



## Gender Violence Against Indonesian Women in Ziggy Zezsyazeoviennazabrizkie's *Tiga dalam Kayu*: A Feminist Literary Analysis

Wini Iga Munggarani<sup>1</sup>, Rudi Adi Nugroho<sup>2</sup> & Yulianeta Yulianeta<sup>3</sup>

<sup>1,2,3</sup>Universitas Pendidikan Indonesia, Indonesia.

Corresponding Author: Wini Iga Munggarani, Email: munggaraniwini@upi.edu

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### ABSTRACT

**Purpose:** This research aims to analyze the representation of violence against women in Indonesia as depicted in the novel *Tiga Dalam Kayu* by Ziggy Zezsyazeoviennazabrizkie. The study seeks to explore how social constructions often perpetuate violence against women in Indonesia from a feminist perspective. This research is grounded in the pervasive issue of violence against women in Indonesia, encompassing cases of domestic violence, sexual abuse, and even murder. **Methodology:** The study employs a descriptive qualitative method with a literature review approach to achieve its objectives. Mansour Fakih's theory of gender-based violence is utilized to analyze the portrayal of violence against women in the novel. **Main Findings:** The findings reveal five distinct types of violence against women represented in *Tiga Dalam Kayu*: one instance of pornography, three instances of rape, five instances of physical violence, one instance of prostitution, and one instance of sexual harassment. These depictions of violence are shaped by historical and cultural contexts, alongside the deeply rooted patriarchal values that persist within Indonesian society. **Applications:** The study highlights how literature serves as a medium to capture and portray the harsh realities of human experiences, particularly the challenges faced by women. **Novelty/Originality of This Study:** The study underscores the novelist's effort to represent the suffering endured by Indonesian women due to the prevalence of violence in their lives. By examining these portrayals, this research provides a deeper understanding of how literature reflects societal issues and challenges patriarchal norms.

**Keywords:** Feminist literature, gender equality, sociology of literature, women's violence

## INTRODUCTION

Literature is a picture of the reality of society because through literary works, values and life experiences are reflected. As said by Najid (in Amriani, 2014: 99) that literature presents a picture of life and life is a cultural reality. The author pours out his experiences and expressions of his soul through literary works so that literary works can be said to be the social, cultural, and political reality of society. Similarly, Wicaksono (2016) has a view that literature is no longer a matter of imaginative and personal works, but also a mirror or cultural record of a particular realization of thought at the time the work was created. This presents a potential representation of life that can be reviewed as a reflection of real-life problems including social violence. One of the real-life problems that is currently rife in Indonesia is gender violence received by women from various groups

Gender violence against women has become a worldwide phenomenon where women in various parts of the world experience the same thing. This phenomenon often occurs in Indonesia because women are considered a weaker gender than men. Gender-based violence that befalls women is one of the consequences of the assumption that women's inferiority is hereditary, characterized by physical weakness, intellectual limitations, and a tendency to emotions (Madsen, 2000). As a result, Indonesian women experience many unpleasant things such as murder, physical and psychological torture, sexual violence, and injustice in the economic aspect. This is also what happened to women in Indonesia throughout 2023. Komnas Perempuan recorded 289,111 reported cases of violence against women. Violence against women in the personal sphere still dominates the overall data source. However, violence in the public sphere increased by 44% and in the state sphere there was an increase of 176% (Komnas Perempuan, 2024). The data shows that violence against women in Indonesia today is real and very high.

Indonesian literature as a system of cultural symbols certainly produces works that represent the image of Indonesian women. This indicates that the image of women that emerges and appears is a sophistication, memory, ideas, views, and even reflections of the writers about women. The fact that the number of violence against Indonesian women is high is relevant to the image of women that appears in literary works. Based on this phenomenon, feminist literature as a reflection of the reality of life is present as an interdisciplinary science between sociology and literature. In this case, literature acts as a tool to criticize values in society. Literature used to criticize values is not new in Indonesian literature. Every literary period has

works that interpret the social conditions and values of society. Yulianeta and Ismail (2022) in their research entitled *Representation of Women in Pramoedya Ananta Toer's Novels* explained that Pram in his novels created women with a positive image and showed resistance, but the majority of women occupied positions as lower-class humans. This is a mirror of the patriarchal ideology that has been clearly imprinted since ancient times.

