

The Motives of Violence in the Novel *Perempuan Kamar*

Risa Anjelitha Ashar^{1*}, Inriati Lewa¹, Syafri Badaruddin¹

¹Hasanuddin University, Indonesia

*Correspondence: icaanielitha@gmail.com

ABSTRACT

This study aims to reveal the motive for the occurrence of violence in the novel Perempuan Kamar by Agus Subakir. This novel is written in Indonesian and includes works of interest. It was firstly published in 2020. The data collection method used in this study is the literature study method. The data of this research are in the form of pieces of texts from works that show violence. The data analysis method used in this research is the descriptive qualitative method. The type of data that will be used in this research is in the form of words, phrases, sentences, and paragraphs that have a direct relationship with the motive for the occurrence of violence in the novel. The results showed that there were two or three motives for the occurrence of violence, namely (1) a sense of hatred towards the victim, (2) an unfulfilled excessive obsession, and (3) a lack of resistance from the victim.

ARTICLE HISTORY

Published June 29th 2021



KEYWORDS

Literary Work, Motives, Novels, Structuralism, Victims, Violence

ARTICLE LICENCE

© 2021 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

Violence is a social phenomenon that is often found in life. The phenomenon of violence that occurs in society is increasing from year to year. This increase is certainly influenced by the needs of society, technological developments, and the individualistic nature of humans. This results in many adverse effects including physical, psychological injuries, and even the loss of one's life.

At this time, women always do not get the humane treatment that men get. Gender discrimination is enforced and makes men the dominant people so that cases of violence against women are often found. As previously mention, violence is mostly found in women and perpetrated by men. Basically, violence against women is not only perpetrated by men, but also by women against other women. However, violence against women by men is more common. The number of cases of violence against women that occurred throughout 2020 was 299,991 cases (komnasperempuan.go.id, March 5, 2021). This large number of cases proves that there are many cases of violence perpetrated against women. People's lives can not only be seen directly but also reflected in literary works. This is in line with Watt's opinion (in Damono, 1979) which focuses on literature as a reflection of society. Thus, it can be said that the violence that occurs in people's lives is reflected in literary works. Violence must be prevented and literature as a form of reflection from life can certainly play a role in that regard.

According to Ratna (2015: 335), among the main genres of literary works, namely poetry, prose, and drama, prose genres, especially novels, are considered to be the most dominant in displaying social elements. Rahman (2017a) also stated the same role. The reasons put forward are (a) the novel presents the most complete story elements, has the most extensive media, presents social problems as well as the broadest, (b) the language of the novel tends to be everyday language, the language most commonly used in society.

The novel *Perempuan Kamar* is one of the novels that tell a lot about violence. The novel makes a woman as the main character who gets violent. Violence can be sourced from the existence of a person's wishes that are blocked or not going according to his wishes. Thus, the desire becomes the basis for the emergence of destructive energy. The destructive nature is the result of not fulfilling one's desires. Then, this destructive nature is what triggers the emergence of various forms of violence (Fromm, 2015).

The main character in the novel is Srebrenika. He received many acts of violence from various parties. The issue of violence is of interest to feminists because violence against women is a mechanism for women's subordination. Violence against women not only affects victims, but also women in general. At the end of life, women always feel threatened by various acts of violence.

The first parties to violence against Srebrenika were her parents. Furthermore, the violence was continued by a supporting character who was obsessed with him. The last violence he got was from a stranger he didn't know at all.

The Srebrenika character does not only get one form of violence. The first violence she experienced was that she was locked up by her own parents in a room for years. This makes him really miss the fresh air outside the room, as well as longing for his free life. Parents who are the closest people to the characters should provide protection to their children. However, in the novel, the opposite is described.

Srebrenika as a victim of violence in the novel *Perempuan Kamar* by Agus Subakir felt a big impact in her life. The impact he received was mostly a negative impact. Furthermore, the perpetrators of violence, in this case, the parents, Marjoko, and several foreigners who should have been punished for their actions are depicted the other way around in the novel. They, except for Marjoko, are depicted having fun after committing acts of violence against Srebrenika.

