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**WOMEN'S ENDLESS SUFFERINGS IN MUNA MASYARI'S *DAMAR KAMBANG***

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**Abstract**

Violence against women is still a hot issue in society and continues to receive a lot of attention, especially from women and human rights observers. In addition to legalizing the rule of law for the protection and equalization of women's rights, efforts to increase awareness and understanding of the importance of gender equality in all aspects are continuing. One of them is through literary works, such as *Damar Kambang* by Muna Masyari (2020). Through the approach of Feminists Literary Criticism, this study attempts to investigate forms of gender violence against female characters in the novel. This research also explores the perpetrators of these crimes and the factors causing violence and suffering to these female characters. The results show that there are three forms of violence against women in the novel, namely physical violence such as beatings, slapping, and shackles; emotional violence such as swearing and betting on women in gambling; and sexual violence in the form of rapes. The violent perpetrators were the closest relatives of the victim, such as the father, future husband, husband, and brother-in-law. Patriarchal power giving full power to men, including the social environment based on patriarchal power, is suspected to be the main factor in the occurrence of these various forms of violence. In addition, the rigid customary law that places men above all else also contributes to this problem. This research shows that there are still many acts of violence against women, so this issue needs serious attention from all parties.

**Keywords:** *Damar Kambang*, domestic violence, feminist literary criticism

**INTRODUCTION**

Violence against women occurs and becomes a hot issue in society, so it is not uncommon for the news to always appear in the mass media. Violence against women is defined as any form of violence that hurts and causes suffering to women both physically, emotionally, and psychologically which includes all acts of threats, coercion or deprivation of freedom that occur in public spaces and private spheres (UNICEF, 2000). This dangerous action has a very serious, prolonged impact on mental health, and becomes a lifelong experience for the victim (Jauk, 2013). Violence, which is always associated with social, economic, racial, and ethnic elements, has long been a universal phenomenon, which does not only occur locally in Indonesia but also in many countries, especially in developing countries, which are thick with patriarchal-based traditions and cultures that are strong. Therefore, this issue continues to receive attention, especially from those who voice gender equality, especially feminist groups.

In Indonesia, the number of cases of violence against women is increasing from year to year (BRIN, 2022). *Komnas Perempuan Indonesia* (Indonesian National Commission on Women) noted that the number of gender-based violence against women during 2021 was 338,496 cases which increased dramatically from 226,062 cases in 2020. This data includes personal violence with 2,527 cases, of which 771 cases were violence against wives and 212 cases of violence against girls in the form of physical and sexual violence. What is even more surprising is that this violence is not only perpetrated by peers such as boyfriends or friends but also by family members (Komnas Perempuan, 2022).

Women should be objects that are defended and given protection in the family (Purwanti & Zalianti, 2018; Muhajarah, 2016), but in fact, this is not the case. They are often victims of violence perpetrated by those closest to them. The general term that refers to this

form of violence is Intimate Partner Violence (IPV), or domestic violence. One of the classical factors suspected to be the trigger for this violence is the patriarchal culture which is still deeply rooted in society. The dominance of men with their masculine power has led to gender inequality which ultimately leads to violence against women (Garcia-Moreno et al., 2005). Considering that the problem of violence against women is so concerning, it is necessary to address this problem through various efforts and approaches. One of the most formal is through a legal approach.

In the Indonesian context, one of the recently issued legal products is the Law on Crimes of Sexual Violence (UU TPKS) which has provided fresh air for women. This law, which has been long awaited by the majority of people and institutions observing the protection of human rights, especially women's rights, is a form of protection for the degree of human dignity to guarantee security, peace, and justice in society (State Secretariat, 2022). However, even though this rule has been ratified, it still needs extra hard work from various walks of life to increase awareness and understanding of the importance of gender equality so that women are free from all forms of violence.

