

Social protest style in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo: stylistic studies

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ABSTRACT

This study aims to examine and describe Dian Purnomo's authorship style in the novel *Perempuan yang Menangis kepada Bulan Hitam* (PMBH) based on symbols of sexual violence against women. The use of diction, sentence style, and imagery is examined using stylistic analysis. The results of this study indicate that there are three stylistic forms, namely diction, sentence style, and imagery. Based on the results of this study, it is stated that Dian Purnomo's authorship style in the PMBH novel is in the style of Proletarian Fiction (Social Protest Fiction). Dian Purnomo, through this novel, reveals the reality that is happening in the Sumba community regarding the Marriage Catch tradition. In this tradition, many women are victims of sexual violence and hatred. Dian Purnomo prohibits protests customary rules and rulers.

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Introduction

The presence of literature during human civilization is irresistible, it is even accepted as one of the socio-cultural realities. Literature is not only considered as a work of art that has a mind, imaginative, and emotion, but has been considered as a creative work that is used as intellectual consumption in addition to emotional consumption (Arti, 2015). Literary works reflect the reality that occurs in people's lives. As a reflection of reality, literary works describe the reality of an epoch (Faruk, 2017; Sugihatuti, 2007; Sumardjo and Saini, 2010). Each age has different social problems. These social problems are raised by the author in the form of literary works (Saryono, 2009). Literature is a series of words that reveal the taste in the soul (Lestari, Wardiani, & Setiawan, 2021). Literary works are imaginative and fictitious works. This means that the birth of literary works is not only a picture of events that occur in the author's environment, but has been processed and combined with the imagination, creativity of the author so that it has artistic value (Wirasty, 2016).

What is seen, experienced, or what happens around the author are things that will affect the work written by the author. Literature is a creative work of art whose object is human

beings and life using language as the medium. We can also argue that literary language reflects human life (Saragih, Manik, & Samosir, 2021). Literary works such as novels also have value as a medium of communication with the delivery of messages which although not as direct disclosure or reviewing the latest news developments, but novels rely more on deepening the sentences of expressions written by the author by involving events that have been warm even to things that are not much ditalk about crowds (Gora, 2015).

Literature is not solely the result of engineering his imagination but is also influenced by the reality that surrounds the author's life. Therefore, literary works born in a certain era have a certain pattern in describing the social life of the community. Literary works reflect the proposition that human beings have a side of past, present, and future lives. Therefore, the value contained in literary works is a lively and dynamic value. Literary works are not enforced as finished data, but rather raw data that still must be processed with other phenomena (Sipayung, 2016). The novel's literary work presents conversations between characters in the story that allow the phenomenon of hissing to appear in the novel (Abidin, Sariban, & Concubineowangi, 2019). Because literary works are imitations of people who are packaged in a story (Nurhapidah & Sobari, 2019).

Similarly, literary works are in the form of novels. Novels are part of a literary genre that takes the form of prose. As prose, novels present more complex stories compared to other prose, such as short stories. The stories raised in the novel revolve around human problems, namely religious, psychic, social and cultural aspects. The human problems present in the novel become unique when an author pours his story with figurative language of aesthetic value (Jatmiko. 2018). Novels are not only imaginative literary works, but novels also contain the realities of life. The novel contains stories about people's lives that take place in an era. So that novels that are present in an era present certain styles and patterns as well. This style and pattern are also what attracts readers to enjoy the stories in the novel (Pradopo, 2021).

A work is certainly inseparable from who its creator is, therefore, it is absolute. In fact, all of these can be found in a film and literary works, for example rhymes, poems, novels, dramas and even romances (Kartika, 2016). Not only does the novel present phenomenal stories of an era, but the novel also contains aesthetically pleasing languages that captivate the reader. The language used in the novel is not the same as the language used in everyday life. The language in the novel contains connotative meanings or additional meanings. Not only that, but the author is also able to come up with beautiful words to convey his intentions and goals (Aminuddin, 2013). A novel is a realistic form of literary work, which evolved from non-fictional narrative forms and stilistically emphasized the importance of mimetic details. The

structure of the novel and everything communicated is always controlled directly by the author's language manipulation (Prawira, 2018).

A novel is a type of prose literary work whose content is about a story carried out by characters, forming a storyline (plot) in which there are many problems (conflicts) (Sulistiowati, Mariati, & Maslikatin, 2013). The aesthetics of language in the novel makes the reader unsaturated reading the story presented by the author (Tarigan, 2004). The reader seems to dissolve in fantasy and imagination when reading novels. The aesthetics of the language contained in the novel is the beauty of word choice, grammatical and lexical structure, language style, imagery, and symbols or sign systems. Of all these elements, the author creates a storyline and a chain of events, as well as characterizations that have their own characteristics in each novel. It is this characteristic that gives rise to the authorship style of an author (Kridalaksana, 2013). The novel as one of the literary products plays an important role in providing a view to respond to imaginative artistic life (Wirasty, 2016).

