

Trauma and Resistance in the Novel “Perempuan yang Menangis kepada Bulan Hitam” by Dian Purnomo

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ABSTRACT

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Trauma and resistance are two themes that are often interrelated in literary works, especially in novels. Trauma, as a deep and painful psychological experience, is often the starting point for internal and external conflicts for characters in the story. Events that can cause this trauma usually include natural disasters, war, various forms of physical and emotional abuse, neglect, sexual abuse, oppression, or household dysfunction experienced throughout a person's life (Teicher, Gordon, & Nemeroff, 2022). In the context of trauma, resistance appears as a survival mechanism, where the body tries to adapt and manage the traumatic impact so that it can continue to function normally. This study aims to explore the form of trauma and resistance in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo using a review of literary psychology and resistance theory. This study is a qualitative study that applies a descriptive analytical design by collecting data related to the form of trauma and resistance contained in the novel. The data were analyzed using the lens of Cathy Caruth's (1996) literary psychology and James C. Scott's (2000) resistance theory. The results of the study revealed that trauma and resistance are interrelated in literary works, functioning as a reflection of individual or group experiences of painful events and their efforts to fight all forms of oppression. The novel *Perempuan yang Menangis kepada Bulan Hitam* describes cultural trauma, physical trauma, post-cult trauma, and psychological trauma. In addition, there are two forms of resistance identified, namely open resistance and closed resistance.

Keywords: Forms of trauma, Forms of resistance, Novel.

INTRODUCTION

Literature is a form and result of the author's mental activity (Endraswara, 2018). The author expresses his thoughts, feelings, experiences, and imaginations which are often influenced by his psychological and emotional conditions (Abbas et al., 2024; Dalyan et al., 2024; Rahman & Amir, 2019). Therefore, literature has a close relationship with the human mental aspect and can be used as a means to understand or convey messages related to inner and emotional experiences.

Literary works not only reflect the life and thoughts of the author, but also describe universal human experiences in depth. One aspect that makes literary works so interesting is the ability of literary works to explore the complexity of human emotions and thoughts through the characters, narratives, plots, and themes depicted (Asba et al., 2019; Rahman & Weda, 2019; Jumriati et al., 2021). Through characters that are formed with detail and complexity, authors can explore internal conflicts, personal growth, and emotional changes that are interesting and relevant to readers.

In literary works, authors often use characters as a mirror for various aspects of human psychology. These characters not only display complex traits, but also describe diverse emotional and psychological journeys. From dividing internal conflicts to the struggle to find self-identity, literary

works offer a deep picture of human complexity.

Literary works as a reflection of personality emerge because of the presence of psychological signs from the author's imaginary characters and are combined with his own psyche to create new knowledge to be expressed (Endraswara, 2008). Literary works often create imaginary characters who are extensions of the author's thoughts, feelings, and experiences. In this context, the "psychological signs" of these characters can reflect the psychological or emotional aspects of the author. The characters in the story are representations of various psychological phenomena with motivations, internal conflicts, and character journeys that reflect the psychological aspects of humans (Junaid et al., 2025; Rahman, 2018; Fairuz et al., 2022).

One of the psychological phenomena is trauma and resistance. Trauma and resistance are two themes that are often interrelated in literary works, especially in novels. The theory of trauma first appeared in Caruth's book (1996) entitled *Unclaimed Experience*. Etymologically, trauma comes from the Greek word *tráuma* which refers to "wound" or bodily injury. Trauma is related to wounds on the soul, mind, and mental due to personal experiences or events involving time (past), self, and atmosphere (Caruth, 1996). In this context, Caruth invites us to understand trauma not only as a personal wound, but also as a phenomenon that involves the dimensions of time, self, and atmosphere in a complex way. The process of understanding and dealing with trauma requires attention to how individuals interact with their past and the world around them. Furthermore, Herman (1992) stated that traumatic events can interfere with a person's ability to adapt. Traumatic events are not like ordinary accidents but rather threats to a person's life and integrity through violence and death, making it difficult to adapt in the present or future life.

Goleman (2001) also explained that trauma is an event that leaves a deep and painful mark on an individual, which has an impact on behavior (Goleman, 2001). As a deep psychological experience, trauma is often the starting point of internal and external conflict for characters in the story. Trauma not only affects a person's physical health, but also has an impact on the emotional condition and behavior of the individual. Goleman explained that traumatic experiences can disrupt cognitive and emotional functions, affecting the way a person interacts with the world around them and responds to certain situations.

Trauma, as a profound and painful psychological experience, is often the starting point for internal and external conflicts for characters in stories. Events that can cause this trauma usually include natural disasters, war, various forms of physical and emotional abuse, neglect, sexual abuse, bullying, or household dysfunction experienced throughout a person's life (Teicher, Gordon, & Nemeroff, 2022). The impact of this trauma is not only felt personally, but can also affect social relationships and broader community dynamics. The impact of trauma on a person's mental state is mainly determined by the intensity, duration, and type of trauma (Lipsky et al., 2023). In the context of trauma, resistance appears as a survival mechanism, where the body tries to adapt and manage the traumatic impact in order to continue to function normally.

Resistance is the act of the body opposing something, or social opposition or negativism in reacting to orders, regulations, political policies, and so on (Chaplin, 1981). Resistance can take the form of an individual's attempt to resist or overcome trauma, or it can also take the form of resistance to the social and power structures that are the source or trigger of trauma. Through complex narratives, novels often explore how characters in the story try to face and overcome their trauma. This can be through a search for meaning, an attempt at healing, or even a rebellion against oppressive circumstances. Resistance can also be seen in the form of a struggle to reclaim identity and dignity lost due to trauma. Thus, through the lens of trauma and resistance, novels offer profound insights into the human power to survive and transform despite the most severe adversities. In further analysis, we will see how these two themes are manifested in the characters, plots, and symbolism used by the author, and how this reflects broader social and psychological realities.

Novels often use symbolism to depict trauma and resistance. These symbols can be objects, places, or events that have deep meaning to the characters. For example, a destroyed house can represent loss and trauma, while a journey or journey home can represent a character's attempt to

find peace and healing. This symbolism not only enriches the narrative, but also provides a deeper layer of meaning for the reader.

In literary works, especially novels, trauma and resistance are often central themes reflected through characters and plots. The characters in a novel are not just fictional characters, but also representations of real human experiences, with deep psychological complexity. They face various forms of suffering, both personal and collective, which then shape their emotional and mental journeys in the narrative.

Trauma, as an experience that leaves deep emotional wounds, can arise from events such as violence, oppression, or loss of cultural identity. In the novel, this trauma is not only shown through the events experienced by the characters, but also in how they respond and adapt to the wounds. Meanwhile, resistance is a form of resistance to the trauma experienced. Resistance can be an effort to maintain cultural values, fight injustice, or find new meaning in suffering.

For example, in the novel "Laut Bercerita" (Zamzuri, 2019), the chaos of 1998 is described as a very personal traumatic memory. This traumatic memory is illustrated by the incident of arrest, confinement, and torture of student activists by military officers. The torture of fellow activists is illustrated through punches, kicks, slaps with an iron ruler to the face, electric shocks, hanging in an upside-down position, placing red ants in the eyeballs so that they erode the eyeballs and eyelids, and placing the naked body on a block of ice. The event is remembered as a traumatic memory and causes trauma to emerge, which is reflected in symptoms of nightmares, flashbacks, repetition, denying facts, and despair. Most of the characters experience acting out, trapped in the past.