One way to increase public awareness and understanding is through the approach of literary works, such as novels and short stories. This literary work is considered effective for voicing women's issues or issues of feminism which are arranged in a variety of interesting stories with different backgrounds. In the development of Indonesian literary works, many novels have been written to address women's issues. One of the themes raised is the special coercion of marriage in various cultural backgrounds as told in the novels *Azab and Sengsara* (Tapanuli), *Sitti Nurbaya* (Minangkabau), *Women with Turbans* (Java), and *My Name Tewelaut* (Papua) (Wiyatmi, 2012). One of the recently published novels that carry the same theme is the novel *Damar Kambang* by Muna Masyari (2020), a short story writer of Madurese descent who has received the 2020 Sutasoma Award from the Language Center of East Java Province (BBJT), Indonesia.

*Damar Kambang* which means "a burning lamp with a wick floating on oil" is an Indonesian language novel written by Muna Masyari in 2020. This novel mainly tells about the constant suffering experienced by several female characters in the novel with a Madurese cultural setting, East Java - Indonesia. The three female characters are Chebbing, Nyai Marinten, and Ibu Kacong. The main story in this novel is the failure of Chebbing and Kacong's marriage which then becomes the root of the problems and enmity between families. The main cause of the problem is honor and pride in the name of abused customs and traditions. Kacong and Chebbing's wedding was thwarted by Chebbing's father because the Kacong family did not bring wedding gifts according to the Chebbing family's expectations. The story continues with other issues such as the forced marriage between Chebbing and Bulla, Chebbing's rape by Kacong under the influence of witchcraft, Marinten (Ke Bulla's second wife)'s revenge on Chebbing, Chebbing's kidnapping and rape by Marinten's ex-husband and the revelation of Kacong's identity as a biological child. Sakrah (his own uncle). All stories have a Madurese background, which is thick with traditions and customs, such as betting traditions, *karapan sapi*, wedding customs, and the occult.

Feminism is a movement and ideology that aims to strive for equality of political, economic, legal, and social rights for women in various domains, from education to employment (Barry, 2009). Its main mission is to achieve equal and equal opportunities for women in society and to fight and even eliminate all forms of violence directed at women as a result of gender inequality. For feminist groups, the different opportunities that women get is seen as an injustice action and must be resisted because it is a product of a system created by men (McCue, 2008). In addition, feminist literary criticism seeks to "examine the way literature examines the oppression of women economically, politically, socially and psychologically" (Tyson, 1999: 90), in other words, feminism as a literary theory tries to reveal the silencing and marginalization of women in a patriarchal culture, a culture organized by men (Gerin et al., 2005).

In the view of feminists, it appears that inequality and discrimination are major concerns in relation to violence against women, in this case, domestic violence and gender-based violence in general. Feminists try to achieve equal opportunities with men in society and eliminate all forms of violence against them, especially intentional violence such as sexual violence, rape, physical violence, humiliation, and other forms of violence that lead to violations of human rights (Harne & Radford, 2008).

In the view of feminists, the most common form of violence against women is domestic violence, which is also known as intimate partner violence or domestic abuse. This violence is defined as a coercive behavior pattern that is carried out by someone to control or subordinate others in an intimate relationship (Gelder et al., 2020). This behavior includes sexual violence, psychological, emotional, or even economic abuse. The main goal is to create fear so that it can control the victim (Oregon Domestic Violence Council, 1995). Because it is so dangerous and threatening, this type of violence can result in prolonged mental health (Burman & Chantler, 2005). There are three general forms of violence against women, namely physical violence, emotional violence, and sexual violence (Radford, 2006). Semua bentuk kekerasan ini selalu mengakibatkan penderitaan pada perempuan (Leanage, 2010).

First, physical violence against women is obvious and observable. This violence is defined as any form of action and behavior that causes physical pain or injury to women, which not only results in physical but also mental (Malley-Morrison & Hines, 2005). Forms of physical violence against women can range from pinching or squeezing, to more violent forms such as pulling, pushing, biting, beating, slapping, hitting, kicking, or even punching. Usually in domestic violence, it is not uncommon for males to throw objects at women, or even use sharp objects such as knives, causing serious injuries or broken bones to women (McCue, 2008). This violence is a form of control by the perpetrator over the victim (Robinson, 2016).

