

Research Article

Violence against Women in Short Stories by Oka Rusmini

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Received: September 25, 2022

Accepted: October 10, 2022

Published: October 18, 2022

Abstract: Violence experienced by women generally occurs due to a patriarchal culture that is still rooted in society. This study aims to reveal the lifelines of Balinese women in short stories by Oka Rusmini, especially those related to violence due to patriarchal culture. This research uses qualitative methods and feminist literary criticism to get a more detailed picture of women's lives. In this study, the short stories by Oka Rusmini used were the short stories Fire Sita and the Feast of the Body. The results showed that female figures experienced acts of violence. The violence experienced by female figures is direct violence and indirect violence. The violence was perpetrated by male characters. The violence experienced by female figures occurs due to patriarchal elements, both from indigenous men and foreign men (invaders). The result of the violence received by the female character is the emergence of an impact on the female character, namely hatred of her nature as a woman and an overflowing desire for revenge.

Keywords: Violence, women, feminist literary criticism, Oka Rusmini.

Introduction

Oka Rusmini is one of the female authors from Bali who is productive and highlights a lot of the locality of Balinese life, both traditional and modern. In addition, Oka Rusmini also brings up more female characters as the main characters in his works. She wanted to show the lives of women in Balinese cultural environment. Many of Oka Rusmini short stories have been published in local and national print media. In addition, also there are several collections of short stories and novels. One of Oka Rusmini's works that raises the local colors of Bali is a collection of Sagra short stories. This collection of short stories was first published in 2001 with 11 short stories, later reissued in 2013 with 13 short stories. In the collection of short stories, Oka Rusmini tells stories about Balinese women. The story is mostly set in Bali during the colonial period (Dutch and Japanese). Oka Rusmini pointed out the violence received by Balinese women during the colonial period, both Dutch and Japanese colonization. In this study, it focused on the lives of female characters of the short stories Api Sita and Pesta Tubuh which are both contained in the collection of Sagra's short stories. The selection of these two short stories is based on almost similar events, especially in terms of the violence experienced by female characters. The violence experienced by female figures is generally the same, that is, it is caused by the invaders.

Ni Luh Putu Sita, is described as the most beautiful female character in Gombreg Village. The transition from childhood to adolescence was very much enjoyed. Sita and her female friends began to become acquainted with the association and curiosity towards the male body. The change in her physical development also made Sita proud and amazed at the beauty of the new body pieces she had. But that changed when his biological mother, Luh Sigrap, a rebellious spy was killed by the Dutch army. After his mother was killed, the village of Gombreg was wiped out. All the villagers accused his mother of being the culprit of this destruction problem. As a result, Sita and the other women became the venting and exploitation of the sexual appetite of the Dutch soldiers. He often

felt physical and sexual violence. Until she was finally reunited with Sawyer, her love for the man forced her to resell her pride as a Japanese dancer and sex slave. Meanwhile, in the short story *Pesta Tubuh*, Oka Rusmini emphasizes the life of Balinese women during the Japanese colonial period. Told in the story of the Feast of the Body, Ida Ayu Telaga is a girl who experiences Japanese sexual ferocity to the point of death. He and other children under the age of 15, Rimpig, Segre, Tublik, Saren, Kablit, Wayang Darmi, were confined in a 3x4 meter plot room. They are forced to serve and satisfy the sexual desires of Japanese men. Sexual violence is a daily food for them. The happiness of the days leading up to adolescence was only felt briefly by Dayu. The beauty of falling in love and the joy of the touch of the man she liked only became a memory before the Japanese soldiers kidnapped her with girls to be used as sex slaves or known as *Jugun ianfu*.

This study aims to:

(1) revealing the form of violence experienced by female characters in the short stories *Api Sita* and *Pesta Tubuh* by Oka Rusmini

(2) reveal the impact of violence on female characters as reflected in the short stories *Api Sita* and *Pesta Tubuh* by Oka Rusmini. This research is also expected to provide an overview of the relationship between violence committed by men to women, to the condition of female figures, especially during the Dutch and Japanese colonial periods. Violence experienced by women generally occurs due to the patriarchal culture that is still rooted in society.