The depiction of trauma and resistance is also seen in the novel, namely the novel "Women Who Cry to the Black Moon" by Dian Purnomo. The novel "Women Who Cry to the Black Moon" presents the theme of trauma and resistance which is very relevant to the struggle of women in obtaining their rights. The novel describes the struggle of a Sumbanese woman, Magi Diela, in dealing with trauma due to sexual violence and harassment from Leba Ali, as well as social pressure from the local community and patriarchal culture. Through a touching and emotional narrative, Dian Purnomo succeeds in presenting a story that not only arouses emotions, but also inspires readers to understand the importance of fighting injustice and supporting victims of violence. This novel teaches that from the deepest wounds, someone can find the strength to fight and rise.

The depiction of characters experiencing trauma and resistance is what drives researchers to find out more about the forms of trauma and resistance; the causes of trauma and resistance; and the efforts to reconcile trauma made by the characters in the story. The impact of trauma experienced by the characters in the novel results in various deep psychological problems in the characters, especially the main characters in the three novels. This is the reason researchers use a literary psychology approach in this study.

Literary psychology is a study that examines the psychological reflections in the characters presented in such a way by the author, so that the reader feels lulled by the psychological problems contained in the literary work (Minderop, 2010: 55). Through the analysis of literary psychology, this study will dig deeper into how the characters in the novel experience trauma, how this trauma affects character development, and how these characters develop resistance to the trauma they experience. In addition, this study will describe the author's efforts to use certain literary strategies to convey the experience of trauma and understand how this resistance process is reflected in the narrative and overall structure of the novel.

LITERATURE REVIEW

Psychology Literature

The theory of literary psychology provides an in-depth approach to the analysis of literary works, especially novels, by considering the psychological aspects that influence character creation and the reader's experience. Literary psychology allows researchers to explore the thoughts and feelings of characters, and how these reflect the author's inner state. As Culler (2015) states, "literature is not just

about the words written on the page, but also about the psychological experiences that lie behind the characters and narratives." This suggests that characters in novels are often shaped by deep inner conflicts, influencing how readers perceive and connect with the story being told. In addition, this theory helps in understanding how the psychological background of the author—including their personal experiences and worldviews—can influence the scenarios they create. In Bruner's (1986) view, "narrative is the mind's way of understanding human experience," leading to the conclusion that the characters and plots in many literary works reflect broader psychological and social realities. Thus, psychological analysis in literature does not only include the characters in the story, but also serves to explore the deeper reality behind the narrative.

The same thing is also explained by the author and theorist Cathy Caruth who also provides a meaningful perspective on trauma in literature. In her book *Unclaimed Experience: Trauma, Narrative, and History* (1996), Caruth emphasizes that the experience of trauma does not only affect the individual who experiences it, but also has a broader impact on society and can be transmitted through narrative. She argues that "trauma is an experience that cannot be fully explained, and lies in the shift in understanding that can create social connectivity between individuals" (1996, p. 7). This shows how literature can function as a medium for understanding the experience of trauma and create empathy for readers towards the circumstances of others.

Trauma psychology theory developed by Cathy Caruth focuses on how the experience of trauma not only affects individuals psychologically, but is also rooted in narratives and representations in literary works. Caruth (1996) argues that "trauma is an experience that is not fully remembered and can resurface in unexpected ways," creating a deep need for writers and characters to express traumatic events. In the context of novels, traumatic experiences are often experienced and narrated by characters, making literature a valid medium for exploring the impact of these emotions. By developing this ability, readers can not only feel what characters feel, but also understand the social and psychological contexts that shape their identities.

In addition, Caruth also explains the importance of narrative in healing. In the view of Felman and Laub (1992), "narrative is an essential tool for dealing with trauma, transforming memories into more manageable forms," which plays a central role in how trauma is told in literature.

Finally, Caruth's trauma theory paves the way for an understanding of how literature not only depicts traumatic experiences but also provides a mode for psychological suppression and treatment. Sewell (2021) states that "trauma novels provide insight not only into individual experiences but also into the social and historical ways in which trauma functions." Therefore, Caruth's trauma psychology theory provides a powerful framework for analyzing literary works by understanding how trauma is transmitted and expressed, and creating space for reflection and healing through narrative.

Trauma

The word trauma comes from the Greek word "tramatos" which means a wound that originates from outside (Irwanto, 2020). The concept of trauma in Greek, "tramatos," which means a wound that originates from outside, has undergone significant transformations in its meaning and implications throughout history. In the context of mental health, the American Psychiatric Association identifies trauma through the term "Post-Traumatic Stress Disorder" (PTSD), which describes a response to an event "beyond the range of ordinary human experience" and is associated with severe somatic and psychosomatic disorders (American Psychiatric Association, 2013). According to Caruth (1996), "trauma is not just an event, but an ongoing experience, which recurs and changes the way an individual interacts with the world." This means that traumatic experiences never completely disappear, reflecting how trauma can change an individual's identity and self-conception.

Furthermore, the American Psychiatric Association officially recognized that:

The phenomenon of trauma, describing its effects as a new illness coined as "Post-Traumatic Stress Disorder" (PTSD). PTSD has been defined as the response to an event "outside the range of usual human experience", which involves serious somatic and psycho-somatic disturbances. Although at first trauma was mainly associated with extremely unusual events, it has now become

a powerful and complex paradigm that infiltrates contemporary history, literature, culture and critical theory (2013).

This statement illustrates the evolution of the concept of trauma in modern society, particularly in the creation of the term "Post-Traumatic Stress Disorder" (PTSD) as a newly recognized mental health disorder. Initially, trauma was considered the result of extraordinary events beyond the scope of ordinary human experience. PTSD was defined as a response to events outside the usual range of human experience, involving severe somatic and psychosomatic disturbances.

As thoughts on trauma have developed, it has become a complex paradigm that permeates various aspects of life, including history, literature, and culture. Rothberg (2008) emphasizes that "trauma has functioned as a universal symbol for reflecting the collective experiences that modern societies have been forced to endure." This suggests that trauma is no longer seen merely as an individual phenomenon but rather as a shared experience faced by communities and nations.

In the realm of literature, works that explore traumatic experiences often serve as a means to express and process painful memories. Yanagihara (2015) states that "novels can function as a medium for overcoming trauma, providing space for both characters and readers to understand its deep emotional impact." Furthermore, Lockwood (2016) asserts that "reading literature focused on trauma can help readers develop empathy and immerse themselves in others' experiences, even when those experiences are not directly related to their own reality." Through powerful and emotional narratives, literature offers a way to engage with experiences that may seem distant from everyday reality but still have a profound impact. Rothberg (2008) further adds that "trauma is not only an individual experience; it is also a collective phenomenon linked to the social and political history of a community." This highlights the importance of understanding the historical and cultural contexts behind traumatic experiences and how narratives can serve as a tool to convey those experiences in a more universal form.