Second, emotional violence is another form of domestic violence. This violence refers to behavior that seeks to subjugate women in verbal form. Usually, these remarks take the form of intimidation, manipulation, and rejection of women's wishes (University of Tennessee Counseling Center, 2012). Actions that make women feel worthless, unloved, and unwanted also include emotional violence (Brassard, 1993). The effect of this emotional violence is a decrease in women's trust and self-esteem, so that women feel mentally tormented and even experience depression and the relationship between the perpetrator and the victim cannot be saved and the damage lasts all the time (Thompson, 1993). This emotional violence has the most significant impact on victims (Entilli, 2016).

Third, sexual abuse is all forms of contact and unwanted and non-consensual sexual behavior committed by men against their female partners. These actions included coercion, oppression, and threats. Some of the terms used to refer to this are rape, sexual assault, sexual harassment, and sexual offenses. Sexual violence damages a person's self-esteem with a multidimensional impact. In addition to snatching privacy, this violence leads victims to depression and personality disorders, and even trauma (Wamue-Ngar, 2007). However, the reality shows that sexual violence is rarely reported because it involves the dignity of the victim and the victim's family. Victims tend to feel ashamed and blame themselves. This is related to high rates of depression and impaired self-esteem (Nasir, 2010).

The stories presented in *Damar Kambang (2020)* seem to represent the reality of life in Madura, Indonesia. Until now, cases of early marriage which are also related to cultural factors are still high in this region so they continue to reap pros and cons (Bawono et al., 2020). The trigger is the strong local culture and religion which are still strongly adhered to by the local community. Therefore, the researcher is interested in further investigating the forms of violence against women experienced by the female characters in this novel. The results of this study are expected to provide an understanding to the wider community that violence against women is a very serious issue, so it needs great attention. Thus, this crime

can be overcome or even minimized. Several questions that will be answered through this research are: (1) What are the forms of violence experienced by women? (2) Who are the perpetrators of the violence? (3) What are the factors that cause violence against women?

## METHOD

This study aims to reveal the violence that occurs against female characters in *Damar Kambang* by Muna Masyari (2020). Through a qualitative document analysis approach (Cresswell, 2014), this study aims to analyze discourses in the form of a novel. The novel being analyzed is *Damar Kambang* published in 2020. The approach used to analyze the data is Feminist Literary Criticism. Feminism criticism, according to Barry (2009), aims to revalue women's experiences and examine the representation of women in literature. It also examines the power relations, shows the extent of patriarchy, and recognizes language's role in making what is constructed and social seem "natural" and given. Wiyatmi (2012) explains further that feminist literary criticism bases its thoughts on feminism which wants justice in view of the existence of women. The focus is on how women are portrayed in literary works, as well as their relationship with men in their society.

In order to obtain an in-depth analysis, all forms of discourse that appear in various phases of the story are examined, then the relationships between the characters are investigated so that the forms of violence experienced by the female characters in the novel can be seen. To obtain the data, the researcher first comprehensively read the novel. Once the story has been familiarized, the researcher then collected all discourses representing violence experienced by the female characters. After that, all forms of acts of violence were categorized, analyzed, and interpreted using the theories presented by the experts. Finally, the findings and discussion were presented.

## FINDINGS AND DISCUSSION

### Findings

The research findings show that there are various forms of violence that occur against female characters in the *Damar Kambang* novel. The three female characters in the spotlight in this novel are Chebbing, Nyai Marinten, and Ibu Kacong. A summary of the forms of violence experienced by the female characters in the novel is presented in Table 1.

Table 1. Forms of violence against female figures in *Damar Kambang* (2020)

Violence	Forms
Emotional abuse	<ol style="list-style-type: none"> <li>1. Chebbing was forced to cancel his marriage by his father because the goods sent by Kacong, Chebbing's future husband, did not meet expectations (according to local tradition and culture).</li> <li>2. Chebbing, after his first marriage failed, was forced to marry Ke Bulla (his father's Kiai) on the grounds of healing from the Kacong spell.</li> <li>3. Marinten was used as a betting item for her husband and the rest of his household in a bull race competition.</li> </ol>
Physical abuse	<ol style="list-style-type: none"> <li>1. Chebbing's feet were beaten by his father with firewood because he refused his father's wishes.</li> <li>2. Chebbing's cheek was slapped many times by his father because she tried to fight back.</li> <li>3. Chebbing was locked up by his father because he always tried to run away to meet Kacong.</li> </ol>
Sexual abuse	<ol style="list-style-type: none"> <li>1. Chebbing was raped by Kacong under the influence of witchcraft.</li> <li>2. Kacong's mother was raped by her own brother-in-law, so Kacong was born.</li> <li>3. Chebbing was kidnapped and raped by Marinten's ex-husband, Ke Bulla's second wife.</li> </ol>

From the table above, it can be seen that there are three forms of violence against women in *Damar Kambang*, namely emotional abuse, physical abuse, and sexual abuse.