Another study conducted by Botifar & Friantary (2021) found that the representation of injustice obtained by women as the main character in the novel *Perempuan Berkalung Sorban* by Abidah El Khalieqy. The results of the analysis explain that the author wants to convey her ideas about women who cannot get their rights as human beings because they are confronted with the wrong understanding of religion. As a result, female characters get three forms of gender injustice in the form of (1) the circle of power from the patriarchal line that regulates women from various sides, (2) the circle of assumptions that view women as weak so that various accesses to obtain equality do not function, and (3) the patriarchal circle which is the basis for controlling, oppressing, and exploiting women in the public and private spheres.

The issue of feminism in literature has been studied by many researchers in various countries. In India, Ghassan Dhahed Kawan & P.R. Karmarkar (2024) conducted a comparative study of the feminist approach to the image of women in an Indian film entitled *That Long Silence* and an Egyptian novel entitled *Palace of Desire (Qasr Al-Shawq)*. Both works depict women's characters and struggles to assert their individuality in two types of male-dominated societies, so gender issues and identities in both works can be explored in feminist literature through various ways and cultures. Feminism in literature came to public attention in 2024 after Han Kang, a Korean writer, became the first Asian woman to win the 2024 Nobel Prize in Literature. Two of Han Kang's works in the spotlight are *The Vegetarian* and *Human Acts*. The two works have been studied using comparative analysis by Nadeem, et al. (2024) which explains that through the two works Han Kang criticizes social norms that dehumanize women.

This study is necessary to understand certain phenomena contained in literary works through interpretation and analysis (Wiyatmi, 2012). In order to represent gender violence against women, this study focuses on feminist literary criticism as an analytical knife to find depictions of women's violence in the novel *Tiga dalam Kayu (Three in the Woods)* by Ziggy Zezsyaeviennazabrizkie as a reflection of Indonesian society. This novel contains a lot of violence against female characters. Ziggy as the author presents many phenomena of women's violence through stories that the main character, who is also a woman, reads in an old library.

These stories include the story of the female character's suffering, which is mainly caused by men, and the social reconstruction of society. This novel is suitable to be studied using feminist literary criticism because this analytical knife is a development of the combination of expressive theory, mimetic, and feminism. The social issues raised by Ziggy seem to be relevant to the issue of gender violence against women in various countries. Three in a Wood raises the issue of sexual violence against women committed by men. The National Intimate Partner and Sexual Violence Survey recorded 43.6% of women experiencing sexual violence with one in five women experiencing rape or attempted rape. In the United States alone, sexual violence has affected 40% of women during their lifetime (Farahi & McEachem, 2021).

Feminist literary criticism is based on feminist thinking that wants justice in viewing the existence of women in literary works. This analysis combines women's perspectives in their relationships with men and the community environment with feminist theory (Wiyatmi, 2012). Many feminist literary criticism analyses have been conducted. However, previous studies have not specifically brought up the interpretation of violence against Indonesian women, especially those presented in the novel *Tiga dalam Kayu*. Therefore, this research is present to explain more explicitly the representation of violence against Indonesian women contained in the novel *Tiga dalam Kayu* because the novel raises many elements of feminism in Indonesia related to history and culture in Indonesia.

Feminist theory itself initially emerged as a theory of gender oppression in culture (de Lauretis, 1990 in Thornham, 2000). Along with the development of science and feminist thought is no longer a concept, Allan et al., (2009) termed feminism as an idea about gender equality and a sense of women's rights. Feminism voices opposition to sex work, *blame games*, sexual sterilization imposed on women, pornography, mental and physical violence, sexual harassment, and lesbianism. The feminist movement itself emerged to combat femininity, which is culturally and ideologically shaped oppression (Gilman in Thornham, 2000). Oppression against women is often normalized in the culture of Indonesia and other countries. This oppression often occurs in the form of gender violence, known as *gender-related violence*. This is triggered by gender assumptions which are basically caused by the inequality of power that exists in society (Fakih, 1996). Mansour Fakih details many kinds and forms of gender violence, including the following.