This study will discuss the motives for the occurrence of violence against the main character. It is considered important for research violence is an act that should not be done. In addition, perpetrators of violence should be punished for their actions. This research will use Stanton's theory of literary structuralism.

Literature according to Wellek and Warren (2009) is a social institution that uses language media. Traditional literary techniques such as symbolism and mantra are social because they are the conventions and norms of society. A literary work, of course, presents life. Existing life consists mostly of social reality, although it is undeniable that literary works are also nature and the subjective world of humans (Rahman, 2017).

The theory of literary structuralism is an approach to literary texts that includes the relationship between various text elements (Endraswara, 2013: 51). In line with this opinion, Teeuw (2013:106) argues that structural analysis aims to disassemble and explain as carefully, as carefully, in detail, and as deeply as possible the interrelationships and interweaving of all elements and aspects of literary works which together produce a comprehensive meaning. In addition, Sangidu (2004:16) and Arniati, et al (2019) reveal that structural theory is a discipline that views literary works as a structure consisting of several interrelated things.

From this concept, it can be said that in the context of literary studies, the structure rejects any interference from outsiders in literary works. So, understanding a literary work means understanding the building blocks of the literary work itself. Structural focuses on the relationship between the elements that make up a literary work. The unity of meaning or the totality of meaning will be born if all its aspects are united in a structure and not separated.

Teeuw argues that the elements in a literary work show a close relationship and are a system of interrelation between the elements that make up the literary work. These elements aim to produce or express meaning as a whole. This shows that the overall meaning of a literary work can only be revealed after integration with other elements (Junus, 1988:17).

Furthermore, Stanton (2007: 22) divides the three elements that build literary works, namely story facts, themes, and literary means. Facts (facts) in a fictional story include plot, setting, and characters. The fact of the story is an element of fiction that can actually be imagined to imagine it and its existence in a novel. Therefore, story facts are often also called factual structure or factual level. The theme is the same as the central idea (central idea) and central purpose (central purpose) thus, the theme is the basis of the story or the basic idea of a literary work (novel). Furthermore, literary means include title, point of view, style and tone, symbols, and irony.

The main character is a character who plays an important/important role in the story. The character supports the idea in the story. In addition, the main character is the character who is told the most in the story, both as the perpetrator of the incident and the perpetrator who is subject to the incident. The main character is present in every event in the story.

2. Objectives of Study

This study aims 1) to reveal the forms of violence that occur in the novel *Perempuan Kamar* by Agus Subakir, and 2) to describe the motives behind each form of violence that occurs. The first objective can be achieved through the categorization of forms of violence based on text data obtained from the novel. The second goal can be achieved through

discussion using the theory of motives. Motive theory is one of the theories used to reveal something based on logical reasons and cause and effect.

3. The Sketch of the work

This work tells about the heartbreaking story of a woman named Sebrenika. For years Sebrenika was locked in a room because she was considered crazy and a disgrace to the family. There he lived a long lonely life. When he hopes for freedom and a better life, he actually encounters an event that makes him despair. Marjoko, a housemaid who secretly loves her, rapes her. Not only that, Marjoko also brought Sebrenika back to the village and locked her in a room. It was there that Marjoko finished her sexual desire blindly. One day Sebrenika managed to escape from Marjoko's grip. However, behind the events, he did not realize his life would be more terrible than the previous one. The characters of the works and their roles are as follows;

Table 1. Characters and their Roles

| No | Character | (M)ale/ (F)emale | Roles |
|----|-----------------|---------------------|-------------------------------------------------|
| 1 | Srebrenika | F | Main Character (Victims of Violence) |
| 2 | Ayah Srebrenika | M | Supporting Character (perpetrators of violence) |
| 3 | Ibu Srebrenika | F | Supporting Character (perpetrators of violence) |
| 4 | Marjoko | M | Minor Character (perpetrators of violence) |
| 5 | Anonim | M | four charcters (helpers of violence) |

4. Research Methods

Research is a series of scientific activities carried out to solve a problem. In scientific research, a method is needed to become the basis for research. The goal is that the research can be carried out in accordance with the things to be achieved. The research method is the method used in researching an object of research with certain techniques. In this study, researchers used qualitative methods to understand behavioral deviations contained in the work.

