali mengusap wajahnya lalu menjambak rambut Magi lebih keras dan melayangkan tinju ke pelipis kiri Magi. (Purnomo, 2020, p. 290)

(14) Leba Ali rubbed his face, then grabbed Magi's hair harder and threw a fist at Magi's left forehead. (Purnomo, 2020, p. 290)

(15) Leba Ali mencekik leher Magi yang dia balas dengan ejekan, "Cuma ini yang ko bisa? Berusaha membunuh perempuan yang ko incar sejak kecil? Yang ko cuma bisa pandangi dan tunggu sampai besar?" (Purnomo, 2020, p. 290)

(15) Leba Ali choked Magi's neck, to which she replied with ridicule, "How come this is all you can do? Trying to kill the girl you have been after since childhood? that you can do is stare and wait until she grows up?" (Purnomo, 2020, p. 290)

(16) Dengan tangan di leher Magi, Leba Ali mendorong tubuh Magi ke atas kasur lalu menindihnya dengan kasar. (Purnomo, 2020, p. 290)

(16) With his hands-on Magi's neck, Leba Ali pushed Magi's body onto the bed and then crushed her roughly. (Purnomo, 2020, p. 290)

(19) Leba Ali membalas dengan meludahi wajah Magi dan meninjunya sekali lagi. (Purnomo, 2020, p. 291)

(19) Leba Ali replied by spitting in Magi's face and punching her one more time. (Purnomo, 2020, p. 291)

(20) Dan seperti yang sudah ditunggu-tunggunya, sebuah tinju paling keras dari yang pernah dirasakan Magi mendarat di rahangnya. (Purnomo, 2020, p. 292)

(20) And just as she had been waiting for, a fist that was the hardest Magi had ever felt was in her jaw. (Purnomo, 2020, p. 292)

The data above shows that the violence and harassment committed by Leba Ali against the Magi were very inhumane and violated human rights. Magi received sexual violence after they were married. This is proof that even getting married does not guarantee Magi's safety. Marrying a victim to

a rapist is a ridiculous decision. The data illustrate physical harassment and sexual violence against women is a misogyny (Febriyanti et al., 2020; Fosbraey & Puckey, 2021).

No Support from the Family

The nearest environment is a family. Feelings, readiness, and self-motivation in coping with anything can be influenced by family support. However, if this support is not provided, it will affect a person's personality, as in the case of Magi Diela, whom her family does not support. As stated in the following statement.

(26) Magi benar-benar gusar tetapi suaranya tidak berarti di rumahnya sendiri. Sama seperti suara-suara perempuan lain di balik rumah-rumah besar mereka. (Purnomo, 2020, p. 111)

(26) Magi was riled up but her voice meant nothing in her own home. Just like the other women's voices behind their big houses. (Purnomo, 2020, p. 111)

(27) Sementara beberapa kilometer dari kamar ini, orang-orang yang dikenalnya sejak kecil, menjadi bagian dari darah dan dagingnya, justru melakukan sesuatu yang menyakiti dan merendahkan martabatnya. (Purnomo, 2020, p. 124)

(27) Meanwhile, several kilometers from this room, people she had known since childhood, who were part of her flesh and blood, did something that hurt and humiliated her. (Purnomo, 2020, p. 124)

(28) Ayah kandungnya berpihak pada pelaku penculikkannya, ibunya tidak berdaya, polisi yang sangat dia harapkan menjerat Leba Ali secara hukum juga hilang taringnya, dia yakin uang dan kekuasaan berbicara di sini. (Purnomo, 2020, p. 140)

(28) Her biological father sided with the perpetrators of her kidnapping, her mother was powerless, and the police whom she hoped to legally ensnare Leba Ali also lost their fangs, she believed that money and power spoke here. (Purnomo, 2020, p. 140)

Based on the data obtained, proves that no family support was given to Magi when she needed it to reject the forced marriage tradition. The family seems to turn a blind eye to what the Magi is experiencing, this action is indicated as indirect hatred of women like what was conveyed by (Silviana, 2023).

Misogyny in Society

Misogynistic treatment in the social environment is born of social rules and norms specifically attached to women, who are rooted and become cultural normalizations in society.

Sexual Harassment

In this part, sexual harassment experienced by women that was carried out intentionally by men to satisfy themselves or make women submit to the will of men will be shown.