### **1. Rape of women, including marital rape**

Rape occurs when a person is forced to receive sexual services without the will of the person concerned. Thus, femininity is culturally constructed so as to make it a scourge that functions as a sexual distinction that is imposed on men arbitrarily, while the naturalization of women seems to be uprooted from the personal realm of their sexuality. Rape itself does not occur spontaneously but is a form of violence perpetrated by the strong against the weak, and because women are seen as weak, it is women who are often victimized rather than men (Fakih, 1996; Gamble, 2010; Thornham, 2000)

## **2. Physical Violence**

Physical violence refers to beatings, disappearances, and other physical attacks that also include *child abuse* within the household and outside the household. The loss of life of women committed by both men and women is more specifically referred to as femicide (Fakih, 1996; Radford & Russell, 1992)

## **3. Violence in the form of prostitution**

Prostitution is a form of violence against women organized by an economic mechanism that harms women. Prostitution is a form of subordination of women that arises from the inferior status of women formed from the problem of the wrong education system, which is a system formed by men that makes women seen not as human beings, but is formed to make them objects of desire that are no more important than humans who helped build civilization (Fakih, 1996; Thornham, 2000).

## **4. Pornography**

Pornography is a type of non-physical violence that objectifies women for one's own benefit. Women are negatively represented as stereotypes and objects of the male gaze in the visual conventions of both fine art and popular culture. Even the female form is objectified in various ways for male consumption and sexual entertainment (Fakih, 1996; Gamble, 2010).

## 5. Sexual harassment

Some actions categorized as sexual harassment are offensive vulgar jokes, embarrassing someone with dirty talk, interrogating someone's sexual activities, asking for sexual favors, touching or nudging body parts without permission (Fakih, 1996).

## METHODOLOGY

The research method used is an adaptation of Jhon W. Creswell's qualitative approach which includes research design, data collection, and data analysis techniques (Creswell, 2012). This research aims to explain and analyze the representation of violence against Indonesian women in the novel *Tiga dalam Kayu* using the concept of *gender-related violence* theory developed by Mansour Fakih (1996). The research results focus on the interpretation of the information found with the aim of understanding phenomena involving behavior, motivation, and actions related to the research topic (Moloeng, 2011; Sugiyono, 2013). This was done to find out the phenomenon of violence against women in Indonesia as interpreted by Indonesian women writers. The data obtained was then analyzed through *data* reduction techniques, presenting data (*data display*), and drawing conclusions (*verification*) (Sugiyono, 2013). Data reduction is done by focusing data selection on simplifying rough data. In this study, data reduction was carried out on 30 novels by Ziggy Zezsyzzeoviennazabrizkie that had been reviewed by readers on the Goodreads.com website. This novel was chosen for analysis because. *Tiga dalam Kayu* is one of Ziggy's most popular novels but received a low rating on Goodreads of 3.65/5. This is because most readers find it difficult to digest diction that is considered too high and *mind blowing*. Most readers also felt uncomfortable and restless when reading this novel so they did not continue reading it and some readers even commented that this novel caused them to experience a *reading slump* (Goodreads, 2024). The most interesting thing about this novel is the issue raised by the author, namely gender violence against women. The author packs the phenomena of gender violence against women that we often encounter into a story full of darkness as if representing the feelings and suffering of Indonesian women who are often underestimated and even normalized. After going through the reduction process, the data is presented in the form of tables and text so that it can make it easier for readers to understand the results of the text analysis. The last stage is drawing conclusions based on the results of the analysis of feminism in the novel *Tiga dalam Kayu*.

## RESULTS AND DISCUSSION

The novel *Tiga dalam Kayu* (2022) by Ziggy Zezszyzeoviennazabrizkie represents the suffering of Indonesian women due to violence received from men. This is illustrated through the content of the novel which contains various types of gender violence against women. This was found through a feminist analysis of gender violence developed by Monsour Fakh (1996). The novel *Tiga dalam Kayu* tells the story of a fifteen-year-old girl who reads unfortunate stories in books she finds in a library. Each story that the girl reads describes the phenomenon of violence against women that often occurs in Indonesia. The first 11 chapters of the book are the 11 books the girl reads, the chapters after that tell the story of her meeting an old man while reading in his library and ending up being killed by the old man. The novel is mostly about women and children. The results of the analysis of the novel are recorded in the following table.