(3) Patriarchal culture is one of the factors causing violence against women. Patriarchal culture is an issue that feminists are highlighting.

They considered that patriarchal culture would be detrimental to women, both in the domestic and public sectors. Patriarchal culture makes a clear distinction between men and women especially in terms of power. The dominant power possessed by men is irreversible and absolute. In patriarchal cultures, men occupy positions as leaders and rulers, while women as workers who must serve men. This patriarchal cultural problem is closely related to the conflicts that occurred during the colonial period.

In the short story it is seen that the invaders who came to Bali used its power as a weapon to commit acts of violence against indigenous people, especially women. Violence itself is often interpreted by most people in a narrow context, equivalent to the image of war, murder, or riot. Violence is a form of action taken by a person against another party, both carried out by individuals and groups, and can cause suffering to other parties who receive violence. Violence can occur in two forms, namely physical violence that results in death, and psychic violence that does not have an impact on the victim's physique, but results in the emergence of prolonged trauma to the victim.

Galtung (2000:69) divides violence into two, namely direct violence and indirect violence. Direct violence, that is, physical violence, which is seen as behavior, for example, wounding, killing or war; while indirect violence (invisible), that is, structural violence. Direct violence is generally associated with verbal violence and a physique seen as a behavior. Violence of this form can be detrimental to the body, mind, and spirit. This violence starts from individuals, groups and leads to mobs or can be called battles using the power of the masses (*pasu kan*). Direct violence is indicated to have its roots in indirect violence, namely cultural and structural violence (Galtung, 1996: 74-75).

Structural violence is indirect violence, which has been formed in a certain social system. Therefore, the emphasis is more inclined to the system that runs in a social situation. Or it can also be said that the social structure itself; e.g. structural violence occurs between people; a collection of people (societies) a collection of people in different parts of the world. Therefore, structural violence can be structured based on the assumption that the general formula behind structural violence is inequality especially in the distribution of power (Galtung, 1996:74-75). Meanwhile, the Gender Equality

Index-Report (2013:32) published by The European Institute for Gender Equality violence against women is divided into two categories, namely violence direct and indirect violence. Direct violence against women focuses on all acts of gender-based violence that result in physical, sexual or psychological harm to women, including threats of acts, coercion or arbitrary deprivation of freedom, whether occurring in public or private life. Whereas indirect violence in the context of gender focuses mainly on attitudes, stereotypes, and cultural norms that support gender practices and can lead to gender-based violence. Violence against women is a form of gender injustice. Violence or torture against women can be in the form of physical, psychological, or sexual violence. Revealed Fakhri (2007: 150) physical violence, namely rape, copulation between family members (incest), beatings and torture, even more sadistic cutting of female genital devices Violence in a nonphysical form that often occurs, namely sexual harassment, causes discomfort to women emotionally.

Discussion

Depictions of Female Characters in Short Stories of Sita Fire and Body Feasts

In the short story *Api Sita*, the main female character is Ni Luh Putu Sita who is the daughter of Luh Sargep. Sita-as this female character is told in the short story-experiences such drastic and even tragic changes in life experiences in her life. Having enjoyed a happy adolescence, Sita had to accept the harsh reality that she had to become a slave to the lust of the Dutch colonizers after the Dutch officials were killed by her mother and the village where she lived, Gombreng Village, was destroyed by the Dutch army. Before the harsh reality happened to her, the teenage Sita was described as a female figure with a cheerful personality and great curiosity. Like most teenagers her age, Sita often gets together and talks with friends of her age about a variety of things, including discussing attraction to the opposite sex. The narrative below shows how Sita's association with her peers.

"... You know, Sita, this shower is a man's body. He was so manly, hungry, and wonderful. That's why he often goes berserk every time we approach." And the virgins laughed again. Then they scrambled around the shower and swallowed the water flowing from the bamboo body. Sita liked the game very much. For him, being among those young women made him even more excited (Rusmini, 2013:72—73).