Stylistics (*stylistic*) can be translated as the science of style. Etymologically *stylistic* relates to the word *style*. Stilstika is the science of the use of language in literary works. The use of stylistic language specifically in literary works (Fransori, 2017). Stylistic studies are directed to discuss the content of literary works (Munir, 2013). Stilstika is part of linguistics or according to researchers is classified as applied linguistics (Subroto, 2013). The artistic value of a literary work is determined using stylistics. A literaty who is adept at playing with stylistics will determine the expertise of his aesthetic values. Stylistic is a science that studies the style of language in a literary work. Stylistic can reveal the aesthetic aspects that make up the literature of a literary work. The better literati make use of stylistics, the more interesting the literary works will be. Likewise, the proficiency of literati using stylistics will determine the weight of their literary works (Putri, Astri, Simanullang, & Tanjung, 2020).

Stylistic is carried out by examining the various forms and linguistic signs used as seen in the birth structure. In this way, concrete evidence will be obtained about the language style of a work (Triani, Sunarsih, Mardian, & Rahmawati, 2019). Analysis of the unsustainability of expression caused by the intersection of meaning, deviation of meaning, and creation of meaning, using this stylistic study can be explained and understood as a whole, because in the study of stylistics will reveal how the use of stylistics in a literary work (Aisyah & Wulandari, 2016).

The style of language used by the author is in accordance with the author's ability to play the language in the delivery of the story whether it is conveyed complexly, meaning it is easy to understand by the reader with just one reading the reader already knows what the story is,

or the author uses analogy or figurative language (Susanti, 2019). This distinctive style can be identified by the reader. In the business circuit, the reader is ultimately free to choose to read the genre of literary works according to his tastes and interests. This distinctive style is also very diverse so that it enriches the diversity of forms in the treasures of Indonesian literature (Sari, 2020).

Related to the authorship style, each author has a different authorship style. That style of authorship can be seen from the language used by the author in his work (Cunningham, 2008; Leech and Short, 2007; Sangidu, 2004). The author's language style in the novel is not only a language that is seen as a means of communication, but a language that is influenced by all the elements behind the birth of a novel (Nurgiyantoro, 2016). The style of literary language is different from the language used daily as well as the means of communication. This is supported by the freedom of literati not to follow the rules of language called *licentia poetica*. With the freedom to break out of the rules of language, literary language has characters and specificities that are not the same as others (Faizun, 2020). These elements are elements related to the social reality, culture, sign system, and language of society. 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 the reader, society, and government. This is because the aesthetic style of language does not just convey beautiful words, but the beautiful words contain a sign that aims to criticize the rules, customs, or policies made by the government.

Novels published in the millennium era raise the issue of sexual violence. The problem of sexual violence represented by the author in the novel is the sexual violence that occurs against women. This is because sexual violence is more dominant in women, whether it occurs in the family, community, school, or work environment. In the millennium era, women were more courageous to voice the sexual violence experienced by women through literary works. The emergence of women authors during the millennium began with the emergence of female authors in the reform era. In the reform era, the problem of sexual violence against women has been conveyed by the author Ayu Utami through her novel entitled *Saman*.

In this millennial period, sexual violence experienced by women is presented in the novel *PMBH* by Dian Purnomo. This novel is based on the true story experienced by women in Sumba, East Nusa Tenggara who became victims of "capture mating". This tradition of interbreeding has harmed women. In this novel, a character named Magi Diela, a girl who aspires to build Sumba, but that ideal must be dispelled and buried when she is kidnapped and forced to follow the tradition of Capture Marriage. This kind of reality is not only happening in Sumba, but in other regions of Indonesia as well. Therefore, the author of Dian Purnomo through his novel

reiterates the sexual violence experienced by women with a distinctive language style that can make readers' emotions stirred and very critical in explaining sexual violence against women. That's why this novel is considered a trigger warning novel for sexual violence against women.