These acts of violence were experienced by each main female character in the novel. The complete and detailed discussions of these violences are discussed in the following sections.

## **Discussion**

### ***Emotional Violence***

Of the three forms of violence discussed earlier, physical violence is the most common form of violence against women, but it is emotional violence that has a very long-lasting impact. In Novel *Damar Kambang* (2020), emotional violence is the main issue raised in various phases of the story. The forms of violence are coercion and threats. There are three forms of coercion presented by the author, namely forcing Chebbing's father to cancel his marriage with Kacong, forcing Chebbing's father to marry her to Ke Bulla, Chebbing's father's religious teacher, for healing purposes, and Nyai Marinten who was forced to end her relationship with her husband because he had pawned in a gamble.

First, Chebbing was forced to cancel his marriage to Kacong. The main story begins with Chebbing who is about to marry his girlfriend, Kacong. At that time, he was still 14 years old and relatively young to get married. When the traditional Madurese wedding procession was being held, Chebbing's father decided not to continue with his son's wedding after learning that the Kacong family did not bring the wedding gifts according to his hopes and wishes. Delivery items that should be brought are a new house unit and all its contents according to the custom that applies in the Chebbing family and village. In fact, Kacong and his extended family had arrived in front of Chebbing's house to hold the wedding. Chebbing's father's decision to annul the marriage can be seen in the following quotes:

"There is no later! We have to cancel this wedding right now."

(Masyari, 2020: 26)

Madlawi was adamant even though the penghulu and kiai had suggested family negotiations with the biga. He firmly rejected their advice, having already become a subject of ridicule.

(Masyari, 2020: 42)

"No! We don't want to give our child to a man who comes like a master picking up a servant!"

(Masyari, 2020: 42)

From the quotation above, it can be seen that the refusal was caused because the Kacong family only brought cakes and pillows, not the new house and its contents as expected. For the Chebbing family and according to local tradition, giving is an important element in a wedding tradition. The value of the delivery for them determines the value of the woman to marry. They consider the low value of the gift as an insult and an insult to honor.

"Look at the gifts they brought! Only cushions. The bride costs no more than three hundred thousand taiye!" A mother who was watching the moka' blabar whispered sarcastically to the mother next to her.

(Masyari, 2020: 22)

"They value my daughter no more than three hundred thousand! Three hundred thousand rupiah!" said Madlawi.

(Masyari, 2020: 24)

"This is about tenga (delivery)! The issue of tenga is a matter of pride! A matter of honor!"

(Masyari, 2020: 26)

"You yourself also know, with a number of ahntaran, the bride will look more valuable. The more expensive the hantaran that the groom brings, the higher the bride's price! How much is my daughter worth if she is only brought cakes and cushions?"

(Masyari, 2020: 26)

"This is an insult, they are rich people, but they only come with cushions as if they want to take a servant!"

(Masyari, 2020: 27)

If traced, this problem occurred not on purpose, but there was a misunderstanding between the two families regarding the number and form of wedding gift items. The envoy from the Chebbing family forgot to convey the amount and form of gifts to the Kacong Family. As a result, the Kacong family did not provide a wedding gift as expected by his future wife's family, even though he was able to give it more than what was requested or expected.