As a girl who grows up to be a teenage girl, Sita also has an attraction to the opposite sex, although at the beginning of her meeting with Sawer—a fairly well-known young man in her village—Sita has no love for Sawer "Why are people so respectful to Meme1, Sawer?" Sita was eager to hear the story of her mother from the mouth of her peers. But there was no answer. One day, when she was about to find banana leaves into the forest, she met Ketut Sawer, a man who was often the talk of the village virgins. He is the dream man of women of his age (Rusmini, 2013:75)

As time passed, and Sita grew older, Sita's feelings of love for Sawer slowly grew. Because of her love for Sawer, Sita is willing to do whatever Sawer asks for even though it is contrary to her conscience. "Pole2 thinks, pole thinks more and more about you, Sawer. Do you know?" Suddenly the woman threw herself in Sawer's body. Sawer shivered (Rusmini, 2013:83).

"What else are you thinking about. Take the pole where you like it!" "You want to hear my words." "Yes." "You want to help me too?" "With pleasure!" Sita's eyes lit up. The embrace of Sawer's body (Rusmini, 2013:84).

However, changes in the reality of life resulted in changes in the character of Sita. After being made a slave to the lusts of the Dutch colonizers, Sita is described as a woman who no longer believes in the beauty of love and other beauties in life. In the short story, Sita is described as having a great desire to escape from the shackles as a lust-monger for the Dutch colonizers, but Sita still does not have the courage to leave and expects Sawer's presence more as her beloved young man who will

help her get out of the shackles of her dark life. Eventually Sita became a woman who resigned herself to the situation.

Just for that pile of papers I had to act like a crazy woman. No self-esteem. Sawyer just promised to be empty. For years I've been this Japanese male mistress. When did Sawyer take me away? (Rusmini, 2013:87).

In addition to Sita, some parts of the narrative in this short story also depict the character Luh Sargep, Sita's biological mother who gave up herself to become a Dutch mistress in order to become a Dutch spy and help the villagers fight against the Dutch. Because of Luh Sargep's decision to become a Dutch spy, she became a highly respected woman and was considered a hero for Gombreg Village.

He often travelled with a tall pile of kettles overhead. Your meme never sells that kettle. She sold her body for every data obtained for us, the men who fought in the woods. Everyone honor her (Rusmini, 2013:78).

For this decision, Luh Sargep was abandoned by her husband who turned into a spy for the Dutch and apparently also had a lot of mistress. Luh Sargep's experienced made him have a tough personality. In addition, her husband's insults made Luh Sargep not hesitate to shoot her husband's figure dead and considered that this life could still go on even without the presence of men.

To Sita, the woman looked very sexy. Her mother is good at dressing up. Strangely. After being left to die by her husband, Mom never wanted to get married. "Life without a man also lives on his name, Luh" (Rusmini, 2013:80).

At the end of his life, Luh Sargep was only considered as the cause of the destruction of Gombreg Village and the misfortune of the fate of his citizens because Luh Sargep was said to have killed Dutch officials which resulted in the Dutch army ravaging and kidnapping the village girls to be used as sexual lusts of Dutch colonists. As depicted in the short story Fire Sita. As a child of Luh Sargep, Sita often feels guilty for the accusations of some of her villagers who consider the suffering they experienced as a result of her mother's actions that killed Dutch officials. Despite her hardship, Sita was forced to make amends for her mother by accepting Sawyer's advice to become the mistress of Japanese officials and become a spy to help the Balinese people's struggle against the Japanese after the Dutch left Bali.

In addition to female figures who are objects of violence, there are also female figures who commit acts of violence against fellow women named Rubag. In this short story, it is depicted how Rubag had the heart to commit violence and sell the women who were his own people to the Dutch colonizers for the sake of wealth and the safety of his own family. I was once beaten by the women of my people, who were willing to sell their people for the wealth and safety of their families.

The woman was named Rubag. His face resembled a man. He taught me to eat, and changed the stone I used to rub my body with a soft object called soap (Rusmini, 2013:81).