**Table 1:** Data on the representation of violence against women in the novel *Tiga dalam Kayu* by Ziggy Zezszyzeoviennazabrizkie

Story Fragments	Citation Code	Forms of Gender Violence	Criteria
<p><i>"Para pejabat dan tamu-tamu mereka menonton dengan kekaguman dan, barangkali, sedikit rasa merendahkan. Kepada gadis penari. Kepada gadis pribumi. Kepada gadis."</i></p> <p>[The officials and their guests watched with admiration and, perhaps, a little condescension. To the dancing girl. To the native girl. To the girl.] (Zezszyzeoviennazabrizkie, 2022; p. 17)</p>	[TDK01]	Pornography	Female body forms are objectified in various ways for male consumption and sexual entertainment (Fakh, 1996; Gamble, 2010).
<p><i>"Bau ketiak dan keringat dan nafsu dan alkohol bercampur dengan jeritan para wanita, dan setiap langkah yang diambil para pejabat dan tamu memperkuat bau dan jerit dalam ruangan. Nenek, di ujung sana tengah terdesar di tembok, merayap keluar jendela dan melarikan diri pada tengah malam. Dia berlari, berlari, berlari, ..."</i></p>	[TDK02]	Rape	Coercion to receive sexual services without the will of the person concerned (Fakh, 1996; Gamble, 2010; Thornham, 2000).

<p>[The smell of armpits and sweat and lust and alcohol mixed with the screams of the women, and every step the officials and guests took amplified the smell and screams in the room. Grandma, at the other end of the wall, crept out the window and fled in the middle of the night. She ran, ran, ran...] (Zezyazeoviennazabrizkie, 2022; p. 17)</p>			
<p><i>“Dari arah bioskop, ada segerombolan lelaki yang sedang duduk di tangga depan gedung, persis seperti kami hari itu. Salah seorangnya melambaikan tangan, memanggil. Kegirangan karena disapa, gadis itu menghampiri gedung bioskop. Mereka mengobrol. Mereka sadar bahwa dia terbelakang. Mereka tidak tahu dia masih kecil. Mereka membawanya ke belakang gedung. Lalu dia pulang.”</i> <i>“Ketika gadis itu hamil, semua orang kaget, bingung, dan mual. Terjadi sesuatu, tapi tidak ada yang tahu apa. Gadis itu juga tidak tahu cara menjelaskan apa yang terjadi.”</i> [From the direction of the movie theater, there was a group of men sitting on the front steps of the building, just like us that day. One of them waved his hand, calling out. Excited to be addressed, the girl approached the theater. They chatted. They realized she was retarded. They didn't know she was a child. They took her to the back of the building. Then she went home." "When the girl became pregnant, everyone was shocked, confused, and nauseous. Something happened,</p>	[TDK03]	Rape	<ul style="list-style-type: none"> <li>• Coercion to receive sexual services without the will of the person concerned (Fakih, 1996); Gamble, 2010; Thornham, 2000).</li> <li>• Done to people who are considered weak (Fakih, 1996); Gamble, 2010; Thornham, 2000).</li> <li>• The de-naturalization of women from the private sphere of their sexuality (Fakih, 1996; Gamble, 2010; Thornham, 2000).</li> </ul>



<p>but no one knew what. The girl didn't know how to explain what happened either.] (Zezyazeoviennazabrizkie, 2022; p. 51)</p>			
<p>“... <i>Ada suara teriakan dari rumah Maria. Tengah malam, orang-orang menangis di rumah Maria... mematikan lampu, memecahkan botol, muncul kala hari gelap... Di dapur, ibu Maria diikat di atas meja. Pakaiannya dilucuti, dan mulutnya disumpal... Kenapa ada orang seperti bapak Maria?</i>”</p> <p>[...There were sounds of screaming from Maria's house. At midnight, people were crying in Maria's house... turning off lights, breaking bottles, appearing when it was dark... In the kitchen, Maria's mother was tied up on the table. Her clothes were stripped off, and her mouth was gagged... Why would anyone like father Maria?] (Zezyazeoviennazabrizkie, 2022; p. 66)</p>	[TDK04]	Physical Violence	Torture of children ( <i>child abuse</i> ) (Fakih, 1996)
<p>“... <i>Aku dengar sendiri. Katanya, karena mereka tidak tahu harus berbuat apa bersama anak perempuan. Salah satu dari mereka bahkan bilang mau membunuh bayinya kalau yang lahir anak perempuan...</i>”</p> <p>[...I heard it myself. They said it was because they didn't know what to do with girls. One of them even said she would kill her baby if it was a girl...] (Zezyazeoviennazabrizkie, 2022; p. 89)</p>	[TDK05]	Physical Violence	<i>Child abuse, femicide</i> (Fakih, 1996; Radford, 1992; Radford & Russell, 1992)