Second, there was coercion against Chebbing to marry someone he didn't love. After Chebbing and Kacong's marriage was thwarted by his father. Enmity ensued between the two families and grudges grew and simmered between the two. As a form of revenge, Kacong puts a spell on Cebing with the help of Sakrah (his uncle). Chebbing is intoxicated with love and can't stop thinking about it. Kacong's witchcraft was successful, and Chebbing fled to his house. As a form of planned revenge, Kacong also has intercourse with Chebbing. Madlawi was furious and dragged Chebbing home. Still under the influence of Kacong's magic, Chebbing keeps on acting strangely and always tries to run away to meet Kacong. Madlawi also puts Chebbing in stocks because she has run out of ways to cure her child. As a last-ditch effort for healing, Madlawi finally married Chebbing to Ke Bulla, Madlawi's religious teacher because he was believed to be able to cure her of the effects of Kacong's magic. Chebbing was forced to marry and become Ke Bulla's third wife, even without a house delivery, without exalted traditional processions, and without being known by the public.

"He .... He will marry you."

"What? Marry me? I don't want to!" I put down a pinch of cotton roughly.

"Why not? It's for your recovery!"

"I don't want to."

(Masyari, 2020: 109)

"Your father said that with this marriage you might recover (from madness), because this is his will! It's only a temporary marriage."

(Masyari, 2020: 111)

For them, this marriage is just a healing ritual, just as the other day your left ring toe was taped to the tip of a knife, bathed in graveyard flower water, and the soles of your feet were roasted on a puff of incense smoke.

(Masyari, 2020: 113)

My marriage was thwarted just because of a delivery item. My calves were severely beaten for going to his house, even though you didn't care about me before and were busy out there. My legs were shackled like a madman, after undergoing a

healing process that made me even more tormented; you forced me to marry Ke Bulla even without the wedding rituals as per the customs that you uphold over the fate of your own children. Then, now that I am pregnant, is all this still my fault?

(Masyari, 2020: 174)

Third, a female character named Nyai Marinten is bet by her husband in a bull race game. This novel presents the stories of other characters before entering the story of Chebbing as the main character. This character is Marinten, the wife of a belater who likes to gamble in various bull race competitions. One day, Marinten had to endure the bitterness of life and suffering for the rest of her life after learning that her husband had lost a bet on a bull race. What made her even more hurt and worse was that she no longer belonged to her husband because her husband and the house and everything in it had been placed in another place. The following excerpt shows Martinten's conversation with her husband:

But Marinten's breasts were like boards crushed by termites, unable to defend me. That's how women's breasts are, unless later you have the strength to fight that porousness.

(Masyari, 2020: 1)

"After I leave this house, we are nobody anymore. I will never come back."  
"I lost the bet."

(Masyari, 2020: 6)

"He has bet this house and everything in it, and lost!"  
"You are one of the contents of this house, taiye? So, from now on you don't belong to me anymore! But mine!"

(Masyari, 2020: 8)

Besides Marinten who feels that he is the object of his husband's bet, Chebbing as the main character in this novel also has the same view, that he is only the object of betting on the strength and power of the people around him. Various incidents that she experienced, such as her being bewitched by Kacong, her future husband and her being married to Ke Bulla as a healing ritual, made her like an object of battle. The following quote represents Chebbing's feelings about the inner suffering he is experiencing.

Now you are not just a clay doll. You are like a racing cow that has been nurtured, cared for, drunk with herbs, massaged, and finally led to the racing ring.

There are two forces taking turns influencing you, beyond your own control, just like the fight between bettors in the gubeng arena.

One force comes from Kacong's side. He and his oba'nya, Sakrah, are now meeting with his anadalan shaman in Bluto there, questioning their power which is getting in the way.

(Masyari, 2020: 126)

Based on the discourse analysis above, it appears that the female characters in the Damar Kambang novel experience extraordinary emotional violence. Chebbing received emotional violence from his father in the form of coercion. He was forced by his father not only to cancel marrying his girlfriend Kacong but also to marry an old man named Ke Bulla who he didn't love at all. Chebbing really can't make his own choice to marry the man of his choice. Besides that, Nyai Marinten, another female character in this story, also experienced coercion by her husband. She is forced to accept the fact that her husband has bet on her in

a bull race, and her husband has lost the bet. This incident was truly a bitter reality for Marinten where she was completely worthless to her husband.

It can be seen that the female characters have no power over themselves; they even feel humiliated and lose self-esteem. Referring to McCue (2008) and Brassard et al., (1993), the actions and treatment received by the female characters above are included in emotional violence against women. This violence occurs due to the power imbalance between men and women (Counseling Center, 2012), in this case fathers and children, as well as husbands and wives. The same treatment was also observed for the main female character in *The Patience Stone* (2011) which was investigated by Zabihzadeh et al., (2015). The coercion experienced by the characters in this novel is a serious crime that causes and impacts gender inequality (Walby, 2018).