Although different storylines, the short story Feast of the Body also depicts the misery of women's lives due to colonization. This short story depicts the plight of girls as the perpetrators of the sexual lusts of the Japanese colonizers.

All of us, the little ones who should still be in the hands of the father's mother, are often sorry to see Segre. But we have no power and a way to try to get out of this terrible forest. That's our suffering. A small periperi, which is seen as a tree in the middle of the forest. If it looks interesting, we will be eaten greedily (Rusmini, 2013:65).

In this short story, the female protagonist is Ida Ayu Telaga, better known as Dayu. Dayu is told as a young girl who has to live her life in a small barracks in the forest with other young girls who become slaves to the sexual lusts of the Japanese colonizers. Even though she has been a slave to lust since the age of 10, Dayu still tries to be tough and has a dream that things will get better in the future. Before becoming a slave to the sexual appetites of Japanese colonizers, Dayu lived a life as a girl who was well met in a small family that liked to help others. At this time, Dayu had known friendships with the opposite sex who were Dutch and began to have an interest in her.

The bodies of the 3 foreigners were thin and pale. Their clothes are tattered...My father housed them in our house. The village folks gave the name Bape Wayan to Mr. Luxemburg and the little boy who had blue eyes was named Wayan Berag. Wayan often taught me to read. I liked Wayan's eyes that flashed a different color compared to the eyes of boys my age. Those eyes were blue and so soothing. Every time I put my eyes in his eyes, I drift away (Rusmini, 2013:57).

However, the arrival of the Japanese as invaders who replaced the Dutch made Dayu's next life dark. Dayu was forced to live out his days as a slave to the sexual lusts of the Japanese invaders. In his daily life with female friends who are similar to him, Dayu tries to entertain his friends by telling stories. Dayu has a good ability to tell stories about imaginary stories that inspire his other friends to stay excited about living life and optimistic that things will change for the better.

"... It turns out that the fairy tales are able to entertain about fifteen women in this 3 x 4 meter booth. Every week, there are new children who come, some die" (Rusmini, 2013:61).

Violence against Women in the Short Stories of Fire Sita and Body Feasts

In the view of feminism, evil is something that takes root and even becomes an inseparable part of patriarchal culture. Patriarchal culture itself is a culture that considers men to be more important while women are in subordinate positions. Women, as well as children in the family, are seen as property for men, not to mention ownership of property. Therefore, in society women do not have a role of a public nature. The female realm is only private, domestic, or only within the household (Sulhin, 2016). Galtung claims patriarchy as a direct, structural and cultural violence. Patriarchy creates a dichotomy between public and private, productive and reproductive roles, which forms an unequal power relationship between men and women.

The female body is the main object of oppression by male power. The body and reproductive rights, sexuality, sexism, female-male power relations, and the private-public dichotomy are the focus of the problem. In the two short stories by Oka Rusmini that were used as the object of this study, it is illustrated that the influence of patriarchal culture that arises is the violent acts committed by men against young Balinese women and the misery of life they had to live during the Dutch and Japanese colonial era. The violence depicted in the two short stories is predominantly carried out by men, both from the colonial side and those who are fellow natives with women who have experienced violence. Acts of violence experienced by women are carried out directly or indirectly. Salmi (2005:225) explains that violence is an act that threatens the body or psychic of a person or group of people and comes from various forms. In line with this definition, Subhan (2004:9-10) states that violence is an abuse of the authority of a number of parties and only a handful of people take advantage by defending and preserving the crime. In this study, the violence in question is direct violence and indirect violence. The direct violence referred to in this study is violence that occurs due to weapons and sexual violence. Whereas indirect violence is focused on violence resulting from speech from men.

Direct Violence

The direct violence referred to in this section is violence physically accepted by female characters. As Revealed by Galtung (1971), physical violence generally takes the form of classical violence that involves physical force, for example, including throwing objects at the victim's body, beating,

sighting, strangling, kicking, stepping on, injuring the victim's body with a weapon or bare hands, and killing. Both in the short stories *Api Sita* and *Pesta Tubuh*, it is clearly told about the suffering of adolescent female figures in Balinese villages due to the direct violence they received from the Dutch and Japanese colonizers, both gun violence and sexual violence.