<p>“... Si suami membunuh istri dan anak-anaknya pakai pisau dapur...”  [...The husband killed his wife and children with a kitchen knife...]  (Zezsyazeoviennazabrizkie, 2022; p. 90)</p>	[TDK06]	Physical Violence	Femicide (Radford, 1992; Radford & Russell, 1992)
<p>“Kawanku, aku telah membunuh seorang gadis [...] Usianya lima belas tahun...”  [My friend, I have killed a girl [...] She was fifteen years old...]  (Zezsyazeoviennazabrizkie, 2022; p. 95)</p>	[TDK07]	Physical Violence	Femicide (Radford, 1992; Radford & Russell, 1992)
<p>“... Dia memandang hologram manusia yang berlalu-lalang. “Pelacuran yang berkembang pesat”.  [...She looked at the holograms of humans passing by. "A thriving prostitute".  "Not prostitution. Promiscuity."  "Socializing?" She burst out laughing...]  (Zezsyazeoviennazabrizkie, 2022; p. 116)</p>	[TDK08]	Prostitution	The subordination of women arises from the view of women not as human beings, but rather shaped to make them objects of desire (Fakih, 1996; Thornham, 2000).
<p>“Dia mati di dini hari bulan kedua belas. Kepalanya pecah di bawah lima ratus kilogram kayu berpelitur hitam [...] Seperti yang kubilang, bukan aku yang salah. Semuanya karena sepatu baruku...”  [She died in the early hours of the twelfth month. Her head was crushed under five hundred kilograms of black-polished wood [...] Like I said, it's not my fault. It's all because of my new shoes..."]  (Zezsyazeoviennazabrizkie, 2022; p. 121)</p>	[TDK09]	Physical Violence	Femicide (Radford, 1992; Radford & Russell, 1992)
<p>“Apa yang sebenarnya ingin dikatakan Soleram? Soleram anak yang manis. Dia meminta</p>	[TDK10]	Sexual Harassment	touching or nudging body parts without

<p><i>agar tidak dicitum. Barangkali merah pipinya bukan karena dia tersipu malu, tapi karena dia menangis marah...”</i></p> <p>[What does Soleram really want to say? Soleram is a sweet boy. She asked not to be kissed. Perhaps her cheeks were red not because she was blushing, but because she was crying in anger...]</p> <p>(Zezsyazeoviennazabrizkie, 2022; p. 136)</p>			<p>permission (Fakih, 1996)</p>
<p><i>“Aku bertanya apakah dia juga berpikir bahwa lagu asli Soleram bercerita tentang lelaki yang memaksa perempuan melakukan sesuatu tidak senonoh yang sesungguhnya tak ingin dilakukan si perempuan [...] “Apakah kamu begitu pedulinya?” tanya kawanku si arkeolog sushi.”</i></p> <p>[I asked him if he also thought that the original song Soleram was about a man forcing a woman to do something indecent that she really didn't want to do [...]</p> <p>"Do you really care that much?" asked my friend the sushi archaeologist.]</p> <p>(Zezsyazeoviennazabrizkie, 2022; p. 136 - 137)</p>	<p>[TDK11]</p>	<p>Rape</p>	<p>Rape occurs when a person is forced to receive sexual services without the will of the person concerned (Fakih, 1996; Gamble, 2010; Thornham, 2000).</p>

Based on the findings, it is explained that the novel *Tiga dalam Kayu* by Ziggy Zezsyazeoviennazabrizkie represents gender violence against women in various aspects of life. There are 5 types of representations of violence against women in this novel, namely 1 pornography, 3 rape, 5 physical violence, 1 prostitution, 1 sexual harassment. Based on this data, 11 story fragments were found that contain representations of violence against women in Indonesia.