Based on these descriptions, it is necessary to conduct an in-depth study and analysis to reveal Dian Purnomo's authorship style in the novel *Women Who Cry to the Black Moon* which is considered a *trigger warning* of sexual violence against women. The author's authorship style in his work is studied using genetic stylistics. Genetic stylistics is the study of the individual authorship style of the literati in the form of deciphering the characteristics of the language style contained in one of his works or his entire work (Ma'ruf, 2009). The authorship style is studied from all aspects of its linguistics, be it related to diction, grammatical and lexical structures, language style, imaging, symbols and sign systems (Pradopo, 2021; Nurgiyantoro, 2016; Sudjiman, 2007).

Therefore, this genetic stylistic research does not only use analysis from the science of stylistics, Diction in literary works is a depiction of meaning so that a writer must have many diction references, so that he can have a variety of dictions that are in accordance with the intention to be conveyed, but do not neglect in terms of aesthetics (Prathamie, Nurrudin, & Anwar, 2021).

The importance of this research is to get an explanation of the characteristics of Dian Purnomo's authorship style in the novel *Perempuan yang Crying to the Black Moon* in terms of semiotic aspects. This study also aims to reveal the reason why this novel is considered a *trigger warning* seen based on the symbols and signs contained in the novel. The stylistic study was chosen because researchers found many uses of beauty and the use of signs in conveying their ideas. Based on the analysis of previous research, semiotic studies are only used to analyze signs in literary works and do not relate these signs as elements that play a role in shaping the style of authorship. For example, research: 1) Yusnaini (2020) with the title Symbolic Meaning and Social Criticism in a Collection of Prayer Poems for Children and Grandchildren by WS. Rendra (Yusnaini, 2020); 2) Pribadi, Budi Setia and Firmansyah, Dida (2019) with the title Semiotic Analysis on the Poem "Barang Kali Karena bulan" Karya WS. Rendra (Pribadi dan Firmansyah, 2019). The two studies do not relate symbolic meanings as a forming element of authorship style.

Another research that also examines the author's individual authorship style is a study entitled "Aspects of Ayu Utami's Lalita Novel Stilistika". The research was conducted by Nurul Setyorini and published in the journal Ark volume 1, Number 2, 2014 (Setyorini, 2014). The purpose of the study was to describe diction, language style, imagery, and sentence style. The

research conducted by Nurul Setyorini did not use semiotic analysis in examining Ayu Utami's authorship style. Meanwhile, the study of genetic stylistics not only examines the authorship style 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 character of the author's individual authorship style.

This research will shed light on three issues of diction, stylistics, and imagery to express, describe, and affirm an idea or feeling in the form of a beautiful language. Through imagery we as readers can get a clear picture of the thoughts and feelings that the author wants to express.

Method

This research is a stylistic study. The approach used in Ma'ruf's stylistic research. Genetic stylistic studies are studies of the author's authorial style in their work, whether it is in prose or poetry. The authorship style is analyzed from various linguistic aspects and the elements that make up the signs in literary works. Therefore, this study not only uses linguistics to study authorship styles, but also uses semiotics to understand the system of signs and symbols in Dian Purnomo's PMBH novel. The steps in data collection are 1) reading the novel repeatedly (in-depth reading); 2) marking words, phrases, sentences, paragraphs that show the language and style of authorship; 3) Inventorying words, phrases, sentences, and paragraphs into a data collection table. Data analysis techniques are carried out with steps: 1) determining the criteria for women's language in the novel based on an analysis of the use of word choice (diction), language style (sharpening), and imagery; 2) classifying data according to research findings, namely classifying word choice types, language styles, and imagery; 3) interpret the data that has been classified and draw conclusions.

Results and Discussion

The results of research on diction, language style and imagery in PMBH by Dian Purnomo are as follows.

1. Diction

Aspects of diction in Dian Purnomo's novel PMBH are shown in the excerpt below.

"Let it be su, after being hit later, dong ju will be quiet. Even ask again" Then their laughter broke" (PMBH, p. 41)

"Biar su, setelah kena nanti, dong ju akan diam. Malah minta lagi" Lalu tawa mereka pecah" (PMBH, hal. 41)

It is a style of short and simple sentences that harass a woman. The utterance was uttered by a man who kidnapped Magi Diela (the main character). The point of the speech is that the

man who kidnapped Magi Diela considered that after magi felt body contact with the man who kidnapped her in the tradition of "intermarriage" in Sumba, she would feel the pleasure of having sex and she would ask again for intercourse. These words contain demeaning and harassing elements of not respecting a woman. The kidnapper had degraded a woman's dignity through her words.