By focusing on the interaction between individual and collective trauma, Rothberg (2008) asserts that "a decolonial approach to trauma studies helps identify larger power structures that contribute to traumatic experiences while also giving a voice to marginalized individuals." Thus, literature not only serves as a reflection of daily life but also as a crucial medium for processing and understanding trauma within a broader context. Literature provides readers with an opportunity to connect emotionally and intellectually with others' experiences, encouraging them to reflect on the structural conditions that shape trauma. Ultimately, analyzing trauma in literary works urges us to confront not only individual experiences but also their broader social consequences, prompting reflection on how we interpret our experiences within a historical framework.

Forms of Trauma

In general, Mendatu (2010, p. 13-14) categorizes trauma into three types: (1) physical trauma, (2) post-cult trauma, and (3) psychological trauma.

Physical trauma refers to injuries or damage to the body resulting from traumatic events such as accidents, violence, or natural disasters. It does not only involve visible physical harm but can also have significant psychological effects on the individual. According to van der Kolk (2014), physical trauma can lead to psychological disorders, stating that "painful physical experiences are often closely connected to an individual's emotional nature and behavior." When someone experiences physical trauma, it may alter how they perceive and process emotions, indicating a strong connection between the body and mind in the context of trauma.

Post-cult trauma is a psychological condition experienced by individuals after leaving a highly controlling and manipulative religious group or cult. The cult experience often involves mind control, emotional manipulation, and isolation from external social support, all of which can have deep and long-lasting effects. According to Lalich (2018), "the curse of cults often leaves deep psychological scars, potentially leading to PTSD and other mental health disorders." The impact of this trauma may include identity loss, confusion, and difficulty in forming new relationships or achieving personal autonomy after leaving the cult.

One key characteristic of post-cult trauma is its long-term effect on an individual's emotional well-being. Mendatu (2010) explains that post-cult trauma is a severe emotional issue that arises when members of new religious movements feel disconnected or unintegrated. This trauma occurs when individuals enter a group but fail to feel a sense of belonging, creating internal conflict about whether to remain in the group or leave due to ideological differences. Those who leave often struggle to process their experiences, a consequence of the emotional manipulation they endured.

Psychological trauma is an emotional and mental response to highly stressful, frightening, or life-threatening experiences. It often involves feelings of helplessness, insecurity, and loss of control, which can develop into mental health disorders such as Post-Traumatic Stress Disorder (PTSD), anxiety, and depression. According to van der Kolk (2014), "psychological trauma is recorded as a moment when an individual feels trapped in a reality too overwhelming to endure." This highlights how traumatic events can leave a deep imprint on a person's mind and emotions.

Individuals who experience psychological trauma often develop complex psychological responses, such as flashbacks, nightmares, or severe anxiety. Briere and Scott (2014) state that "individuals who have experienced trauma may exhibit maladaptive behavioral patterns as an attempt to cope with emotions or avoid recalling the traumatic event." This suggests that trauma responses are not purely emotional but can also shape an individual's daily life as a way to shield themselves from pain.

It is important to note that psychological trauma is not limited to extreme violence or genocide; it can also arise from harmful social interactions or cumulative everyday experiences, such as bullying or harassment. As van der Kolk (2014) explains, "trauma can damage identity, disrupt the sense of security, and influence how individuals perceive themselves and their communities." This underscores that trauma is a universal experience that can affect individuals from all backgrounds, significantly impacting their mental health.

Beyond the three types of traumas mentioned above, cultural trauma and historical trauma are also significant. These two forms of trauma are closely related, as both refer to the emotional and psychological impact experienced by individuals or groups as a result of major historical events and collective suffering.

Cultural trauma occurs when groups face oppression related to their cultural or ethnic identity. Due to persistent discrimination or violence, generations may inherit deep cultural wounds. Tuck and Yang (2012) state that "cultural trauma creates layered experiences where individuals not only endure personal oppression but also witness their culture and identity being threatened." In literature, characters struggling with cultural trauma often seek meaning and strength in their history and heritage, offering a powerful representation of community identity.

Supporting this view, Adeponle et al., (2012) explain that "cultural trauma disrupts identity narratives and the healing process, especially when individuals or groups must fight against oppression that alters their self-perception and worldview." This suggests that cultural trauma not only affects individuals personally but also impacts collective identity and community recovery. Healing in this context requires an understanding of cultural heritage and how groups construct narratives to find strength in their painful experiences. Thus, literature depicting struggles against cultural trauma serves as an important tool for addressing collective wounds and restoring national identity.

Meanwhile, historical trauma refers to the long-term effects of traumatic events experienced by a group or society, such as genocide, war, or slavery. According to Rothberg (2008), "historical trauma is passed down intergenerationally among certain groups, influencing how they interact with the world and with each other." This indicates that past suffering and tension can persist in the collective memory of future generations.

Historical trauma can cause ongoing mental and social issues for later generations (Brave Heart et al., 2011). Their research emphasizes the importance of recognizing how traumatic experiences of previous generations affect the health and well-being of present-day Indigenous communities, and how culturally sensitive interventions are necessary for healing.

In literature, the themes of cultural and historical trauma are frequently explored to illustrate how individuals and communities struggle to cope with and overcome these traumatic experiences. Bhabha (2004) states that "literature often serves as a space where collective narratives shaped by cultural and historical trauma can be expressed and reflected upon."

Novels portraying traumatic experiences give a voice to marginalized individuals and facilitate the healing process. For example, Toni Morrison's *Beloved* vividly illustrates the impact of historical trauma caused by slavery on African American individuals and communities (Morrison, 1987). In this novel, trauma is not only experienced individually by the character Sethe but also seeps into the social and cultural structures of the community.

Sethe, who struggles with painful memories of her past as an enslaved woman, represents the larger collective experience of a community oppressed by the history of slavery. This historical trauma creates deep and long-lasting wounds, affecting not just Sethe's life but also that of her descendants and surroundings.

Further analysis by Nyberg (2020) explains that "the literary techniques used to express trauma in *Beloved* not only create space for reflection but also emphasize the importance of acknowledging and confronting traumatic experiences as a step toward healing." This demonstrates that recognizing historical trauma is not merely an academic exercise but an essential part of the process of overcoming the painful events of the past. Morrison's work shows that communities must confront the legacy of trauma, where narrative and acknowledgment become crucial tools in achieving collective healing. By linking individual experiences with historical trauma, *Beloved* presents a profound portrayal of how history continues to shape identity, erode hope, and demand justice. In this context, healing is not only a personal journey but also a collective process, illustrating the interaction between individuals and the larger historical forces that shape their lives.

The importance of cultural and historical trauma is increasingly recognized in mental health and therapy. Malish et al. (2021) stated that "the path to healing for individuals from culturally traumatized groups requires acknowledgment and validation of their collective experiences." This includes not only understanding from mental health professionals but also broader societal recognition.

Thus, interdisciplinary approaches involving psychology, anthropology, and literary studies are becoming more relevant. Saltzman (2018) notes that "culturally sensitive therapy that integrates clients' cultural backgrounds can facilitate a more effective healing process."

