



Patriarchal Domination in the Novel *Perempuan yang Menangis kepada Bulan Hitam*: A Feminist Literary Criticism Study

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ABSTRACT

Patriarchal domination is one of the social issues frequently represented in literary works because it reflects the unequal position of women within society. This study examines the forms of patriarchal domination portrayed in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo through the perspective of feminist literary criticism. A qualitative research method with a content analysis technique was employed to analyze dialogues, narrations, and paragraphs that depict patriarchal practices in the novel. The analysis shows that patriarchal domination is embedded in social, cultural, and customary systems that position women as subordinate to men. These practices are reflected in various aspects of women's lives, including marriage customs and the limitation of their fundamental rights. The findings also demonstrate that patriarchal is sustained not only by individual actions but also by cultural values that are widely accepted within society. Therefore, the novel offers a critical representation of gender inequality and encourages readers to develop greater awareness of the impact of patriarchal culture on women's lives. This study contributes to feminist literary studies by providing a deeper understanding of how literary works represent and criticize patriarchal domination in Indonesian society.

Keywords: *patriarchal domination, novel, feminist literary criticism*

INTRODUCTION

Literary works serve as a space for representing social reality and as a tool for critiquing oppressive hegemony within society (Naila et al., 2025; Halizah & Faralita 2023). One reality frequently depicted in Indonesian literature is gender injustice stemming from the patriarchal system. Patriarchy is a social system that positions men as the dominant group over women through patriarchal power relations. This system gives rise to various forms of gender injustice—such as marginalization, subordination, stereotyping, and violence—that curtail women's rights (Sopariyah & Khairunnisa, 2024; Aula, 2023).

Patriarchal culture elevates men to a superior position, resulting in discrimination and the relegation of women to an inferior status (Apriliandra & Krisnani, 2021; Ayu, 2023). This situation is widespread, including in Indonesia, where women frequently experience marginalization (Mutiah, 2019; Azizah, 2023). Through various social institutions, the patriarchal system systematically fosters the view that a woman's worth is less significant than a man's (Soleman, 2023; Edwar, 2024). In Indonesia, patriarchy is deeply embedded in social norms, leading to violence against

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women often being perceived as a routine domestic matter (Siswanti et al., 2026)—an indication that patriarchal dominance is institutionalized within social and cultural structures.

This phenomenon is also depicted in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo, which serves as the subject of this study. The novel addresses the practice of *kawin tangkap* (marriage by capture) in Sumba, East Nusa Tenggara, through the story of Magi Diela, who is abducted and forcibly married to Leba Ali. The author illustrates how patriarchal dominance operates through customary traditions, family relations, social life, and legal systems that collectively restrict women's freedom. Therefore, this novel warrants analysis as it presents a representation of patriarchal dominance that is complex and relevant to the social realities of Indonesian society.

Based on this background, this study aims to describe the representation of patriarchal dominance in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo through the perspective of feminist literary criticism. This research is expected to yield both theoretical and practical benefits. Theoretically, it aims to enrich the study of feminist literary criticism, particularly regarding the representation of patriarchal dominance in Indonesian literature. Practically, the findings are expected to serve as a reference for future researchers in developing feminist literary studies and to enhance readers' understanding of the forms of patriarchal dominance represented in literary works.

Patriarchy is a social system that positions men as the dominant group, exercising power over women through patriarchal relations (Sopariyah & Khairunnisa, 2024). You (2019) explains that patriarchy is a social structure enabling men to control women in both domestic and public spheres through norms and traditions passed down across generations. Mutiah (2019) adds that this system leads to the marginalization of women and posi-

tions them as objects within social life. According to Soleman (2023), patriarchal dominance is sustained through various social institutions that foster the perception that women's value is inferior to that of men.

The patriarchal system gives rise to various forms of gender injustice that restrict women's rights and freedoms (Sopariyah & Khairunnisa, 2024). Najwa et al. (2024) categorize these forms of injustice as marginalization, subordination, stereotyping, violence, and excessive workload. Siswanti et al. (2026) emphasize that the deep internalization of patriarchal culture causes violence against women to be frequently viewed as a normal domestic matter. These five forms of injustice serve as indicators for identifying patriarchal dominance in this study.