### **Physical Abuse**

Physical violence is a form of violence that often occurs because there are so many women who suffer from this suffering that has a long impact, so that they are constrained to live normally again (McCue, 2008). This violence includes every act of violence against women in the form of injuring, slapping, kicking, hitting, throwing objects, pulling, and pushing. In the novel *Damar Kambang* (2020), physical violence against female characters is violence that accompanies emotional violence which has become the main issue in this novel. Female characters are physically hurt as a consequence of the coercive resistance they receive.

Chebbing as the central character in this story has several times received harsh treatment/physical violence from his father. After her marriage was annulled, she fled to the house of Kacong, her future husband. As a form of revenge, Kacong also fucked her. Madlawi, who found out about this, fled to the Kacong's residence in great anger. Because they considered tarnishing the honor of the family, Chebbing was asked to return home, but he refused. His refusal of his father's request was rewarded with a slap on the cheek Chebbing several times. He was dragged and even beaten by his father with firewood right at his feet several times. The following excerpt describes the scenes of violence Chebbing received.

"Who brought you here?" She asked loudly.

"I came myself!" I replied without flinching.

A hard slap landed on my cheek.

"Let's go home!" Dad dragged me roughly.

"I don't want to go home."

Another slap landed on my cheek.

Then my father dragged me even more roughly. (Masyari, 2020: 96)

Without swearing much, my father dragged me out of the car. A wooden bar as big and long as his arm struck my calf repeatedly. My mother screamed and tried to stop my father's blows. I just winced in pain.

(Masyari, 2020: 97)

After the incident above, still under the influence of Kacong's spell, Chebbing continued to act strangely. Every time he is always haunted by the shadow of Kacong, making him infatuated, and trying to run away to meet Kacong. Madlawi has taken Chebbing to several well-known traditional healers, but none of them have succeeded. Finally, he put Chebbing in stocks because he ran out of ways to heal him.

Perhaps because she was tired of watching over me, my mother was just about to discover that my father was about to shackle my legs so that I wouldn't try to escape.



I could only howl hysterically as wooden beams crushed my calves and iron chains bound my legs and hands.

(Masyari, 2020: 105)

From the series of events above, it can be seen that Chebbing was repeatedly treated harshly by his own father. Because of his rejection of his father's wishes, he was slapped, beaten, dragged, and even shackled. His father's actions were a continuation of the emotional abuse that his father had already done. All forms of harsh treatment received by Chebbing are included in physical violence (McCue 2008) which typically occurs against women. This action can trigger serious effects such as depression in women (Sarasua, 2014).

### ***Sexual Abuse***

Another form of violence that occurs against women in Damar Kambang (2020) is sexual violence. In this novel, there are three acts of sexual violence in the form of rape experienced by 2 female characters, Chebbing and Kacong's mother. The first rape was committed by Kacong against Chebbing. As a form of revenge for her failed marriage due to inappropriate delivery, he uses Chebbing and influences her to come to his house. As a result, Chebbing was deceived and ran away to his house. Kacong also has intercourse with Chebbing who is still under the influence of supernatural power. As a result of this action, Chebbing became pregnant and had to endure a series of problems that arose.

His hand slowly brushes away the hair that slightly protects my ear. For some reason, there was no desire in me to avoid any form of his treatment. "This should have been our first night back then..." he said softly as he untangled my hair.

(Masyari, 2020: 90)

The second act of rape was experienced by the mother of Kacong. One day, when her husband went out of town and have not yet returned, heavy rains flushed his village and the electricity went out. Out of fear, he sought refuge at Sakrah's house, his brother-in-law. Initially, he was treated well. However, after receiving some help she was raped by Sakrah. Kacong's mother is powerless against Sakrah who is so strong and violent. As a result of this incident, she became pregnant and gave birth to Kacong. This incident is not revealed until a story at the end of the novel. At the end of the story, it is stated that Kacong finally realizes that he is not his father's biological child and this answers why his uncle is so close to him, who turns out to be his father's biological child. At the end of the story, even though Kacong manages to take revenge on the Chebbing family, he has to accept the harsh reality that he is not his father's biological child because his mother was raped by his uncle, Sakrah.