In conclusion, cultural and historical trauma shape how individuals and groups perceive themselves, others, and the world around them. These traumatic experiences do not only affect individuals but also entire communities, highlighting the long-term consequences of historical suffering. By understanding and acknowledging the stories emerging from trauma, societies can embark on a deeper and more sustainable healing process.

Resistance

In his influential book, *Weapons of the Weak: Everyday Forms of Peasant Resistance*, Scott (1985) proposes that resistance is not always visible or demonstrative but often manifests in everyday practices. He explains that "resistance does not always require formal organization; often, it takes the form of small, localized acts that do not directly challenge power structures in an open manner" (Scott, 1985). This suggests that even seemingly insignificant actions can have a profound impact in resisting oppression. Furthermore, Scott categorizes resistance into two types: public resistance (public transcript), which refers to explicit and overt actions against authority, and hidden resistance (hidden transcript), which consists of subtle and less visible acts that indirectly challenge power structures.

METHODOLOGY

This study employs a qualitative research approach with a descriptive-analytic design, which is used to explore social phenomena and the meaning behind human experiences. In this approach, the

researcher aims to analyze and describe the manifestations of trauma and resistance in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo, using literary psychology and resistance theory as a framework. The descriptive-analytic design allows for a detailed explanation of the phenomenon without significant researcher intervention. As Creswell (2014) states, "Qualitative research offers a unique way to navigate human-centered experiences such as meaning, experiences, and social interactions."

The primary data in this study consists of words, phrases, clauses, or sentences from the novel *Perempuan yang Menangis kepada Bulan Hitam* that represent trauma and resistance as experienced by the characters, analyzed through Cathy Caruth's literary trauma theory and James C. Scott's resistance theory. The data source is the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo, published by Gramedia Pustaka Utama, fifth edition, April 2022, with 300 pages.

The data collection process includes several stages: (1) textual reading, an essential step in literary research, where an in-depth exploration helps the researcher understand the themes, characters, plot, and narrative structure; (2) note-taking, which documents thoughts, reflections, and initial findings throughout the study; (3) textual analysis, the primary method in literary research, involving close reading and the deconstruction of literary elements. In the context of trauma and resistance, this includes identifying narratives, characters, and symbols that reflect traumatic experiences and the ways characters respond or resist them. Leech and Short (1981) state that "Text analysis involves understanding structural elements and the meanings they generate in literary works," allowing researchers to explore how stories depict trauma and the struggle against oppression. (4) In-depth interviews with the author, providing direct insight from the creator, offering perspectives on inspiration, creative processes, and the intended meanings behind the novel. As Patton (2015) explains, "In-depth interviews provide an opportunity to explore an individual's thoughts and emotions, helping researchers understand context from the author's perspective." Similarly, Creswell (2013) asserts that "In-depth interviews allow researchers to explore hidden meanings and experiences within texts," which is essential when studying subjective experiences related to trauma and resistance. The data analysis process consists of data collection, data reduction, data presentation, and conclusion drawing, following the framework of Miles & Huberman (2014).

RESULTS

Research results related forms of trauma and resistance in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo through review Cathy Caruth's Literary Psychology and Theory James C. Scott's resistance shows how trauma and resistance explored and represented through the novel. Through lens Cathy Caruth's theory focuses on the experience of trauma and how narrative the revealed in literature, as well as theory James C. Scott's resistance saw forms resistance to oppression, we can dig more in dimensions psychological and social from these three novels

The Presence of Trauma in the Novel "Perempuan yang Menangis kepada Bulan Hitam"

1. Physical Trauma

Incident kidnapping become point beginning from all the trauma that Magi Diela natural, creating a sense of helplessness and loss control on his life Magi's body is injured consequence treatment kidnappers and Leba Ali, reflecting the suffering experienced Woman in tradition marry catch that often ignores rights and will they. Magi's physical wounds do not only limit to the surface his body, but also becoming symbol violation on his dignity and freedom. As stated by Herman (1992) "Trauma is experiences that destroy feelings of security and trust somebody towards the world, making individual feel profound helplessness. "This with clear depicted in Magi's experience, where the trauma beyond wound physical and become rooted in dimensions more psychological wide.

Following outlined a number of a form of physical trauma experienced by Magi Diela in the novel "Perempuan yang Menangis kepada Bulan Hitam" by Dian Purnomo:

(a) Lifted force

The kidnappers lift Force Magi Diela to tub behind car Pickup, thing This seen in the quote:

Data 1

"Ketika menengadah melihat ke arah orang yang mengingatkannya tentang tas terbuka, sebuah mobil pickup terbuka sudah berhenti tepat di sampingnya dan empat atau lima laki-laki – Magi tidak yakin lagi – mengangkatnya begitu saja untuk dinaikkan ke bak belakang" (Purnomo, 2022:40).

Namun, Magi tidak berhenti meronta, sampai dia direbahkan paksa, di lantai pickup dengan semua laki-laki memegangnya, lalu pintu belakang bak itu ditutup dan pickup segera melaju (Purnomo, 2022: 40).

"When she looked up at the person who reminded her about the open bag, an open pickup truck had already stopped right beside her, and four or five men – Magi was no longer sure – simply lifted her up to throw her into the truck bed" (Purnomo, 2022: 40).

However, Magi did not stop struggling until she was forcefully laid down on the truck floor with all the men holding her, then the back door of the truck was closed, and the pickup immediately drove off (Purnomo, 2022: 40).

In the quote presented, is visible How is Magi Diela? Lifted in a way force to in tub behind car pickup by a group the man who kidnapped him. Arbitrary action This clear show use strength physical attack integrity his body, indicating that physical trauma be one of component from his experience. The Magi who tried struggling show business survive and fight a threatening situation, but attitude force from the kidnappers make it not empowered.

(b) Arm withdrawn force

Kidnappers are also interesting Magi Diela's Arm with force moment journey going to House Leba Ali. This is seen from quote following:

Data 2

Tiba di Patakaju, kampung Leba Ali, Magi Diela diperintahkan turun dari mobil Pickup sambil menarik lengannya.

"Ayo turun!" perintah orang yang tadi Magi tendang, yang sepertinya adalah kepala rombongan penculik itu, sambil menarik lengannya. Magi berusaha menepis, tetapi tangan begitu kokoh dan Magi telah kehabisan tenaga. (Purnomo, 2022:46)

"Upon arriving at Patakaju, Leba Ali village, Magi Diela was ordered to get out of the pickup truck while her arm was being pulled.

'Get down!' ordered the person whom Magi had kicked earlier, who seemed to be the leader of the kidnapping group, while pulling her arm. Magi tried to resist, but the grip was so strong, and she had run out of energy." (Purnomo, 2022: 46)

The quote above to describe how the Magi were commanded For down from car pickup while withdrawn forced by one of the kidnappers. This action No only involving strength physical, but also creates a full experience pressure and oppression, which can interpret as one of the form violence.