[TDK01] represents a pornographic act by a handful of men who are officials and guests towards the dancing girls. The act illustrates the objectification of the female form for male consumption as a form of entertainment. Ziggy shows the time setting of the story by referring to the victims as 'native girls'. It can be concluded that the time setting of the story takes place in the past where Indonesia was still colonized. At the beginning of the story, the author also wrote that the story happened to his grandmother. This reinforces the use of time setting in the story. The pornographic acts that befell Indonesian women during the Dutch colonial era positioned women not only under the patriarchal domination of the local community, but also as objects of exploitation by the colonizers. They often committed sexual violence against Indonesian women either directly or through a system that put them in a vulnerable position (Salamah & Seprina, 2022; Soleman, 2023). In addition, it is also mentioned that women who are victims of objectification are dancers. The objectification of female dancers is a complex and multifaceted phenomenon. It occurs not only in the visual context, but also in the way the audience treats dancers' bodies. Viewers often see women dancers' bodies as objects of visual beauty rather than individuals with value and self-expression. It is patriarchal mechanisms and systems that exacerbate the objectification of women dancers because of the patriarchal cultural system that positions women as vulnerable objects (Duesterhaus, 2005; Surbakti, et al., 2024). Through this story, Ziggy tries to illustrate the body objectification that Indonesian women have been subjected to since the Dutch colonial era. Ziggy shows that this is like a culture that is still relevant today. This action is related to the next fragment of the story, namely [TDK02].

[TDK02] represents the act of female rape that begins with the objectification of the dancers' bodies. The character's grandmother, who is the victim, struggles to crawl from the room and escape in the middle of the night. Meanwhile, behind her, other dancers scream as they are raped by officials and other guests who are drunk on alcohol. The dancers are forced to provide sexual services to the officials and other guests. This shows that the worst possibility that can occur from the visual objectification of women's bodies is physical sexual violence, namely rape. Such actions occur because objectification can reduce empathy and moral concern for women, especially in the context of sexual aggression (Bevens & Loughnan, 2018; Loughnan, et al., 2013). This occurs due to the dehumanization of women who are not seen as individuals or only as bodies because women are often seen as weak (Awasthi, 2017; Gamble, 2010; Thornham, 2000; Loughnan, et al., 2013). This weakening of women's identity by men also occurs in the story fragment [TDK03] where Ziggy describes the rape of a girl with mental

retardation who lives in a poor area. Apparently the girl's condition was used by a group of men to rape her until she became pregnant. Even in this condition, the girl could not explain what had happened to her. This condition is clearly categorized as rape because the perpetrator coerces sexual services to people who are considered weak and even the victim who has mental retardation cannot digest the situation to simply seek justice. This happens because victims with disabilities are often considered less credible by society, which creates a stigma around sexual violence against victims with disabilities that can prevent them from speaking out (Wilson & Brewer, 1992).

The most common type of violence against women in Ziggy Zezsyazeoviennazabrizkie's *Tiga dalam Kayu* (2022) is physical violence against women and children. [TDK04] shows physical violence inflicted on a child character named Maria. Maria was physically abused by her father; she was tied up on a table, her clothes were stripped off, and her mouth was gagged to prevent her voice from being heard by the neighbours. Maria, a daughter, was tortured until she died and no trace of her was seen. The violence experienced by Maria is from the closest person to her who is her father. This kind of phenomenon is rampant in Indonesia throughout 2016-2024. The Indonesian Ministry of Women's Empowerment and Child Protection noted that the prevalence of violence against Indonesian girls in 2024 reached 51.78%. This figure shows that violence against girls in Indonesia still occurs despite a decrease from the previous figure of 61% (Kemenpppa, 2024). Meanwhile, the Australian Bureau of Statistics in 2021 recorded as many as 988,600 Australian women had experienced physical violence in childhood, 90% of whom experienced more than one incident. 53% of Australian girls experienced physical violence at the age of 5 - 9 years, and 52% of physical violence against girls in Australia was perpetrated by their father or stepfather (Australian Bureau of Statistics, 2021 - 22). The data shows that the phenomenon of physical violence against girls does not only occur in Indonesia, but also becomes the discourse of various countries. Through this story, Ziggy represents the suffering of Indonesian girls and even the world that still occurs today.