The qualitative method is a method that can be used in literary research which as a whole utilizes ways of interpretation and then describes it through the description. Qualitative methods focus on natural data and data in relation to the context of their existence. This procedure produces findings obtained through data collected by various means, including documents or archives and tests. The research method is a way to gain knowledge about the object, as stated by the theory. The descriptive method is a method that is carried out by describing the material object to be studied qualitatively, then followed by analysis (Faruk, 2012: 3).

The Source of data is the main thing in research. Data is all information or raw materials that are sought and collected intentionally by researchers in accordance with the problem under study (Subroto, 1992: 34). The data in this research are data in the form of words, sentences, or paragraphs that have a direct relationship with violence against the main character in the novel *Perempuan Kamar* by Agus Subakir. The novel with a total of 228 pages was published by Basabasi in March 2020. The data collection technique used in this research is the literature study technique. For this research, the data analysis technique used is descriptive qualitative.

5. Findings and Discussion

The novel *Perempuan Kamar* by Agus Subakir is one of the novels that discuss violence a lot. The violence contained in the novel is in the form of threats and shouts, the elimination of movement, the exclusion of eating and drinking, threats and shouts, and murder. The violence is certainly motivated by certain motives. The motives behind the lag are as follows.

5.1 A sense of hatred towards the victim

Hate is a feeling of extreme dislike that a person feels. In the novel *Perempuan Kamar* by Agus Subakir, hatred is one of the motives for violence. The hatred that parents have for their children, Sebrenika, triggers violence against them.

Parents should not hate their children. However, in the novel, it is described differently. The hatred that the father has towards his only child has been marked since the child was given a name. As a Chinese descendant who lived in 1998, Srebrenika was not given permission to use her birth name, Chie Hwa. Therefore, the father also gave the same name as the indigenous people.

- (1) "... *Seharusnya kamu senang, sekarang kamu punya dua nama Chie Hwa dan Srebrenika. Srebrenika bukan nama yang jelek, bahkan ayah kira kau pantas memakai nama itu*" (Subakir, 2020: 39).
("...You should be happy, now you have two names Chie Hwa and Srebrenika. Srebrenika isn't a bad name, even I think you deserve that name)
- (2) *Ayah juga mengatakan bahwa Srebrenika adalah nama oleh-oleh dari negara yang pernah dikunjunginya. Ia sangat terkesan dengan nama itu. Mendengar nama itu disebut, perasaan ayah menjadi enak. Ya, enak* (Subakir, 2020: 39).
(My father also said that Srebrenika was the name of a souvenir from the country he had visited. He was very impressed with the name. Hearing that name was called, father felt good. Yes, delicious)

Quotation (1) is a fragment of the dialogue between the figures of Ayah and Srebrenika. He said that Srebrenika should be happy to get the name he gave her. If you pay close attention after the previous events, you will find the fact that Srebrenika is the name of a city in Serbia. The name is a place that is used as the largest human slaughter monument.

Parents should give a name that has a good meaning for their child as a form of prayer. However, the opposite is actually done by the character of the Father in the novel. The name Srebrenika instead refers to something that means quite unkind. The largest human slaughterhouse means the human place.

Quotation (2) reinforces that there is another purpose behind giving the name Srebrenika to the main character. This is illustrated by the use of the word "tasty" which is then written in italics or italics. Writing italicized words means giving a sign of sharpening. In addition, in the next sentence, the word "delicious" is reaffirmed by doing repetitions. This means the word "delicious" is used in a different way.