My consciousness was gradually restored when my body was rewarded with a tighter embrace and a hand rubbed the skin of my back. Groping my buttocks. Suddenly I squirmed, about to rebel, but his embrace grew stronger.

"Let go!"

Again I tried to struggle free, but I couldn't do anything. His burly body pushed me gently against the wall. The dim room seemed to narrow. My body was crushed.

(Masyari, 2020: 137)

The third act of rape was experienced by Chebbing. After being forced to marry Ke Bulla, who made her his third wife, Nyai Marinten, as Ke Bulla's second wife, felt unhappy and considered her position as second wife threatened. Nyai Marinten conspired with her ex-husband to destroy Chebbing. With the help of occult/magic, Nyai Marinten's ex-husband kidnapped Chebbing and took him away from his village. The main purpose of this

kidnapping is to injure Chebbing and get revenge against Ke Bulla. Ending the story, Chebbing, who is still in captivity, was raped by Nyai Marinten's ex-husband, and she continued to show resistance to this man. The story ends with the dramatic incident of Chebbing struggling against rape with the help of Kacong. Kacong finally came and helped Chebbing to paralyze Nyai Marinten's ex-husband with a knife. They finally married and lived happily after the birth of their first daughter.

He was like a hungry beast. The thunder of vengeance makes his eyes darken. The clothes attached to your body were ripped off one by one until they were torn. With each ripping, all she could see was a man with shoulder-length waves of hair and a green woolen cap.

"No, let me go..."

"Shut up!" my body was slammed into a thin sheet. Then he mounted me. Rode me.

(Masyari, 2020: 195)

From the storyline above, it appears that there are still acts of sexual violence against female characters in the novel *Damar Kambang* (2020). Chebbing repeatedly received sexual violence, both from her future husband Kacong and from Nyai Marinten's ex-husband as a form of revenge. Besides that, Kacong's mother also suffered the same fate as being raped by her sister-in-law. This sexual violence certainly damages a person's self-esteem which has a multidimensional impact. Besides taking away privacy, this violence leads victims to depression and personality disorders, and even trauma (Wamue, 2007).

### ***Actors and Factors Causing Violence in Damar Kambang***

The analysis in the previous section has shown that the female characters in *Damar Kambang* (2020) have experienced various forms of violence, physically, emotionally, and sexually. They have been coerced, faced with difficult choices, treated harshly and cruelly, and sexually abused through rape. All of these bad experiences they receive are classified as serious domestic crimes (Chantler, 2016). This bad treatment will certainly cause deep and prolonged suffering to them physically and mentally psychologically (Higgins and McCabe, 2001). Based on the analysis of the relations between the characters, the perpetrators of crimes against female characters that occur in this novel are the closest people or families of the victims. They include fathers, husbands, brothers-in-law, and close partners. In relation to gender, Hamby (2005) in his study found that it was men who most often committed violence in the household, while very few found that women committed this violence. In many of the cases observed, almost the majority of the victims were women (Steffensmeier, 2006).

The first subject of violence in *Damar Kambang* (2020) is the father, in this case, the father of Chebbing or Madlawi, who has used coercion and physical violence. Chebbing was not only forced to cancel her marriage by her father but also forced to marry another man she didn't like at all. Because of his refusal, he was beaten, dragged, slapped, and even shackled by his own father. The second subject is the husband, in this case, Nyai Marinten's husband, who has made her worthless as a wife. Marinten is placed on a Karapan Sapi game just like the house and all the property in it. Because her husband lost, she had to be "transferred" by her husband to Belater who had won the bet. The third subject is Kacong, Chebbing's future husband, who had bewitched her so that she was raped. This is done by Kacong as a form of revenge for the bad treatment of Chebbing's father who canceled their marriage. Kacong in his relationship with Chebbing is a close couple who will get married. The last subject is the brother-in-law, in this case, Mrs. Kacong's brother-in-law, or Kacong's uncle who raped Mrs. Kacong. Kacong's mother was raped until Kacong was born who was not his father's biological child so far.