The novel **Perempuan yang Menangis kepada Bulan Hitam** (The Woman Who Cries to the Black Moon) by Dian Purnomo was selected as the research subject because it addresses the issue of gender injustice arising from the practice of **kawin tangkap** (marriage by abduction) in Sumba, East Nusa Tenggara. The novel recounts the struggle of Magi Diela, who falls victim to abduction and is forced into marriage by Leba Ali. Through this story, the author illustrates the workings of the patriarchal system within the contexts of family, social life, tradition, and law. Consequently, analyzing this novel through a feminist literary criticism approach is deemed essential to reveal the manifestations of patriarchal dominance within the text. This research employs a feminist literary criticism approach as its analytical framework, as it focuses on gender power relations shaped through literary texts (Sugihastuti & Suharto, 2016; Naila et al., 2025). Patriarchy positions men as power-holders who dominate women across social, economic, and political spheres (Hetharia, 2025). This approach enables the researcher to identify how such dominance is systemically represented through characters' actions, dialogue, and the author's narrative construction. Thus, this study



aims to describe the representation of patriarchal dominance in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo through the lens of feminist literary criticism.

Relevant studies on patriarchal dominance in literature include Naila et al. (2025), who examined patriarchal dominance and women's resistance in the novel Yuni using feminist literary criticism, and Damayanti et al. (2024), who analyzed patriarchal shackles in the works of Oka Rusmini through the radical feminism of Kate Millett. Naila et al. (2025) emphasize that feminist literary criticism facilitates the analysis of gender differences, allowing for an in-depth exploration of patriarchal dominance. Modiano (2021) concludes that the patriarchal culture prevalent in society is a primary factor contributing to domestic violence. This is because the superior position held by men within this patriarchal culture leads to arbitrary treatment of women, who are viewed as occupying a subordinate position relative to men.

However, no specific study has yet been conducted on the novel *Perempuan yang Menangis kepada Bulan Hitam*. This situation indicates a research gap that needs to be addressed.

METHOD

This study is a qualitative research project utilizing a feminist literary criticism approach. The data source is the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo; Gramedia Pustaka Utama, 2021. The research data consist of excerpts—dialogue, narrative passages, and paragraphs—containing elements of patriarchal dominance. The analysis focuses on the forms of dominance experienced by female characters in their relationships with family, customary traditions, the social environment, and male characters.

Data collection was carried out using the "read-and-note" technique: the novel was read thoroughly and repeatedly, and relevant excerpts were identified according to the categories of patriarchal domination under study.

Data analysis employed content analysis, comprising the following steps: (1) reading and comprehending the entire text of the novel; (2) identifying and classifying data based on forms of patriarchal domination; (3) analyzing each data point by linking it to relevant feminist literary criticism theories; and (4) presenting the analysis results descriptively. Data validity was ensured through theoretical triangulation—utilizing more than one feminist theory as a basis for interpretation to consistently verify the findings.

RESULTS

Data collection for this study was conducted using the read-and-note technique on the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo (Gramedia Pustaka Utama, 2021), which served as the primary data source. The novel was read thoroughly and repeatedly to identify excerpts of dialogue, narration, and paragraphs containing elements of patriarchal domination. The study was conducted from December 2025 to May 2026; as the object of study was a literary text, the research was not bound to a specific geographic location but focused on the 2021 Gramedia Pustaka Utama edition of the novel as the analytical reference. Through this process, sixteen data points were identified and subsequently analyzed using the aforementioned technique.

These sixteen data points represent patriarchal domination operating through various mutually reinforcing mechanisms. These mechanisms include the commodification of women through the *belis* (bridewealth) system, the normalization of the "forced marriage by abduction" (*kawin tangkap*) practice, the use of custom to legitimize male power, social isolation, restricted access to education, emotional manipulation, and marital sexual violence; these factors position men as dominant while placing the burden of all such injustices primarily upon women. Drawing on the feminist literary framework proposed by Sugihastuti & Suharto (2016), these findings dem-

onstrate that patriarchal dominance within the literary text reflects a culturally entrenched power system rather than merely individual behavior. The analysis categorizes the findings into four forms of dominance identified in the novel.

DISCUSSION

Women Positioned as Objects in Marriage Decisions

"We have a younger brother, Leba Ali—a holder of a Bachelor's degree in Education—who wishes to take the young lady as his wife." (Purnomo, 2020:18)

The excerpt demonstrates that the decision regarding marriage rests entirely with the men, while the woman in question is positioned merely as an object whose fate is determined by others. This situation reflects a patriarchal culture that grants men superior authority in family decision-making. As cited in Sopariyah and Khairunnisa (2024), patriarchal culture positions men as the dominant group holding power; consequently, women often find themselves in a subordinate position, lacking equal access to decisions that shape their own lives.