In addition to giving names that are not supposed to be done by parents to their children, they also think that their only child is crazy. This is evidenced by the following quote.

- (3) *Hal ini semakin parah ketika aku memutuskan untuk pindah agama. Mungkin alasan inilah yang membuat ayahku beranggapan bahwa aku telah gila. Anggapan yang kemudian dibenarkan ibu* (Subakir, 2020: 87).
(This got worse when I decided to convert. Perhaps this was the reason my father thought I had gone mad. The assumption that was later justified by the mother)

The character 'father' calls his daughter a madman after Srebrenika decides to convert. This is actually not a natural thing for parents to do. A father and mother should be able to provide support for the decisions of their children. When the child begins to go the wrong way, it is parents who should be the first people to lead him back to the right path. However, what Srebrenika did was not wrong which caused her to be called a madman. The hatred felt by the parents, especially the father, is also proven through the following dialogue quotes.

- (4) *"Beruntung Marjoko mau menerimanya," kata Ayah Srebrenika kepada istrinya.* (Luckily, Marjoko is willing to accept it," said Srebrenika's father to his wife.)
"Iya, tapi Nika anak kita satu-satunya." (Yes, but Nika is our only child)
"Kau masih muda dan subur, kita buat anak lagi."(You're still young and fertile, let's have another child)
"Tak semudah itu. Nyatanya, kita tak diberi anak setelah kelahiran Nika. Kau tahu sendiri aku tak mencegahnya dengan apa pun." (It's not that easy. In fact, we were not given any children after Nika's birth. You know I didn't prevent it with anything)
"Kita lakukan bayi tabung. Daripada mengurus anak sinting seperti Nika." (We do IVF program. Instead of taking care of a crazy kid like Nika) (Subakir, 2020: 61-62).

The dialogue above is a dialogue carried out by the characters of Srebrenika's father and mother. The dialogue took place shortly after Marjoko managed to kidnap their only child, Srebrenika. Unlike what parents generally do when their children are kidnapped, the father figure feels lucky. He even planned to have another child instead of having to find

and worry about Srebrenika. The hatred possessed by the father character is further strengthened by his words in the last dialogue. He chose to carry out an IVF program which cost a lot of money rather than having to take care of Srebrenika.

In quote (4), the character of Mother is described who still has time to worry about Srebrenika. However, in the end she obeyed her husband. The 'mother' character does not have the power to maintain her feelings of worry. In a short time, she forgot her child and chose to enjoy alone time with her husband.

The hatred possessed by the father figure peaked when Srebrenika decided to spit out her family's disgrace. He mentioned that his father often beat his mother. The reason he did it was so that his father would be deterred and not repeat the violence that he often did to his wife. However, this did not go according to Srebrenika's plan. His father hated him even more. This is the peak of the father's hatred which then commits violence to his son.

5.2 Excess obsession that is not fulfilled

Obsession is a mental disorder in the form of thoughts that always tempt someone and are very difficult to eliminate. By definition, obsession is a disorder that humans should not have. Excessive obsession can cause a person to do all kinds of ways to fulfill his needs.

The character Marjoko, is one of the perpetrators of violence in the novel who has an excessive obsession to make Srebrenika his lover. This obsession he has is the cause of the violence. The feeling of wanting to make Srebrenika his lover made Marjoko start doing everything he could to make this happen. Initially, Marjoko still felt guilty after committing violence against Srebrenika, namely at times after raping her. However, after that, the guilt changed. This is certainly influenced by the obsessions and passions that Marjoko has as a human being.

The violence committed by Marjoko was quite a lot, ranging from sexual violence to verbal violence such as yelling and threatening. Throughout the story, there are seven times Marjoko forced Srebrenika to love him.