It seems that physical violence against girls does not only occur in childhood, but also before they are born. Data [TDK05] represents the inequality of parents' reactions to baby boys and baby girls. When they don't know what to do with their daughters, the baby girls are killed. This phenomenon is clearly categorized as femicide or also known as the elimination of women's lives because they are female. This act of deliberate killing of girls is often driven by a social preference for male offspring where cultural norms give more value to sons and so female infanticide is normalized. This phenomenon is closely related to patriarchy where

societies often consider boys more valuable due to their role as family supporters and lineage successors (WHO, 2011). The strong patriarchal culture creates a gender bias towards infant birth in Bali, Indonesia. There is a comparison of verbal expressions given by the community to the birth of male and female babies. Verbal expressions for the birth of male babies tend to show positive meanings while for female babies there are verbal expressions that have negative connotations such as regret and lack of gratitude (Sartini, 2020)

Physical violence against women in this novel is also represented by the author in data [TDK06] which describes the murder by a husband of his wife and children using a kitchen knife. The previous scene explains that the action was triggered by a quarrel between the husband and wife. In addition to femicide against girls, the author also tries to raise the issue of femicide against wives whose perpetrators are their own husbands. The phenomenon of violence against women in the domestic sphere tends to be more often committed by husbands against their wives. This action is caused by an imbalance in power relations that gives the assumption that men are in control of the household that is built (Corradi, et al., 2016; Mouzos, 1999; Taylor & Jasinski, 2011; Weil, et al., 2018). This correlates with the author's previous narrative, which states that before the wife was killed by her husband, they were involved in an ongoing argument. In relation to this narrative, Taylor & Jasinski (2011) have explained that death at the hands of a spouse is often the result of ongoing violence in the relationship. As a result men often kill their wives after a prolonged period of physical violence accompanied by other forms of abuse and coercion. Apparently, the author has succeeded in building a narrative that contains patriarchal forms that are rampantly normalized in Indonesia.

Physical violence against women in the form of femicide is also found in other parts of the novel. [TDK07] and [TDK09] represent femicide that occurs outside the scope of a marital relationship. Both have the same status of perpetrators and victims, namely strangers who do not know each other. [TDK07] an old man's conversation shows a fifteen-year-old girl reading a collection of patriarchal-themed books. Then he approaches her and leads them into a conversation about female inferiority. On the way home the girl is crushed to death by the piano, and the culprit is the old man she has just met. In [TDK09], the girl's condition after being crushed to death by the piano is described more specifically, but the old man still denies that he is the culprit and instead blames his new shoes which are an inanimate object. This fragment of the story represents the rampant femicide in Indonesia where the perpetrator is an unknown person. The phenomenon of femicide outside of family relationships also occurs because of gender discrimination due to gender inequality that develops as a culture. The claim

of ultimate power held by men is likely to lead to acts of violence that end in femicide in order to control women (Barberet & Baboolal, 2020). This part of the story represents the phenomenon of femicide in Indonesia, which has become more prevalent recently. As happened to a fried food seller girl in West Sumatra in 2024 which later this case became known as the “Pembunuhan Nia si Gadis Penjual Gorengan” (*Murder of Nia the Fried Food Seller Girl*). Based on the chronology of events recorded by BBC News Indonesia (Caniago, 2024), Nia as the victim did not return home after going around selling fried foods, and was found dead a few days later. This case was widely reported because the perpetrator of her murder was a 27-year-old man. The perpetrator was the person who bought Nia's merchandise before raping and killing her. This case reinforces the phenomenon of femicide in Indonesia where the perpetrator is a foreigner on the basis of gender discrimination that claims ultimate power on the part of men.