(c) Dragged

Group kidnapper dragging Magi Diela climb up Bale-bale house stairs until arrives at home Leba Ali. This is seen in the quote following:

Data 3

Dengan Magi di depan Tengah, rombongan penculik melalui sebuah tanjakan landau yang jalannya sudah disemen meski pecah-pecah. Magi setengah diseret menaiki tangga Bale-bale rumah yang ada di kiri-kanan tanjakan dipenuhi orang yang duduk dengan mata penuh penasaran. Tidak ada yang menunjukkan ekspresi seolah-olah ada yang salah dengan ini semua. Mata-mata itu memandang Magi dengan tatapan yang seolah-olah berkata, oh ini dia calon penghuni baru kampung kita. Hanya itu.

(Purnomo, 2022:47)

"With Magi in front of the center, the group of kidnappers passed through a landau slope, the road already paved, though cracked. Magi was half-dragged up the stairs to the Bale-bale house, with people sitting on both sides of the slope, their eyes full of curiosity. No one showed an expression as if something was wrong with all of this. Those eyes looked at Magi with a gaze that seemed to say, 'Oh, here's the new resident of our village.' That was all." (Purnomo, 2022: 47)

The quote above describes action group the kidnapper who dragged him climb up Bale-bale house stairs. This process reflects use strength physique in a way forced, where Magi's body is not own freedom For move or maintain self. When Magi was dragged, the action This in a way direct potential result in injury physical. Uncontrolled dragging humane This can cause wound bruises, sprains, or even more injuries severe in part his body, like waist or knee. The action Can cause No just pain physical, but also painful trauma mentally due to treatment No human

(d) Raped

When Magic Diela has arrived at home Leba Ali, voice scream swamp and the scapegoat the noisier heard. Magi saw Leba Ali seems to be become king. Suddenly a Woman approached Magi Diela and sprinkled water on her her face several times. Magi had time surprised, but after that He changed become buffalo new tired just given eaten by his master. Magi fainted Then carried in by people to House Leba Ali. During fainted, Magi Diela No realize If Leba Ali has raped her. This is seen in the quote following:

Data 4

Bukan keperawanan yang hilang yang Magi sesali, dia tidak peduli perawan atau tidak. Yang membuatnya marah adalah orang lain yang memberitahunya bahwa dia baru diperkosa. Dia diperkosa dalam keadaan tidak sadar dan sekarang dipaksa menikah dengan pemerkosanya.

(Purnomo, 2022:51)

Sekarang Magi jadi bisa membayangkan bagaimana para Perempuan yang diculik kemudian ditaklukkan. Perutnya bergejolak aneh dan Magi kembali merasakan sakit yang amat sangat di kemaluannya. Magi tidak mau ditaklukkan dengan cara yang sama.

(Purnomo, 2022:51)

Dan neraka itu terulang kembali. Dia merasakan setiap detikanya, dengan begitu jelas, saat kemaluan Leba Ali memaksa masuk ke dalam dirinya dan menciptakan rasa sakit tak terperi. Jiwa Magi telah terbakar habis. Dia mengutuki diri sendiri dan nasibnya. Dia mengutuki keberanian dan dendamnya yang harus dia bayar mahal. Dia merasakan setiap hentakan yang dilakukan Leba Ali sembari menampari wajah dan menggigit payudaranya.

(Purnomo, 2022:292)

It wasn't the loss of virginity that Magi regretted, she didn't care whether she was a virgin or not. What made her angry was someone else telling her that she had just been raped. She was raped while unconscious and was now forced to marry her rapist.

(Purnomo, 2022:51)

Now Magi could imagine how the kidnapped women were then "conquered." Her stomach churned strangely and Magi felt the excruciating pain in her genitals again. Magi didn't want to be conquered in the same way.

(Purnomo, 2022:51)

And that hell happened again. She felt every second, so clearly, when Leba Ali's genitals forced their way into her and created indescribable pain. Magi's soul had burned out. She cursed herself and her fate. She cursed her courage and revenge that she had to pay dearly for. She felt every thrust that Leba Ali made while slapping her face and biting her breasts.

(Purnomo, 2022:292)

(e) Punched

In the novel it is described that Magi Diela has hit boxing Leba Ali. This is contained in the quote:

Data 5

Dan, seperti yang sudah ditunggu-tunggunya, sebuah tinju paling keras yang pernah dirasakan Magi mendarat di rahangnya. Magi bisa merasakan pedih dan amis di dalam mulutnya. Belum berhenti dia merasakan denyut ngilu itu, satu tinju lagi mendarat di pelipisnya, begitu dekat ke matanya.

(Purnomo, 2022)

"And, as she had been waiting for, the hardest punch Magi had ever felt landed on her jaw. Magi could feel the sting and the fishy taste in her mouth. Before she could stop feeling the throbbing pain, another punch landed on her temple, so close to her eye." (Purnomo, 2022)

The quote above describes physical trauma experience experienced by Magi Diela in the novel *Perempuan yang Menangis kepada Bulan Hitam* by By Dian Purnomo. The fist that landed on Magi's jaw shows violence physical experience. The depiction about "painful and fishy inside his mouth" reflects not just pain physique but also the impact emotional from violence said. Physical trauma often accompanied by with psychological trauma, and in Magi case, this becomes part from experience more big involving gender oppression and violence.

(f) Overlapping

Besides gripping, Leba Ali also pressed down force Magi Diela's body when Magi tries to vent his anger when know that Leba Ali has raped her. This is seen in the quote:

Data 6

Leba Ali menindih Magi. Berusaha menyerang dengan tangan kanannya, tetapi gagal. Tangan itu segera ditangkap Leba Ali dan ditahannya di atas kepala Magi. Begitu pula dengan tangan kirinya. Kedua tangan Magi dengan mudah ditahan dengan satu tangan Leba Ali. Tubuh mereka menempel satu sama lain, Magi dapat merasakan bau tubuh Leba Ali, termasuk bau mulutnya yang bikin mual karena bau rokok dan alkohol. Kepala Leba Ali berada di sebelah kanan kepala Magi sehingga kata yang diucapkannya langsung masuk ke telinga Magi. (Purnomo, 2022:53)

"Leba Ali pinned Magi down. She tried to strike with her right hand, but failed. That hand was quickly caught by Leba Ali and held above her head. The same happened with her left hand. Both of Magi's hands were easily restrained with one of Leba Ali's hands. Their bodies were pressed against each other, and Magi could smell Leba Ali's body odor, including the foul smell of his breath from cigarettes and alcohol. Leba Ali's head was beside Magi's, so the words he spoke went directly into her ear." (Purnomo, 2022: 53)

When Leba Ali pressed down on Magi and grabbed her his neck, action This No only show domination physique but also created a sense of extreme helplessness. The grip on his neck become symbol from oppression and loss control, where Magi feels threat direct to safety his life.

(g) Cutting vein pulse

Incident kidnapping, harassment sexual and rape experienced by Magi Diela leaving deep trauma, Magi then decide pick up his death. This outlined in quote:

Data 7

KEMATIAN ADALAH KEPASTIAN, ada yang membiarkan kedatangannya menjadi misteri, ada yang menjemputnya dengan paksa. Magi Diela mencoba menjemput

kematian dengan menggigit pegelangan tangannya sendiri sampai robek, berharap nadinya terkoyak dan darah menetes habis segera.