Table 2. Expressions of violence committed by the main character Marjoko.

| No | Expression | Page |
|----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| 1 | "Katakan bahwa kau mencintaiku", lanjutnya (Say that you love me", he continued) | 51 |
| 2 | "Ayolah, kumohon sekali saja. Katakanlah kau mencintaiku " (Come on, please just once. Say you love me) | 51 |
| 3 | "Ayo katakanlah kau mencintaiku, Nika. Atau paling tidak, katakan kau mulai mencintaiku." (Come on, say you love me, Nika. Or at least say you're starting to love me." "Yeah, say you love me) | 72 |
| 4 | "Ya, katakanlah kau mencintaiku" (Yeah, say you love me) | 72 |
| 5 | "Apakah kau telah benar-benar memikirkannya? Katakanlah! Marjoko mendekatkan wajahnya ke wajahku. "Ayo katakanlah!" (Have you really thought about it? Say! Marjoko brought her face closer to mine. "Come on say it!) | 78 |
| 6 | "Katakanlah, sayang, bahwa kau sekarang sudah mulai mencintaiku!" (Say, honey, that you're starting to love me now!) | 81 |
| 7 | Katakanlah padaku, apa yang kurang baik terhadapmu selama ini? Ayolah katakan! Aku akan melakukan apa saja untuk membuatmu mencintaiku...." (Tell me, what hasn't been good to you so far? Come on say it! I will do just a[a] to make you love me...) | 127 |

The data above are fragments of Marjoko's dialogue who is imposing his will on Srebrenika in the novel *Perempuan Kamar*. It can be seen in the table, data 1, 2, and 3 Marjoko still conveys his request in a pleading way. However, the next data, he began to force it. This can be seen from the use of exclamation points and the sentence "I will do anything to make you love me" in the 7th data. This clearly shows that Marjoko is really obsessed with getting a love confession from Srebrenika. This obsession is a strong reason for him to commit acts of violence against the people he loves.

5.3 Lack of Resistance from Victims

Violence occurs when humans are influenced in such a way that their actual physical and mental-psychological realization is below their potential realization. This means that when women as victims of violence receive acts of violence from other parties, their physical and mental reality is unable to respond to the environment. His self-actualization was also degraded so that his self-esteem fell and felt depressed. This also happened to Srebrenika when she received violence from various parties.

The lack of resistance from Srebrenika as a victim of violence is one of the motives for repeated violence. He even gets the same type and form of violence though from different people. One form of the main character's inability to resist the violence he gets is as follows,

- (5) *Aku masih membisu, padahal aku ingin berteriak, namun mulut rasanya terkunci rapat. Jantungku berdegup lebih kencang. Tak ada yang dapat aku lakukan, kecuali ku dekap Xiao Ling erat-erat, berusaha melindunginya dari sesuatu yang tak kuinginkan* (Subakir, 2020: 225).
(I'm still mute, even though I want to scream, but it feels like my mouth is locked tight. My heart beats faster. There's nothing I can do, except I hug Xiao Ling tightly, trying to protect him from something I don't want)

Quotation (5) describes Srebrenika who when she gets violent acts feels unable to do anything. This is because his mental reality is below his potential reality. He felt very threatened and depressed. However, his body was unable to resist.

Several times, it was told in other events that Srebrenika as the main character had fought against the violence she received. However, this was not considered successful because the violence continued and even repeated. This is illustrated when Srebrenika tries to escape from her parents' cage. He also obeyed the orders and invitations Marjoko. However, he again received the same violence, namely the elimination of movement which was no longer carried out by the parent character, but the character Marjoko. This is illustrated by the following quote.

- (6) *Kenyataannya, aku telah masuk ke dalam lubang jarum yang sama, cengkeraman yang lain, cengkeraman Marjoko. Tapi bagaimanapun juga, aku harus belajar dan berusaha menikmatinya, karena memang inilah kenyataannya* (Subakir, 2020: 73).
(In fact, I have fallen into the same eye of a needle, another grip, Marjoko's grip. But anyway, I have to learn and try to enjoy it, because this is the truth)

The grip describes something that torments. The grip, in this context, may mean mastering someone.. Thus, it can be said that Srebrenika has no power over herself, she continues to be controlled by other people, both her parents and Marjoko. Srebrenika's helplessness is a strong motive for repeated violence. In addition to his helplessness, his resignation to the situation also influenced the occurrence of violence that Srebrenika got. Even though he occasionally tried to fight back, his resistance was not seen as something meaningful.