(29) Menurut cerita Magi, sejak dulu pun, sejak teteknya bahkan belum tumbuh, Leba Ali sudah giat mencuri pandang bahkan beberapa kali mencoleknya. (Purnomo, 2020, p. 21)

(29) According to Magi's story, since a long time ago, since her breasts had not even grown, Leba Ali has been actively stealing glances and even poking her several times. (Purnomo, 2020, p. 21)

(30) Dia su6 incar sa sejak masih SD, Mak Ros. Dia selalu pegang sa punya badan kalau sedang ada acara dirumah. (Purnomo, 2020, p. 186).

(30) He has been after me since I was in elementary school, Mak Ros. He always holds my body when there is an event at home (Purnomo, 2020, p. 186).

The sexual harassment that Magi has experienced has lasted since she was a minor, and the worse is that when she grows up, she will marry a man who has abused her since she was a minor.

(31) Magi menendang ke arah orang itu dengan keras dan yang dia dapatkan adalah sebuah remasan di dadanya yang dilakukan oleh lelaki yang lain, bukan orang yang ditendangnya. (Purnomo, 2020, p. 41)

(31) Magi kicked the man hard and all she got was a squeeze on her breast from another man, not the one she kicked. (Purnomo, 2020, p. 41)

In the resistance that Magi tries to escape from the "Kawin Tangkap" that Magi receives, sexual harassment is committed by a group of men under the orders of Leba Ali.

(33) "Kalau ko masih terus melawan seperti ini, sa akan gunaakan cara lain." Bersamaan dengan itu Leba Ali mengencangkan cengkramannya di leher Magi, menindihnya semakin kuat dan mendesak pinggulnya dengan kasar ke arah Magi sampai ia merasakan sesuatu yang keras diantara kedua pahanya. (Purnomo, 2020, p. 53)

(33) "If you continue to fight like this, I will use another method." Simultaneously, Leba Ali tightened his grip on Magi's neck, pressed him even tighter, and pushed his hips violently toward Magi until he felt something hard between his thighs (Purnomo, 2020, p. 53)

The data shows how the Magi experienced sexual harassment when Leba Ali attempted to marry her. With the hope that after harassing Magi, she will accept Leba Ali to be her husband. The sexual harassment that Magi received, either from Leba Ali's envoys or by Leba Ali directly, is a disgraceful act that is included in the act of misogyny as stated by (Tracy & Everbach, 2018).

(36) Dia bukan hanya dibujuk rayu oleh gurunya hingga mengalami perkosaan berulang, Anjelin juga diusir orang tua dan keluarganya sendiri karena dianggap perempuan penggoda. (Purnomo, 2020, p. 145)

(36) Not only was her teacher seducing her to the point where she was repeatedly raped, but Anjelin was also kicked out by her parents and family because she was considered a whore. (Purnomo, 2020, p. 145)

(37) Hidup Anjelin hancur. Dimusuhi banyak orang, dianggap perempuan penggoda, penjelmaan setan, ditolak sekolah, dikucilkan oleh gereja. Dan puncak yang lebih menyakitkan dari itu semua, dia menemukan dirinya hamil. (Purnomo, 2020, p. 145)

(37) Anjelin's life is ruined. Many people despise her, she is considered a whore, the incarnation of Satan, and she is rejected from school, and is ostracized by the church. And to top it all off, she finds herself pregnant. (Purnomo, 2020, p. 145)

Not only Magi who experiences misogyny practices but also Angeline, a young woman whose life is ruined. Angeline's misogyny practice seems not enough just to be raped repeatedly but still ostracized by her family and environment, not to mention the stereotypes given to Angeline that affect her mental health. The data is included in misogyny as conveyed by (Manne, 2018).

Sexual Violence

This data will show, how are women in society, get sexual violence from their closest people as a part of misogyny.

(38) "Siang dia kasih sa rotan, malam dia tunggangi sa seperti hewan. Habis memang sa punya harga diri ketika itu," kenangannya. (Purnomo, 2020, p. 217)

(38) "In the afternoon he beat me with a rattan stick, at night he rode me like an animal. I lost my self-esteem at that time," she recalls. (Purnomo, 2020, p. 217)

(39) Mama Bernadet menjalani perkawinan selama sepuluh tahun dengan pukulan dan tendangan sebagai makanan sehari-hari. Lalu di malam harinya seperti pelacur dia tetap melayani suaminya dengan rasa perih yang masih menempel di tubuh dan hatinya. (Purnomo, 2020, p. 218)

(39) Mama Bernadet lived in a marriage for ten years with punches and kicks as daily habits. Then at night, like a whore, she continues to serve her husband with pain that still lingers in her body and heart. (Purnomo, 2020, p. 218)

The data represents the voices of women who have experienced sexual violence in the household perpetrated by their husbands, about how after being physically abused these women still have to serve well the men whom they call husbands. This is in line with what was conveyed by (Manne, 2018) that women must serve men well regardless of what men have done which is from misogyny.