Sayangnya, kematian tidak semudah itu dicurangi. (Purnomo, 2022:7)

DEATH IS A CERTAINTY, some let its arrival be a mystery, some take it by force. Magi Diela tried to take death by biting her own wrist until it tore, hoping that her veins would tear and the blood would drip out immediately. Unfortunately, death is not that easy to cheat. (Purnomo, 2022:7)

Magi looked on to wrist hand his left. He remembered Once taught For check pulse when become rabbit test Friend her boarding house who is studying nursing. She pressed wrist hand left adjacent on with three finger his right. He found enough pulse It's tight there. I know, that's where end his life, and will end day this. (Purnomo, 2022:76)

2. Trauma post-cult

Post-cult trauma in the novel "Perempuan yang Menangis kepada Bulan Hitam" By Dian Purnomo is rooted in the structure rigid customs, where traditions marry kidnap often preserved on Name culture without consider the impact towards the victim. Magi Diela a Woman in public patriarchy, become symbol resistance to perpetuating tradition violence to Woman.

Data 8

KEMATIAN ADALAH KEPASTIAN, ada yang membiarkan kedatangannya menjadi misteri, ada yang menjemputnya dengan paksa. Magi Diela mencoba menjemput kematian dengan menggigit pegelangan tangannya sendiri sampai robek, berharap nadinya terkoyak dan darah menetes habis segera.

Sayangnya, kematian tidak semudah itu dicurangi. (Purnomo, 2022:7)

For the sake of the ancestors, the Magi do not will be quiet just treated like an animal. No finished think him/her imagine how a person born of a woman dare hurt woman. Isn't it them imagine if children female them treated similar ?

(Purnomo, 2022:44)

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(Purnomo, 2022:44)

3. Psychological Trauma

(a) A Deep Sense of Fear

Magi feels trapped in the situation in which he lost control on himself myself. Experience marry kidnapper who forced him Marry without his consent, making it feel No safe even in his environment alone. Fear This Keep going haunting, especially moment He remembering the kidnapping and coercion process he experienced. This seen in the quote following:

Data 9

Tenggorokan Magi seolah tersekat, bayangan Leba Ali memasuki kamar ini membuatnya ngeri. Dia tidak sudi membiarkan setitik saja tubuhnya disentuh lagi oleh laki-laki itu.

Ketika akhirnya lampu dimatikan malam itu, bukan tamonya yang menggenggam tangan Magi, tapi dia yang memegang lengan sang tamu karena takut yang amat sangat

(Purnomo, 2022:264)

"Magi's throat seemed to be blocked, the image of Leba Ali entering the room made her shudder. She refused to let even the slightest part of her body be touched by that man again.

When the lights were finally turned off that night, it was not her guest who held Magi's hand, but she who grabbed the guest's arm out of sheer fear."

(Purnomo, 2022: 264)

(b). Abuse Sexual (Sexual Trauma)

Magi Diela who experienced abuse repeated and embarrassing sexual encounters give clear picture about the complexity of the trauma he faced. When a kidnapper squeeze breasts and then hold Magi's thighs, including move until to base thigh, action the No only is attack physique but also attacks to dignity and integrity her personal life. The trauma experienced by Magi created the condition in which he is No only experiencing pain physical — which is indeed Can felt in a way directly — but also resulting impact deep and prolonged psychological. This is contained in the quote:

Data 10

Setelah remasan di dada, laki-laki lain lagi memegang pahanya dengan cara menjijikkan. Magi menendang, tetapi tangan orang itu justru naik ke arah pangkal paha Magi.

(Purnomo, 2022: 41)

After the chest squeeze, another man grabbed her thigh in a disgusting way. Magi kicked, but the man's hand went up to Magi's groin.

(Purnomo, 2022: 41)

(c). Lost Identity Self

Magi feels lost himself Because right on body and its choices was seized. He had to undergo a life imposed by tradition, so a feeling of emptiness and loss arises meaning alive. This is seen in the quote following:

Data 11

Magi Diela merasa sangat rendah layaknya seekor Binatang. Ditarik-tarik, dinaikkan ke kendaraan untuk dibawa dari satu tempat ke tempat lain. Binatang akan ditikam untuk menjadi persembahan upacara dan pada akhirnya masuk perut manusia. Magi membayangkan bahwa dia juga sedang ditikam habis harga dirinya, lalu dia akan masuk ke perut seorang yang serakah ingin mengawininya dengan paksa.

Hari itu, semesta mungkin sedang tidur. Begitu juga Tuhan. Karena doa yang Magi panjatkan tak ada yang menjawab.

(Purnomo, 2022: 42)

Magi Diela felt very low like an animal. Pulled, loaded into a vehicle to be taken from one place to another. Animals would be stabbed to be used as ceremonial offerings and eventually enter a human's stomach. Magi imagined that she was also being stabbed to death of her dignity, then she would enter the stomach of a greedy person who wanted to forcefully marry her.

That day, the universe was probably sleeping. So was God. Because Magi's prayers were not answered.

(Purnomo, 2022: 42)

(d). Lost Trust to Others

Experience bitter This make Magi difficult trust others. He lost trust to both parents, especially to Ama Bobo. Relationship interpersonal disturbed Because He always feel suspicious and anxious to Ama Bobo, Ina Bobo, and Leba Ali.

Data 12

Magi curiga ayahnya juga berada di balik Upaya kawin paksa ini. Hampir semua cerita yang dia dengar tentang kawin culik selalui sama. Ada kesepakatan antar keluarga penculik dengan keluarga perempuan, tanpa melibatkan perempuan itu sendiri. ayahnya, orang yang selama ini Magi pikir berbeda dari ayah teman-temannya, ternyata sama saja. Magi tidak bisa membayangkan berapa binatang yang akan menjadi belis yang dijanjikan oleh Leba Ali. Seribu ekor hewan pun, Magi tetap merasa marah dan terhina. Dan yang paling membuat Magi marah adalah karena dia tidak berdaya, tidak bisa menghadapi ayahnya untuk menanyakan kebenaran dugaannya. Magi bahkan tidak berani membayangkan saat ayahnya tahu dia sudah diperkosa. Entah bagaimana, Magi yakin justru hanya akan membuat ayahnya semakin mantap melanjutkan perkawinan ini

(Purnomo, 2022:62-63)

Magi suspected that her father was also behind this forced marriage attempt. Almost all the stories she heard about kidnapping marriages were always the same. There was an agreement between the kidnapper's family and the woman's family, without involving the woman herself. Her father, the person Magi had always thought was different from her friends' fathers, turned out to be the same. Magi could not imagine how many animals would be the dowry promised by Leba Ali. Even with a thousand animals, Magi still felt angry and insulted. And what made Magi the most angry was that she was helpless, unable to face her father to ask about the truth of her suspicions. Magi did not even dare to imagine when her father found out she had been raped. Somehow, Magi was sure that it would only make her father even more determined to continue this marriage (Purnomo, 2022:62-63)

(e). Flashback and Dream Bad

Like trauma victims in general, Magi often experience flash flashback to moments kidnapping and coercion that. This is also disturbing his sleep in form dream persistent bad.