When a person is subjected to violence, it is appropriate and he should provide resistance. Women who in this case are always the target of violence must also have strong self-defense. If someone has experienced violence from another person, then he should be able to prepare options for self-defense and resistance.

6. Conclusion

Based on the sociological study of literature that has been carried out on the novel *Perempuan Kamar* by Agus Subakir, it can be concluded that the novel *Perempuan Kamar* by Agus Subakir describes incidents of violence committed against the main character, which in this case is a female character. it is not just one form and occurs repeatedly. The occurrence of violence is certainly motivated by different motives. In the novel, it is found that there are three motives for violence against the main character, in this case, Srebrenika. The results showed that the motives for the violence were (1) hatred for the main character, (2) an unfulfilled excessive obsession, and (3) a lack of resistance by victims of violence. The implication of this research is that awareness arises not to commit violence against women.

References

Arniati, F., Darwis, M., Rahman, N., & Rahman, F. (2019). Mother Behavior to Their Daughters As Seen in "Pride and Prejudice" and "Little Women". *ELS Journal on Interdisciplinary Studies in Humanities*, 2(4), 620-625.

- Damono, Sapardi Djoko. 1979. *Sosiologi Sebuah Pengantar*. Pusat Pembinaan dan Pengembangan Bahasa Departemen Pendidikan dan Kebudayaan: Jakarta.
- Endraswara, Suwardi. 2013. *Teori Kritik Sastra*. CAPS (Center for Academic Publishing Service): Yogyakarta.
- Faruk. 2012. *Pengantar Sosiologi Sastra: Dari Strukturalisme Genetik sampai Post-Modernisme*. Pustaka Pelajar: Yogyakarta.
- Fromm, Erich. 2015. *The Anatomy of Human Destructiveness*. Diterjemahkan oleh Imam Mutaqqin. Pustaka Pelajar: Yogyakarta.
- Junus, Umar. 1988. *Karya sebagai Sumber Makna*. Dewan Bahasa dan Pustaka: Kuala Lumpur
- Komnas Perempuan. 2021. *CATAHU 2020 Komnas Perempuan: Lembar Fakta dan Poin Kunci*. in <https://komnasperempuan.go.id/siaran-pers-detail/catahu-2020-komnas-perempuan-lembar-fakta-dan-poin-kunci-5-maret-2021>. (Accessed on May 1, 2021).
- Nurgiyantoro, Burhan. 2007. *Teori Pengkajian Fiksi*. Gajah Mada: Yogyakarta.
- Rahman, F. (2017a). Cyber literature: A reader–writer interactivity. *International Journal of Social Sciences & Educational Studies*, 3(4), 156.
- Rahman, F. (2017b). Literary Translation and Cultural Transformation. In *Conference: The 2nd Annual Seminar on English Language Studies at: Aula Mattulada FIB UNHAS, Makassar-Indonesia* Volume (Vol. 1).
- Ratna, Nyoman Kutha. 2015. *Penelitian Sastra*. Pustaka Pelajar: Yogyakarta.
- Sangidu, 2004. *Metode Penelitian Sastra, Pendekatan Teori, Metode, dan Kiat*. UGM: Yogyakarta.
- Siswanto. 2010. *Metode Penelitian Sastra*. Pusat Pelajar: Surakarta.
- Subakir, Agus. 2020. *Perempuan Kamar*. Basabasi: Yogyakarta.
- Teeuw, A. 2013. *Sastra dan Ilmu Sastra*. Pustaka Jaya: Bandung.
- Wellek dan Austin Warren. 2009. *Theory of Literature (Diterjemahkan oleh Melani Budianto)*. PT Gramedia Pustaka Utama: Jakarta.