Women's Stereotype

The labelling of women is shown in this section as if a woman's future is determined by what men have done to her.

(40) Ibu Leba Ali menghela napas, kemudian mengatakan sesuatu yang seumur hidup Magi sesali karena pernah mendengarnya, "kalau ko tidak mau kawin deng7 Leba Ali, tidak ada laki-laki lain yang mau deng ko." (Purnomo, 2020, p. 51)

"Biar saja," jawab Magi.

7Deng = That means "with" in the Sumba language.

"Ko su tidak perawan lagi."

(40) Leba Ali's mother sighed, then said something Magi regretted ever hearing, "if you don't want to marry Leba Ali, no other man will want to be with you." (Purnomo, 2020, p. 51)

"Leave it alone," answered Magi.

"You're not a virgin anymore."

(41) Ama Nano sependapat dengan kebanyakan lelaki di kampung itu, seharusnya Magi segera dinikahkan dengan penculiknya, karena perempuan itu sudah dianggap tidak perawan lagi. (Purnomo, 2020, p. 102)

(41) Ama Nano agrees with most of the men in the village, that Magi should have married her kidnapper immediately because the woman was considered not a virgin anymore. (Purnomo, 2020, p. 102)

Magi was labeled as not a virgin, and no man would want to marry her. Magi's future is determined by whether she is a virgin or not, unfortunately, her virginity is stolen by Leba Ali. As if it were not enough the label that she was no longer a virgin, then it got worse when Magi was about to be married to the kidnapper who raped her.

(42) Lalu berapa banyak perempuan yang sudah, dan akan diperlakukan seperti itu? Dikawini, dijadikan pabrik anak, dieksploitasi, disakiti, lalu dicampakkan. (Purnomo, 2020, p. 59)

(42) Then how many women have, and will be treated like that? Married, women are regarded as mere baby-making facilities, exploited, hurt, and then dumped. (Purnomo, 2020, p. 59)

In this data, women are labelled as cash cows, which are only seen as something that can be toyed with without thinking about what the women want.

(43) "Perempuan pembawa sial," kata beberapa perempuan. (Purnomo, 2020, p. 308)

(43) "Women bring bad luck," said some of the women. (Purnomo, 2020, p. 308)

(44) "Mana bisa suami memerkosa istri? Dong⁸ su dibelis⁹ lunas. Su jadi milik suami, terserah dong mau bikin apa deng itu perempuan," kata beberapa lelaki. (Purnomo, 2020, p. 308)

(44) "How can a husband rape his wife? You were given a dowry in full. It already belongs to the husband, it's up to the man what to do with the woman," said several men. (Purnomo, 2020, p. 308)

Based on the data collected, Magi as a woman is labelled with various things that have a negative meaning. Labeling women with negative intentions based on what these women experience without considering the causes is included in the misogyny section (Manne, 2018)

⁸Dong = That means "she or he" in the Sumba language.

⁹Dibelis = That means "The dowry has been left to the woman."

The Ignorance of Women's Suffering

This data shows how society intentionally ignores the difficulty of women to survive the sexual harassment and sexual violence they received. Society is considered as a part that can help but act indifferent.

(45) "Tolong! tolong saya!" Tetapi tidak ada seorang pun yang masuk ke kamar itu untuk menolongnya. (Purnomo, 2020, p. 55)

(45) "Help! Help me!" But no one entered the room to help him. (Purnomo, 2020, p. 55)

Magi tried her best to beg for help but to no avail. The environment did not consider this to be an act of harassment or sexual violence because it thought that this could be done considering that Leba Ali was Magi's future husband. This form of ignoring the difficulties experienced by women is part of misogyny (Manne, 2018). The society culture portrays that a woman has no power or support to protect a woman's values is a part of misogyny (Wandi, 2015).

e.) The Superiority of Men in Society

In misogynistic practices, it is clear that men feel that they are more important than women so the feelings arise to act arbitrarily towards women.