Data 13

Mimpi buruk tentang malam di mana dia terperangkap di dalam kamar Leba Ali seperti mencekik lehernya, diiringi dengan ketakutannya membayangkan orang tuanya yang begitu dirindukan

(Purnomo, 2022:167)

Ada juga hari-hari di mana Magi kembali terpuruk, di mana dia terbangun di Tengah malam oleh mimpi buruk, tubuh bersimbah keringat dan gemetar hebat.

(Purnomo, 2022:181)

Nightmares about the night when she was trapped in Leba Ali's room were like strangling her neck, accompanied by her fear of imagining her parents who she missed so much

(Purnomo, 2022:167)

There were also days when Magi was back down, where she woke up in the middle of the night by nightmares, her body covered in sweat and shaking violently.

(Purnomo, 2022:181)

Cultural Trauma

Based on the results of an interview with Dian Purnomo as the novelist of Perempuan Menangis

pada Bulan Hitam, the form of cultural trauma is depicted through the experience of the main character, Magi Diela, who is trapped in the tradition of capture marriage in Sumba which often oppresses women. This cultural trauma is reflected in various aspects of Magi's life which is squeezed by traditions and views of society that restrict her freedom and rights. This trauma not only impacts physical well-being but also psychological well-being, which emphasizes that the tradition that should create harmony actually shackles individual freedom. As Judith Butler put it, "Gender is a repetition without an understandable original proposal, which results in systemic oppression" (Butler, 1990). In this context, Magi's experience summarizes the struggle against rigid and limiting norms. In an article written by Amin Bender, he stated that "feminism is not just a political movement, but also a way to hack oppressive systems, where women try to reclaim their voices and power in facing various forms of social injustice" (Bender, 2020). This quote reinforces that Magi Diela's struggle, as a representation of women in the novel, is part of a broader effort to fight against traditions that cause oppression, thus emphasizing the importance of social change and the rise of women's voices in society.

More Far again, Magi who was raised in environment full violence physical and emotional to form his view to self and the world. Magi experienced development complex psychology that forms his view to yourself and the world around you. An environment full of intimidation and uncertainty make Magi fight For find teak himself and understand position himself in castrating society rights women. As results from the violence that he witnesses and experience, Magi often feel the deep fear that made him feel not helpless and depressed.

Violence This No only physique but also emotional, affecting method he interacts with others and build relationship. As expressed by Hooks (2001), "True love must be accompanied by with a sense of security for individuals can grow and develop "However, in the world of Magi, love often misunderstood or even interpreted as ownership, which adds stress and trauma in his life. Magi struggle for differentiate between healthy love and toxic relationships, which impacts his confidence towards others and himself Alone.

Patriarchal actions that he watches around him the more to aggravate situation this, confirms belief that Woman only own mark in context domestic and submit all his decision to men. In context This, Magi becomes symbol from Lots the trapped woman in cycle violence and oppression. Experience his life make it the more understand how strong and destructive influence culture and tradition to existence Woman.

Story arises from Magi's insight into a brutal and often not so brutal world fair, inspiring reader for to question accepted values in a way general in society. With background the back is loaded with trauma, Magi's journey becomes A reflection unique about recovery and search identity, inviting reader for explore How past experience can to form method somebody understand self myself and the wider world wide. In context This is Magi 's struggle to find his identity is a action resistance to structure oppressive social, confirming that cultural trauma This No only impact individuals, but also highlights more injustice systemic in public.

With Thus, *Perempuan yang Menangis kepada Bulan Hitam* Not only record struggle a woman confronting personal trauma, but also revealing gap more social area, where the description role Woman in development culture and life social ignored, creating circle the devil who continues continued. This novel describe How is Magi Diela? fight fighting cultural trauma this and search road for liberation.

Historical Trauma

Based on results interview with Dian Purnomo, author of the novel *The Crying Woman to the Black Moon*, historical trauma looks clear in How customs and traditions that limit freedom Woman has inherited in a way hereditary, creating cycle injustice is hard was cut off. In this novel, Purnomo describes strength restrictive from inheritance deep - rooted customs in society, where every generation woman must face same pressure from a tradition that is not fair. Character main, Magi Diela, struggle against ingrained norms strong in its society, where "tradition" often considered as the truth that must be accepted without question. "Views This highlight How perception to tradition can

blinding individual to rights they Alone.

Tension between tradition and desire for independent reinforced through Magi's experience, which realized that freedom personal and identity Woman often marginalized for the sake of interests collective society. As stated by Chandra Mohanty (2003), "Global feminism requires deep understanding about the way in which culture and tradition to form experience women in various parts of the world. "Through dialogue and depiction deep character, Purnomo also highlighted impact psychological from restraint said, which can cause a feeling of discomfort powerless and lost teak self. Bell Hooks (1990) adds, "Love without security will give birth to violence and neglect, creating a detrimental cycle for women. "In other words, the oppressive norms make Woman feel trapped in difficult cycle of trauma for solved.

In narrative This, Magi tried For No only to question tradition but also challenges the status quo, which shows that despite historical trauma difficult disconnected, attempt for against it is step important going to changes. This work, then, does not just tell story individual but also invites reader for reflect and evaluate traditions that exist around them. With highlight Magi's struggle, Purnomo opens room for discussion about the importance of social reform and strengthening rights women who are increasingly pressing, while describe that even though this process it's difficult, that's is a very necessary step for creating a better future fair and equal.

With Thus, historical trauma is observed in this novel No only just background behind, but also as the directing force narrative and journey Magi character, creating room for reflection about How history influence situation women today. Story This highlight need urge for discuss and challenge harmful PRACTICES, so that the next generation next No trapped in the same cycle.

Form Resistance in the Novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo

There are 2 forms resistance carried out by Magi Diela who was unraveled in the novel, namely resistance open and resistance closed.

Public Resistance

(a). Test Kill Self

Test kill (suicide attempts), refers to a situation in which a person try do actions that can be end his life alone, but No result in death. Form resistance open what Magi did was effort kill self. This effort shows Magi's courage and determination in face extreme situation, where he feels No own other options besides oppose through radical way. This is seen in the quote:

Data 14

KEMATIAN ADALAH KEPASTIAN, ada yang membiarkan kedatangannya menjadi misteri, ada yang menjemputnya dengan paksa. Magi Diela mencoba menjemput kematian dengan menggigit pegelangan tangannya sendiri sampai robek, berharap nadinya terkoyak dan darah menetes habis segera.

Sayangnya, kematian tidak semudah itu dicurangi.

(Purnomo, 2022:7)

DEATH IS A CERTAINTY, some let its arrival be a mystery, some take it by force. Magi Diela tried to take death by biting her own wrist until it tore, hoping that her veins would tear and the blood would drip out immediately.

Unfortunately, death is not that easy to cheat.

(Purnomo, 2022:7)

(b). Escape attempt self

With planning ripe together Dangu and Mrs. Agustin, as well as With the help of Mama Mina and the NGO Gema Perempuan, Magi also tried run self from House as form resistance open. This

business shows his wish For look for freedom and beyond boundaries set by tradition marry kidnap. This is depicted in the quote:

Data 15

Magi selalu mencoba mengingat pesan Mama Mina, salah seorang yang pernah dibantu oleh Gema Perempuan dan sekarang menjadi semacam perpanjangan tangan mereka di Pulau Sumba, melalui pesan SMS yang dikirimnya,

Di Sumba ini, kita harus pandai bermain cantik. Tidak bisa main kasar. Tapi kita juga jangan menyerah. Nona, Kita semua akan bantu Magi, tapi belum boleh ada yang mengetahuinya. Pelaku ini terlalu dekat deng pejabat sekarang.