"If you don't want to be with Leba Ali, no man wants to be with you. (PMBH, P. 51)

"You're not a virgin anymore!" (PMBH, P. 51)

"Kalau ko tidak mau kawin deng Leba Ali, tidak ada laki-laki yang mau deng ko. (PMBH, Hal. 51)

Ko su tidak perawan lagi" (PMBH, Hal. 51)

The word "ko su" is a vocabulary from the vernacular that means you. The phrase was uttered by a woman, the mother of Leba Ali who kidnapped Magi. The point of the utterance is to degrade Magi's self-esteem as a woman by saying that if she does not want to marry Leba Ali, then no man wants to marry Magi because Magi is not a virgin anymore. This speech, in addition to intending to degrade Magi's self-esteem, also contains an element of coercion, namely forcing Magi to marry her son, Leba Ali. The words "no longer virgin" also caused inner violence because it hurt Magi's feelings and damaged her mentally.

"Forgetting the fabric forgot the kebaya" (PMBH, Pp. 161, 173)

"Lupa kain lupa kebaya" (PMBH, Hal. 161, 173)

The quote is a diction that shows the word connotative. The form "Forgetting the fabric forgets the kebaya" has the connotation of a person forgetting everything. The utterances on were uttered by Magi's Father to Magi. The point of the utterance is to state that Magi is a child who has forgotten his customs. In other words, the speech contains an element of demeaning and insulting Magi as a woman who chooses to reject arranged marriages through the tradition of intermarriage. Magi's father considered that the rejection was tantamount to forgetting the customs. This makes Magi feel blamed, which in fact she is not wrong to refuse arranged marriages through the tradition of "Catch Mating".

"... This Magi bit his own hand until the blood flowed like a river of disappointment." (PMBH, P. 10)

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

The above quote has an aspect of diction connotation that implies disappointment to the point of self-harm until his hands bleed so much.

"Magi Diela merasa sangat rendah layaknya seekor binatang..." (PMBH, Hal. 42)

"...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, Hal. 242)

The above quotes show aspects of diction such as connotative words that have literal meanings. The foreign word contained in the quote, "CT scan" is English which means a large circular scanning machine, enough for adults to enter in a lying position. And there is a vocabulary from the regional language that creates a socio-cultural background for the regional community. The novel partly uses the regional language and tells the area.

2. Sentence Style

Aspects of sentence style in the novel PMBH by Dian Purnomo are shown in the excerpt below.

"Let it be, after being hit, he will be quiet. Even ask again" Then they laughed" (PMBH, p. 41)

"Biar su, setelah kena nanti, dong ju akan diam. Malah minta lagi" Lalu tawa mereka pecah" (PMBH, hal. 41)

The above quote is a style of short and simple sentences that harass a woman. The utterance was uttered by a man who kidnapped Magi Diela (the main character). The point of the speech is that the man who kidnapped Magi Diela considered that after magi felt body contact with the man who kidnapped her in the tradition of "intermarriage" in Sumba, she would feel the pleasure of having sex and she would ask again for intercourse. These words contain demeaning and harassing elements of not respecting a woman. The kidnapper had degraded a woman's dignity through her words.

"... However, when he heard the traditional verses faintly entering his ears, Magi became furious. The shout was a triumphant welcome for someone in this village who had managed to get a woman to marry him. Never had Magi felt so angry and low-key. People are rejoicing at his suffering." (PMBH, P. 46)

*"... **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, Hal. 46)*

"...And that's when Magi thinks that death is much better than living in suffering." (PMBH, P. 54)

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

In the example of using conjunctions at the beginning of sentences that are used between sentences to connect with the previous sentence. As well as containing sentences with the means of rhetoric in the form of shouts confirming victory. The traditional verses chanted in the quotation show a vocabulary from the vernacular that means joy. The traditional verse-shaped utterance "Ayala yala yala yala lalalala yala yalaaaa"—is spoken by women called Pakalak; Yooooo'o! —spoken by men called Payawau. This traditional verse is chanted by the community as an expression of joy for victory in hunting. However, in the second example

quote, the traditional verse is chanted to express pride and joy because one of the community members in the village managed to kidnap a woman to be married. The chanting of the traditional verses made the kidnapped Magi feel treated like a game animal, and this made Magi as a woman unappreciated and treated like an animal. The traditional verses in the form of Pakalak and Payawau are essentially expressions of joy, but the use of these verses is not appropriate in the atmosphere of kidnapping a woman who is then taken to the village where the kidnapper lives with the aim of being forcibly married.

"Ko just so sa got a! Ko girl is worthless! Sa will tell the whole world kalua ko!" (PMBH, P. 291)

"Ko hanya jadi sa punya pelacur! Ko perempuan tidak berharga! Sa akan bilang ke seluruh dunia kalua ko pelacur!" (PMBH, Hal. 291)

In the above quote is a syntactic style of sentence that gives rise to the meaning of the impossibility or inability of a person to get the person he wants. The utterance makes it clear that the speaker's intent is to harass, insult, and degrade Magi's dignity as a woman.