The Practice of "Capture Marriage" Normalized by Society

"The news is now official: Magi Diela has been seized by Leba Ali and Yappa Mawine. Abducted, seized, to be married off." (Purnomo, 2020:19)

The use of the word "official" in the excerpt illustrates that Magi's abduction is regarded by the local community as a legitimate part of the marriage process. Yet, this act constitutes a violation of a woman's right to choose her own life partner. Hetharia (2025) explains that within a patriarchal system, men structurally occupy a position of greater power; thus, various forms of inequality and violence against women are frequently viewed as commonplace and unworthy of challenge within the community.

Custom as a Tool to Legitimize Male Power

Leba Ali smiled cynically. "Do you know? Magi's father already has an agreement with me. Do you understand custom or not?" Leba Ali said, wearing a contemptuous expression.

Leba Ali's statement reveals that decisions regarding Magi's future were determined through an agreement between men, without Magi's involvement. The question "Do you understand custom or not?" carries an element of intimidation intended to silence anyone who might question the action. Hetharia (2025) explains that patriarchal dominance is not merely interpersonal; rather, it is reinforced by social structures and cultural orders that actively legitimize male superiority over women.

Restriction of Social Relationships as a Form of Control over Women

"At home, her mother flew into a furious rage. Dangu was accused of shaming the family, and her mother forbade her from getting close to Magi again. Since Magi was about to become someone's wife, Dangu had to stay away from her—to stop seeing her entirely. She was to stop being friends with Magi. That was Ina Nano's command." (Purnomo, 2020:27–28)

The excerpt illustrates how Magi's family restricted her social interactions after the marriage decision was finalized. Consequently, Magi lost the social support network that could have helped her voice her objection. Naila (2025) found that a tangible manifestation of patriarchal dominance is the restriction of women's freedom of movement and the strict surveillance of their activities, which ultimately makes it increasingly difficult for women to make independent decisions about their own lives.

Belis as a Means to Reinforce Dominance over Women

She briefly overheard whispers outside the room indicating that her father had agreed to ac-



cept a number of animals as *belis* (bride price). Magi vowed that, upon meeting her father, she would vent her anger and disappointment; the very man she believed would never intentionally hurt her was the one handing her over to the wretched Leba Ali. (Purnomo, 2020:65)

The phrase "overheard" (*mencuri dengar*) in this excerpt is significant, as it reveals that Magi had to secretly eavesdrop to learn of a decision concerning her own life. Magi's anger and disappointment toward her father also highlight the depth of the wound inflicted when the person she trusted most became the very one to hand her over. Sopariyah & Khairunnisa (2024) explain that marginalization is a tangible consequence of patriarchal culture, wherein women are displaced from their status as rights-bearing human beings and reduced to objects that can be bought and sold in the name of custom and tradition. Arzuliany and Abdullah (2024) assert that within a patriarchal system, women are placed within a value system subordinate to men, thereby depriving them of authority over their own selves. Institutional and Structural Legitimation of Patriarchal Domination

The claim that an agreement had been reached with Magi Diela's family was sufficient to convince the police. Such practices are common in cases of kawin tangkap (marriage by capture); a man's family, unable to agree on the bride price (*belis*), may resort to abducting or seizing the woman (Purnomo, 2020:83).

This excerpt demonstrates that legal institutions—which ought to protect victims—instead defer to patriarchal logic. The phrase "such practices are common" underscores that marriage by capture has come to be viewed as a normal practice, even by law enforcement officials. Soleman (2023) notes that while the principle of equal rights is normatively recognized, the law in practice still fails to provide genuine protection for women against practices that degrade their dignity.

The Victim Is Forced to Bear Responsibility for the Violence She Endured

Ama Nano shared the view held by most men in the village: Magi should be married off to her abductor immediately, as she was no longer considered a virgin. (Purnomo, 2020:102)

This excerpt illustrates a perspective that treats virginity as the sole benchmark of a woman's worth. Magi, the victim, is instead deemed to have lost her value, and the proposed solution is to marry her to the perpetrator. Sopariyah and Kharunnisa (2024) explain that one of the most detrimental effects of patriarchal culture is society's tendency to blame women for the violence they experience, while simultaneously regarding such situations as matters to be accepted as a matter of course.

Family Honor Prioritized Over Women's Rights

With the closure of the police report identifying Leba Ali as the mastermind behind the abduction and the perpetrator of the rape against Magi, the prohibition barring that despicable man from approaching Magi was also lifted. Magi heard directly from her father that the marriage plans would proceed; Ama Bobo could not bear the disgrace and refused to let his family be seen as bringing calamity upon the entire village by reneging on the agreement previously established between the *wunang* (customary representatives) of both families. (Purnomo, 2020:111)

Even though Leba Ali was proven to be the perpetrator, the marriage plans went ahead because the family's social honor was prioritized over Magi's safety. Sugihastuti (2016) notes that feminist literary criticism frequently encounters portrayals of women as symbols of family honor, leading to their fundamental rights as individuals being easily disregarded in order to preserve the family's public image.