(Purnomo, 2022:112)

Tidak ada yang berpikir kalau hari itu Magi akan kabur dari rumah. Hari ini adalah seminggu persis sebelum rencana pernikahannya. Magi merasa bahwa jika tidak pergi sekarang, maka waktunya sudah benar-benar habis. Menunda pergi berarti menyerah masuk ke kandang macan.

(Purnomo, 2022:118)

Magi always tries to remember the message from Mama Mina, one of those who was once helped by Gema Perempuan and is now a kind of extension of their hand on Sumba Island, through the SMS messages she sent,

In Sumba, we have to be good at playing nice. We can't play rough. But we also shouldn't give up. Miss, we will all help Magi, but no one should know about it yet. This perpetrator is too close to the current officials.

(Purnomo, 2022:112)

No one thought that Magi would run away from home that day. Today was exactly a week before her wedding plans. Magi felt that if she didn't leave now, then her time was really up. Delaying leaving meant giving up and entering the tiger's cage.

(Purnomo, 2022:118)

Hidden Resistance

(a). Prayers

Prayers bad thing that Magi said inside heart is example resistance closed. This shows how Magi can express resistance without must show in a way open, so that avoid more consequences heavy. This is contained in the quote following:

Data 16

Dengan sisa-sisa kekuatannya, Magi bangkit duduk dan menangis. Menangis sekuat-kuatnya. Biarlah jika memang tidak ada yang menolongnya, Magi akan meninggalkan suara tangis yang akan menghantui siapa pun mereka yang mendengarnya. Sampai liang lahat, Magi berdoa bahwa mereka tidak akan pernah melupakan bagaimana suara tangisnya hari ini membelah cakrawala

(Purnomo, 2022:56)

With the last of her strength, Magi sat up and cried. Cried as hard as she could. Let it be if no one helped her, Magi would leave a crying sound that would haunt anyone who heard it. Until the grave, Magi prayed that they would never forget how the sound of her crying today split the horizon (Purnomo, 2022:56)

(b). Pretend

How to pretend to be nice and accept wedding but plan blurry from House is form resistance closed by Magi. This strategy allows Magi to still interact with environment surrounding area while

plan more resistance continue. This is seen in the quote following:

Data 17

*Dengan sisa-sisa kekuatannya, Magi bangkit duduk dan menangis. Menangis sekuat-
kencangnya. Biarlah jika memang tidak ada yang menolongnya, Magi akan
meninggalkan suara tangis yang akan menghantui siapa pun mereka yang
mendengarnya. Sampai liang lahat, Magi berdoa bahwa mereka tidak akan pernah
melupakan bagaimana suara tangisnya hari ini membelah cakrawala*

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*With the last of her strength, Magi sat up and cried. Cried as hard as she could. Let it be if
no one helped her, Magi would leave a crying sound that would haunt anyone who heard
it. Until the grave, Magi prayed that they would never forget how the sound of her crying
today split the horizon (Purnomo, 2022:56)*

DISCUSSION

Research result This disclose forms of trauma and resistance in the novel *Perempuan yang Menangis kepada Bulan Hitam* By Dian Purnomo, which is in harmony with various existing theories, especially Cathy Caruth 's trauma theory and theory resistance from James C. Scott. However, research This succeed give findings new expanding understanding about how trauma and resistance each other related, especially in context culture patriarchy and violence to Woman.

Physical and Psychological Trauma in Culture Patriarchy

Findings regarding the physical trauma experienced by Magi Diela as consequence from violence patriarchal, where abuse sexual and violence physique No only create wound physique but also prolonged psychological trauma, supporting Caruth's (1996) argument that trauma does not only individual in nature, but rather is related phenomena with experience collective and history. In context this, research This emphasize that although Caruth's theory has acknowledged in Lots study literature about trauma, the forms of trauma that arise in context culture certain — such as patriarchy — not yet in a way Enough studied. Our findings show that the trauma experienced by Magi can also see as impact from systemic gender injustice, so highlight importance analysis situation culture when understanding trauma.

Resistance To Oppression Culture

Study This also strengthens theory resistance from James C. Scott with highlighting two forms resistance carried out by the Magi— open and closed. Although Scott suggests that resistance often looks in form resistance direct to oppression, findings study This show that There is dimensions fine in resistance that is not fully accepted in existing literature. In Magi case, action pretend to accept his fate while plan escape is form intelligent and adaptive resistance, making experience Woman in tradition marry kidnap as resistance that is not seen but very strategic. This indicates that forms more resistance subtle and layered collective demand attention more in study about oppression social.

Related Cultural and Historical Trauma with Resilient

The findings important from study This is connection between cultural and historical trauma with ability character For resilient in face oppression. Despite cultural and historical trauma often viewed as obstacles, results study show that Magi uses it as a motivator for fight for his freedom. This is in line with Herman's (1992) thinking, which states that trauma is not only damage but also can become point beginning For recovery. However, the findings This show that shackled history and culture can changed become strength For resistance. Research This add dimensions new in understand How experience collective can push individual For find road choice and reinforcement in the middle oppressive situation.

Implications For Psychology of Literature

Findings study These own implications significant For studies psychology of literature, especially

in identify experience more emotional and psychological in character. Research This confirm that studying trauma in literature Woman No only covers impact direct from violence, but also how structure social and tradition can strengthen or weaken traumatic experience. With explain role tradition in reproduction of cultural trauma, research This can enrich discussion about how literature works as a medium for push change social.

With Thus, confirmation theory through results studies This show that trauma and resistance in *Perempuan yang Menangis kepada Bulan Hitam* By Dian Purnomo is not only nature individual, but also a reflection from dynamics more culture wide. Research This contribute to understanding about how trauma and resistance can be explored from corner multidimensional view, offering perspective new for literary studies and gender studies. With the findings produced, are expected can push study more carry on in explore connection between experience women, trauma, and forms resistance that emerged as response to oppression culture.

CONCLUSION

Study This show that the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo in deep disclose complexity experiences of trauma and resistance experienced by the characters main, namely Magi Diela. Through perspective Cathy Caruth 's trauma theory and theory resistance James C. Scott, research This identify various forms of trauma, including physical, psychological, cultural, and historical trauma, experienced by Magi due to oppression patriarchal and tradition marry attached kidnapping in its people. Magi do not only be a victim, but also acting as agent resistance against oppression the through effort open and closed. Findings This highlight importance understand How tradition and structure social can strengthen traumatic experiences, as well as How individual can find strength in self, they For against. With Thus, this novel no only describes struggle individual confronting personal trauma, but also reflecting struggle collective Woman oppose injustice social, at the same time open room for discussion wider about gender issues and violence in context culture. Research This expected can give contribution significant for literary studies, literary psychology, and gender studies, as well as push thinking critical about the role of literature in fight for equality and justice.

CONFLICT OF INTEREST

No potential conflict of interest was reported by the authors.

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