"... To be Leba Ali's wife is to be finished, the same as death for her...." (PMBH, P. 112)

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

"... The possible request is the last request of the father. Magi heartbreak is not a play. The street in front of him is dark and quiet again." (PMBH, P. 233)

"... permintaan yang mungkin adalah permintaan terakhir dari sang ayah. Magi patah hati bukan main. Jalanan di depannya Kembali gelap dan sunyi." (PMBH, Hal. 233)

"Magi knew even a fingernail she would never be happy in her marriage. " ... That night Magi could hardly sleep. Every time his consciousness dissipated, suddenly the bad memory of this room stung and made him awake. (PMBH, P.278)

"Magi tahu seujung kuku pun dia tidak akan pernah berbahagia dalam perkawinannya. "... Malam itu Magi hampir tak bisa tidur. Setiap kali kesadarannya menghilang, tiba-tiba ingatan buruk akan kamar ini menyengat dan membuatnya terjaga...." (PMBH, Hal.278)

The style of sentences contained in the quotation is that there are short and simple sentences consisting of subjects and predicates, intending to achieve effective sentences with a certain meaning. The use of conjunctions at the beginning of a sentence is a deviation in the Indonesian rule but is deliberately used to emphasize ideas. It is found in the above quote that the word "however, and" is used at the beginning of the sentence. Sentences with Rhetorical Means that display variations in a sentence to achieve a beautiful, effective, and nuanced meaning. Asyntactic sentences that give rise to the meaning of the impossibility or inability of a person to get the person he wants.

3. Imagery

The aspects of imagery in the novel PMBH by Dian Purnomo are shown in the excerpt below.

"Perempuan pembawa sial," kata beberapa perempuan.

The imagery on the quote is an image of hearing because someone is angry with someone else. Verbal violence is spoken by women to women. The speech was spoken by a woman in the village where Magi lived. The point of the utterance was to harass and insult Magi and assume Magi was a woman carrying bad luck. From the utterance, it appears that the speaker has degraded Magi's dignity as a woman, even though Magi was the victim of a kidnapping carried out by Leba Ali under the pretext of enforcing the custom of "Capture Marriage". As a victim, Magi should not get such words from both women.

"Leba Ali strangled Magi's neck which he retorted with mockery."; "Leba Ali retaliated by spitting in Magi's face and punching him once more."; "a fist loudest than Magi had ever felt landed on his jaw."; "He felt every second of it, so clearly, as Leba Ali's forced its way into him and created unspeakable pain."; "Leba Ali while slapping her face and biting her breasts." (PMBH, Pp. 290-292)

"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 dan menggigit payudaranya." (PMBH, Hal. 290-292)

The imagery in the quote is an image of touch produced by the sense of touch response.

"... Magi's two loose teeth will not come back, the bite marks on Magi's body increase and will not disappear. Not just on her left wrist, but on her Shoulders, arms, and breasts...." (PMBH, P. 311)

"... 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, Hal. 311)

The quote depicts an image of motion that describes a motion as if it were moving real. The depiction of motion imagery used by the author to give such a painful effect that Magi's character experiences. Dian Purnomo through the imagery presented in the novel PMBH has shown her social protest the violence often experienced by women because of lust or evil that arises due to social conditions. Dian Purnomo, who so clearly utilizes the style of diction, sentences, and imagery, has had such a strong effect on readers that they can feel the treatment experienced by Magi. Dian hopes that this novel can provide lessons for women and men in behaving and treating women.

Conclusion

Based on the diction, sentence style, and imagery of sexual violence experienced by female characters in PMBH novels, it can be concluded that Dian Purnomo's authorship style in PMBH novels is in the style of social protest. In the novel, Dian Purnomo still raises the issue of romance, that is, Batak women must marry Batak men. This PMBH novel is considered bolder because it raises the issue of sexual violence experienced by women in the Sumba indigenous community. Therefore, this novel is a novel in Proletarian fiction (social protest fiction). The protests were conveyed using symbols of violence against women. The diction contained in the novel consists of simple vocabulary, foreign words, regional vocabulary, and connotative words. The sentence style consists of simple sentences, syntactic sentences, conjunctions at the beginning of sentences and sentences of rhetorical means. The imagery in the novel reveals the imagery of sight, touch, and motion. Dian Purnomo's social protest style can be a theoretical implication of the diction, sentences, and imagery used by the author in social protests.

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