From the results of this analysis, it can be seen that the heads of families do not carry out their roles properly, and dysfunctional families have occurred within the families of these figures. Family dysfunction refers to a condition in which the family no longer plays its proper role and risks causing violence against women (Okour, 2009). The figures of fathers and husbands who are supposed to protect, now actually become perpetrators of crime. Furthermore, the crimes against women that occur are not natural crimes, but gender-based crimes. Gender has long been believed to be related to cases of violence against women (Henson & Wilcox, 2010).

The perpetrators were actually men who were the family and closest people to the victims, be it fathers to children, husbands to wives, brothers-in-law to sisters-in-law, and close partners (Leanage, 2010). Here, it is clear that the patriarchal system is strong in the family and society and triggers violence against women. Based on their relationship and strength, the male perpetrators of these crimes certainly have great power, which places their victims (women) in a weak position. In this novel, all victims are always intimidated and controlled by the perpetrators. In a number of studies, it has also been found that the patriarchal system that places men in the full authority of the family and society has led to various forms of violence against women (Fernbrant et al., 2013; Pan et al., 2006; Fisher et al., 2013; Nilsson et al., 2008; Zannettino, 2012). Thus, patriarchal norms that are deeply rooted in this society tend to normalize violence that occurs within the family (Timshel, 2017).

The next factor that contributes to violence against women is culture, tradition, and rigid customs. In an environment with a patriarchal system, rigid cultural factors tend to justify violent treatment by men. In the novel *Damar Kambang* (2020), all the stories have a strong background in Madurese customs. Some special terms contained in the novel refer to Madurese cultural products. Belater, for example, refers to mature Madurese men who are often strong and courageous leaders in Madurese society (Wiyata & Kusnadi, 2001). Besides having tough characters, they also often get negative stereotypes from society because of their tough nature and are often involved in the criminal world (Syamsudin, 2015). In *Damar Kambang* (2020), Nyai Marinten is so submissive and obedient to her husband, who is a Belater that she finally realizes that she is no longer valuable as a woman and wife after being made the object of a bet in the Cow Race competition.

Besides that, in the mokka' blabar tradition (a tradition before the wedding procession was carried out), there was a big loophole taken by Chebbing's father to cancel his marriage to Kacong because he and his family did not meet the expectations of the Chebbing family who expected a wedding gift in the form of a house and its contents. Furthermore, the life of the local Madurese people who are still traditional is still familiar with the use of witchcraft to achieve their various aims and desires. In *Damar Kambang* (2020), Chebbing is repeatedly influenced by magic from Kacong so that he is able to be tricked and fucked. From the description above, in addition to the strong influence of the patriarchal system in Madurese society, it appears that cultural factors and customs that are still strong have led to a large potential for violence against women. The female characters are seen to be submissive and obedient to the male characters. In addition, various aspects of local Madura culture and traditions have also placed women in a difficult position and do not have free choices about themselves. If they fight or oppose, they get even more rough treatment, even physically.

## CONCLUSION

Issues of violence against women are always rolling and continue to receive attention from various parties, especially women observers and fighters for human rights and gender equality. In Indonesia in particular, the increasing number of cases of gender-based violence continues to occur from year to year. In fact, in the last two years, the increase has been quite drastic and significant. Various efforts continue to be made to prevent violence against

women, both legally and through various social approaches. The hope is that people can understand and be aware that crimes against women are serious crimes and have a bad impact on life, especially women. This is the aim of the novelist Muna Masyari in writing *Damar Kambang* (2020), in which she voices injustice and various forms of violence experienced by many women, especially in the family and community circles. In these cases, the perpetrators were family members and the people closest to the victims. Based on the results of the analysis, it appears that several female characters in the novel have been subjected to violence and harassment, both emotionally, physically, and sexually. The strong patriarchal system that prevails in Madurese society is suspected to be the main factor causing this violence to occur. In addition, rigid cultural factors, which place men as the highest authority in the family and society, have exacerbated this situation. Through reading this novel and research, awareness of the need to eliminate violence, especially violence against women, should be awakened because women are supposed to be objects of love and symbols of peace in life, both in the family and in society.

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