Criminalization of Resistance and Psychological Control Over Women

"So, you two are the ones who hid my child?" Ama Bobo's voice rose. "Forgive me, Sir; we acted with good intentions—we considered Magi like our own younger sister—to save those in need of help. We weren't hiding anyone; we were helping. What do you mean by 'saving'? Magi was about to get married; everything was fine. Then, suddenly, she just left without a word. Do you know what people are saying about our family?" Bu Agustin remained silent, allowing Ama Bobo to pour out her feelings. "Disgrace! We've brought disgrace upon the village. The customary mats had been unrolled—we had accepted the proposal, only to be the ones to call it off. It leaves a bitter taste in my mouth just thinking about it. Our family has to bear this shame all on our own." (Purnomo, 2020:160–161)

When Magi fled a forced marriage, Ama Bobo labeled her flight a disgrace rather than an act of self-preservation. What is crucial to note here is that the disgrace stemmed not from Leba Ali's act of abducting and raping Magi, but from Magi's own courage in saving herself. Hetharia (2025) observes that when gender-based violence becomes deeply rooted in culture and socially justified, any attempt by a woman to resist injustice is viewed as a violation of norms and becomes a source of shame for her community.

"I'll come home if Ama promises not to force me to marry that womanizer." "You've already brought shame upon the family. Do you want to add to it? You know it's a taboo to reject a proposal that has already been discussed on the customary mat. And you know, apart from Leba Ali, there isn't another man who would have you." Purnomo, 2020:173–174)

This excerpt contains three simultaneous threats: an accusation of bringing shame, a warning about violating custom (taboo), and the assertion that no other man would accept Magi. All three constitute psychological attacks designed to crush Magi's resistance. Sopariyah & Khairunnisa

(2024) emphasize that violence within a patriarchal system does not always manifest physically; it also operates through psychological pressure—subtle yet effective—that fosters dependency and leaves women feeling they have no choice but to submit to the system's will.

Ama Bobo refused to send Manu to school beyond high school because he did not want another daughter to disappoint him. Sending a child to university costs a fortune, only for her to return as a rebel who defies her parents, smears filth on her own father's face, and forgets her roots. So now, Manu must stay in Waikabubak and work there while waiting for a man to propose to her. Magi feels deeply guilty; she was the one who clashed with their father, yet it is her younger sister who must bear the consequences. (Purnomo, 2020:197)

This excerpt demonstrates that patriarchal dominance affects not only Magi but also her younger sister, Manu. Manu's right to education is curtailed not for economic reasons, but because Ama Bobo believes higher education emboldens his daughters to refuse and resist. In Ama Bobo's view, a woman's purpose in life is to wait for a suitor, not to pursue personal development. Kate Millett, as cited in Damayanti et al. (2024), explains that regarding economic and educational aspects, women are deemed unfit for the public sphere and are relegated to low-level roles within economic and educational sectors; consequently, restricting women's access to education serves as a method for the patriarchal system to maintain dominance and keep women under male control.

Ama Bobo did not respond to that statement; instead, he asked, "If I really am going to die soon, will you help me find peace up there, Magi?" Magi swallowed hard, afraid to answer because she knew where the conversation was heading. "Will you or not?" Ama Bobo coughed again. "Ama, don't talk too much right now. Just rest. We can talk again once your throat feels better." "Before I die, I want to see my daughter get married." (Purnomo, 2020:228)



This excerpt illustrates the manipulative nature of patriarchal dominance. Ama Bobo exploits his illness and the threat of impending death to coerce Magi into agreeing to the marriage, placing her in a difficult position where refusal would mean letting her father die in a state of unrest. Magi's reaction—swallowing hard and remaining silent—demonstrates the effectiveness of emotional manipulation in stifling female resistance. The final sentence also reveals that Ama Bobo's success as a father is measured by his success in marrying off his daughter, rather than by her happiness.

"If, for instance, a man were to propose to you right now, would you accept?" asked Ama Bobo. "It depends on who the person is, Ama. What if he's a bad man?" "If he were bad, of course Ama wouldn't give my child to him. Do you think any parent would want to hand their child over to a bad man?" "Leba Ali is a bad man, Ama," Magi blurted out. "He's the one who wants to propose to you, Magi." Ama Bobo spoke lightly, as if nothing were amiss. (Purnomo, 2020:242)

This excerpt reveals the contradiction in Ama Bobo's attitude. On one hand, she claims she would not hand her child over to a bad man, yet on the other, she continues to urge Magi to accept Leba Ali—a man legally proven to have committed abduction and rape. The phrase "spoke lightly, as if nothing were amiss" indicates that violence against women is considered normal within the patriarchal system. Sakina (2017) explains that patriarchal culture shapes a mindset wherein men have the liberty to do whatever they please to women; consequently, violence against women is easily overlooked, and victims are often blamed for the events that befall them.