Dozens of young women were told to be naked. Then forced to dance on the truck. They chose all of us to be pets. Every day we were forced to serve those middle-aged men (Rusmini, 2013:80).

In the quote above, it can be seen that there is physical violence in the form of harassment and sexual violence experienced by Balinese women. Every day Balinese women who are still in their teens are forced to serve men. The violence was experienced by Balinese women during the Dutch colonial period. Sexual assault is also illustrated in the following quote.

At night, it was the turn of the men to skin the whole fragrance of the soft thing from my body. If Rubag hadn't hurt me, the Dutch men squeezed violently. Making my whole body red. Even the flowers that grew between my legs no longer bloomed. Blood always flows injuring every petal (Rusmini, 2013:81).

From the quote above, it can be seen that the sexual violence that Balinese women experience is not only occasional, but many times. The sexual violence committed by the man was also accompanied by other physical violence that caused the woman's body to become bruised. The sexual violence experienced by women caused injuries to their genitals to the point of bleeding, as explicitly illustrated from the quote above.

Direct violence in the form of sexual violence also occurs in the short story *Feast of the Body*. In the short story, the violence committed directly by the Japanese colonizers was to make women of the age of children become an outlet for their sexual appetite. As told in the short story, the men of the colonizers acted as mena-mena to women regardless of their age.

The ten little girls in the quadrangular cubicle fell silent. The door of the cubicle opened. A woman of tambun stature. The whole boy stood up with a stone face. There was a sound of the door closing violently. Tonight, who didn't come back? (Rusmini, 2013:56).

That's what happens every night. We, girls under fifteen years old, were finished in bed. Have to serve 10 to 15 males, sometimes even more, every day. Our small bodies were stripped naked, tied up, inhaled, bitten, stabbed many times. The *langsats* yellow man ate our bodies greedily. Even every drop of fluid that flows from our bodies is tucked away by him (Rusmini, 2013:60). The above two quotes describe girls who were under the age of fifteen being forced to serve the men, that is, the army of the invaders. They were confined in a cubicle every day before being handed over to the invaders to serve the soldiers. The girls were forced into sexual intercourse with ten to fifteen males. The sexual intercourse was also accompanied by physical violence that caused injuries on the girls' bodies. In addition to occurring in girls, sexual violence also occurs in adult women. They were also forced to serve the soldiers of the invaders.

The violence experienced by female figures, resulted in a process of revenge carried out by women for the violence they experienced. In the quote above, the female character takes revenge for indirect violence committed by men. Although women are often victims of violence committed by men, with the existence of a pro-violence structure and culture in society, women themselves end up feeling violence as something that cannot be avoided. Even then women became the umpteenth victims of male violence, where women were forced to participate in preserving the culture of violence and even became perpetrators of violence. However, according to Galtung (2000: 864), women as marginalized people, generally practice violence as a form of self-defense.

Conclusion

The conclusion that can be drawn from the analysis that has been carried out is that Oka Rusmini tried to describe the suffering experienced by indigenous women, especially Balinese women during the Dutch and Japanese colonial period. In the short stories *Api Sita* and *Pesta Tubuh*, the influence of patriarchal culture that arises is the violence committed by men against young Balinese women and the misery of life that they had to live during the Dutch and Japanese colonial period. The violence depicted in the two short stories is predominantly carried out by men, both those from the colonial side and those who are countrymen with the women they hurt. The acts of violence committed against women were carried out directly or indirectly. The consequences of the violence experienced by female characters in both short stories have an impact on the personality of female characters. Women will be a grumpy and vengeful individual. In addition, women will become disillusioned with God and hate their nature for being born female.

Conflicts of interest: The authors declare no conflicts of interest.

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Citation: Sismitha Himari and Wiyatmi. 2022. Violence against Women in Short Stories by Oka Rusmini. *International Journal of Recent Innovations in Academic Research*, 6(10): 1-7.

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