Another form of violence against women that appears in this novel is prostitution. [TDK08] tells the story of an old man who sees a young woman passing by at an entertainment venue. The previous narrative explains that the old man and the young woman are of different generations by referring to the man as a veteran. This makes it clear that there are generational differences that also lead to differences in social reconstruction. The veteran calls the young women in glittering clothes prostitutes and seems surprised because he thinks that prostitution is growing rapidly. While his interlocutor who is a young person denies it by calling it a social gathering, the veteran then laughs loudly as if he underestimates the connotation of social gathering and still considers it a prostitute. This represents prostitution in Indonesia, which has been going on for a long time, even since wartime. The veteran man's reaction is a form of female subordination that views women not as individuals with inherent human rights, but rather as objects to satisfy men's desires. Whereas women also have the right to have a social circle in nightlife centers or discos. This also does not necessarily make women sell themselves.

The form of violence against women in the novel *Tiga dalam Kayu* by Ziggy Zezsyazeoviennazabrizkie is closed with the representation of sexual harassment in data [TDK10] and rape in data [TDK11]. Both are continuous because they bring up the author's representation of the Indonesian national song originating from Riau, Indonesia, namely Soleram or also known as Suliram. The following is a fragment of the lyrics of the Soleram song referred to by the author in the novel.

*"Soleram, Soleram*

*Solera manak yang manis  
Anak manis janganlah dicitum, sayang  
Kalau dicitum merahlah pipinya."  
[Soleram, Soleram  
Soleram is a sweet girl  
Sweet girl don't kiss, baby  
If you kiss him, his cheeks will turn red]*

[TDK10] shows that Ziggy as the author tries to represent the figure of Soleram in the song who received a form of sexual harassment in the form of touching her body parts without consent. The narrative creates another perception, leading the reader to think that the blush that appears on Soleram's cheeks is not an expression of shame, but shows the expression of a girl who holds back her tears and anger because her body parts were touched without consent. Soleram's reaction described by the author is a natural reaction when the body experiences sexual harassment. Victims of sexual harassment will experience emotional stress, such as feelings of shame, anger, and anxiety, and are even likely to be affected by post-traumatic stress disorder (PTSD) (Dawood, et al., 2024; Satchell, et al., 2022). The author's representation of the sexual harassment that befalls Soleram continues to lead to another representation of sexual violence, namely rape. Furthermore, [TDK11] shows another author's perception of the meaning of the regional national song, Soleram. It is told that the character thinks that the original song Soleram tells the story of a woman who is forced by a man to perform an indecent act that the woman does not want. The response of the male interlocutor also seems to underestimate a woman's integrity over her own body. This act of rape is a follow-up form of sexual harassment represented in [TDK10] (Dowds, 2019).

### LIMITATIONS OF THE STUDY

The novel "Tiga dalam Kayu" serves as a valuable scholarly resource that merits further academic investigation. This literary work contains numerous unexplored areas for research, including additional aspects of gender inequality, psychological character analysis, hermeneutics, and pragmatic interpretations. Future scholars are encouraged to expand upon existing research by examining additional factors or employing alternative analytical approaches. Such expanded analysis would enable a more comprehensive understanding of how women's and children's issues are portrayed within the novel's narrative framework. This research holds significance beyond academic circles. Readers can derive practical value from this study as a reminder to align their behavior with established social and religious values. The research contributes meaningfully to community character development, as the social realities



depicted in the novel can serve as instructive examples for improving Indonesian society. The novel's messages provide valuable guidance for navigating social and civic life in accordance with religious and cultural norms. Ultimately, this literary analysis helps raise awareness about the implications of patriarchal systems through the lens of literature as a communicative medium.

## CONCLUSION

The novel *Tiga dalam Kayu* by Ziggy Zezsyzazeoviennazabrizkie represents violence against Indonesian women, which includes 1 act of pornography, namely the objectification of women's body shapes for men's visual satisfaction; 3 acts of rape, namely forced sexual activities carried out by men against women; 5 acts of physical violence which include torture and murder of wives, daughters, and unknown women; 1 prostitution which describes prostitution activities; and 1 sexual harassment in the form of touching body parts without consent. Based on the results of this analysis, the forms of violence that befall women in the novel represent the violence that women in Indonesia often receive. This is due to cultural factors, traditions, and the patriarchy that Indonesian society is still familiar with. It can be concluded that the novel *Tiga dalam Kayu* by Ziggy Zezsyzazeoviennazabrizkie represents violence against Indonesian women well.

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