The Transmission of Patriarchal Ideology and Violence as an Instrument of Domination

Ama Bobo's face was filled with immense relief and happiness. The bridal couple sat in the main room. Magi gazed around the entire space.

This was the last time she would ever set foot here. Once she stepped out of this house, every room she knew so well would become *pamali*—forbidden—to her. (Purnomo, 2020:266)

This excerpt illustrates the contrast between Ama Bobo's sense of relief and Magi's realization that she is losing her home forever. The concept of *pamali*—which forbids women from returning to their parents' home after marriage—demonstrates how custom severs a woman's connection to her place of origin. Sakina (2017) explains that patriarchal culture positions women as subjects of subordination within patriarchal power relations; consequently, norms such as *pamali* (cultural taboos) ensure women remain dependent on their husbands' families, leaving them with no avenue to return to their places of origin.

Patriarchal Values Perpetuated by Fellow Women

Her sister-in-law snorted. "Once you're someone's wife, you have no choice. You should learn to cook so your husband enjoys eating at home." "If they don't like eating at home, where else would they eat, Mama Eli?" Magi asked, probing. "You know how men are; they can easily have 'branches'—a 'Number 01' and a 'Number 02'." Magi understood this to mean polygamy. "Oh, so my husband might have a 'Number 01' or 'Number 02' too? And then his 'main wife' would ask for a separation?" (Purnomo, 2020:280)

This excerpt illustrates a situation of patriarchal dominance perpetuated through advice given by fellow women. Magi's sister-in-law conveys the expectation that a wife must please her husband, while the acceptance of polygamy demonstrates that inequality within marriage has come to be viewed as normal. Kate Millett, as cited in Damayanti et al. (2024), explains that from a sociological perspective, the family plays a role in instilling patriarchal ideology—a process often facilitated by women themselves—thereby perpetuating oppression. Najwa et al. (2024) reinforce

the idea that patriarchy is maintained through norms, values, traditions, and socialization within the family.

This time, the clenching of Leba Ali's jaw betrayed an unforgiving rage. He had slept soundly the night before, having vented both his anger and his lust upon the woman he had targeted since elementary school. He no longer cared if Magi's claims were true—that she had slept with many other men—because, to him, she was already his property. His little whore would become his personal whore. And with that, he was free to treat her however he pleased. In fact, the night before, just before drifting off to sleep, Leba Ali had already planned to rape Magi again in the morning. That pleasure was what awaited him at home every day. (Purnomo, 2020:301)

This excerpt illustrates the most extreme form of patriarchal domination in the novel: sexual violence viewed by the perpetrator as a right. The phrase "to him, she was already his property" reflects a patriarchal perspective that regards marriage as a transfer of ownership over a woman's body from her parents to her husband; consequently, the husband feels free to treat his wife however he wishes, including through rape. Sopariyah & Khairunnisa (2024) explain that violence is one of the most palpable forms of gender injustice in patriarchal culture, wherein women's bodies are turned into objects that men can dominate and treat arbitrarily in the name of ownership and custom.

CONCLUSION

Based on the research findings, it can be concluded that patriarchal domination in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo manifests through various interconnected mechanisms. These include the commodification of women via the *belis* (bride price) system, the normalization of "marriage by capture" practices, the legitimization of customary law, restricted access to education, social and

emotional manipulation, the use of the concept of shame to silence women, and marital sexual violence. These findings indicate that patriarchal domination in the novel is not merely perpetrated by individuals but operates as a cultural, social, and structural system that constrains women's rights, freedoms, and social standing. Through the character Magi, the author critiques ongoing patriarchal practices in society while affirming the importance of respecting women's rights, dignity, and equality.

This study is limited to analyzing forms of patriarchal domination in a single literary work using a feminist approach; consequently, it does not examine forms of female resistance or compare the work with other literature addressing similar issues. Therefore, future research is encouraged to explore strategies of resistance employed by women, investigate patriarchal representations in literature from diverse cultural backgrounds, or utilize alternative feminist approaches to gain a more comprehensive understanding. Furthermore, the novel *Perempuan yang Menangis kepada Bulan Hitam* can serve as literary teaching material to foster critical awareness regarding gender equality, the importance of consent in marriage, and the impact of cultural practices that disadvantage women.

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