(46) "Kalau Tamo¹⁰ terus melawan, Tamo sendiri yang akan sakit. Kita ini perempuan. Mengalah sal l, sudah. Melawan pun akan kalah" (Purnomo, 2020, p. 57)

(46) "If you keep fighting, you will get sick yourself. We are women. Just give up, already. Fighting will also lose" (Purnomo, 2020, p. 57)

(47) Leba Ali mendapatkan saksi-saksi yang menguatkan bahwa penculikkan itu merupakan rekayasa adat, yang memang sudah lazim dilakukan. Lalu tentang kasus perkosaannya, entah apa yang membuat Leba Ali berhasil lolos. Magi sendiri tidak pernah dimintai keterangan untuk di-BAP, padahal hasil visumnya menyatakan bahwa ada perlukaan di vaginanya. (Purnomo, 2020, p. 108)

(47) Leba Ali found witnesses who confirmed that the kidnapping was a manipulation of tradition, which is a common practice. Then about the rape case, do not know what made Leba Ali

escape. Magi herself was never questioned for a police investigation report, even though the results of her autopsy stated that there was an injury to her vagina. (Purnomo, 2020, p. 108)

(48) Mengapa perbuatannya menyelamatkan sahabat sendiri dianggap dosa sementara perlakuan bejat Leba Ali dianggap memuliakan adat? (Purnomo, 2020, p. 121)

(48) Why is his act of saving his friend considered a sin while Leba Ali's depraved treatment is considered to glorify tradition? (Purnomo, 2020, p. 121)

10Tamo = That means mention of people with the same name.

11Sa = can also mean "only" in the Sumba language.

Based on the data obtained by Magi, women do not have the right to defend themselves. Leba Ali feels that he is the superior one who can escape the law or the kidnapping and rape cases in which he is involved.

(49) Ternyata selain tahanan, perempuan di mata suaminya juga seperti pelayan. (Purnomo, 2020, p. 286)

(49) It turns out that apart from being prisoners, women in the eyes of their husbands are also like servants (Purnomo, 2020, p. 286)

(50) Dia melihat sendiri bagaimana lelaki arogan itu selalu menempatkan diri di posisi yang lebih tinggi bagi perempuan mana pun, tak pandang bulu. (Purnomo, 2020, p. 286)

(50) She saw for herself how that arrogant man always put himself in a higher position than any woman, no matter what. (Purnomo, 2020, p. 286)

The data reveal that women are indoctrinated and should be lower than men. Accepting all the man's decisions and behaviour toward a woman. The pieces of evidence believe that a woman has no power against a man in the social context. The current illustration of misogynies is patterned by men's social culture that a woman is unequal with a man in the social strata (Stark, 2019). Meanwhile, in the feminist view, in the social context, a woman has a voice and right to stand in an equal position, status, and treatment (Sugihastuti & Suharto, 2002).

The obtained data are divided into two aspects, namely domestic and society that are included in the misogynistic practices contained in *Perempuan yang Menangis kepada Bulan Hitam* novel. In comparison with Silviana (2023) the results show that misogynistic representations of women in the "Squid Game" series are mostly carried out verbally which leads to insults, threats, and harassment where her study represented in South Korean society which views women as the creature in the below men. Meanwhile, Ningsih and Wahyuni (2020) reported that the interpellation of Misogyny by Female Characters in *Eiullen* novel is divided into two aspects, namely the form of misogyny attitude (self-judgment and self-objectification); negative attitude toward other women and their way of misogyny get interpellated (family and workplace). Subsequently, the misogyny study conducted by (Febriyanti et al., 2020) on Kim Ji Yeong, born in 1982 novel that showed data that indicated misogyny practices which were divided into three aspects; misogyny in domestic areas, misogyny in society, and misogyny in institutions

CONCLUSION

The experience of the characters in the novel *Perempuan yang Menangis kepada Bulan Hitam* portrays the misogyny dimensions that describe injustice and inequality toward a woman under the name of social customary law as a human being or individual. The stories in the novel unpack misogynistic practices both in the family and in society. Additionally, the patriarchal ideology that a woman in a social class lacks power and voice is displayed in the novel. From the feminist perspective, women and men must have equality in life and the same opportunity to get a decent life, and a person cannot be underestimated and pushed aside just because she was born as a woman. This article is one of the efforts to reduce minimize and provide an understanding of misogyny acts that harm and hurt women.

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