

# The Representation of Domestic Violence in Itsfiyawn's *The Coldest Boyfriend*

L. Dyah Purwita Wardani SWW  
Jember University  
dyahpw.sastra@unej.ac.id

**Abstract** - this research discusses about the representation of domestic violence in the novel entitled *The Coldest Boyfriend* as the material object. This study endeavors the emergence of domestic violence seen through the experience of the characters. This is important because high school teenagers are still in the process of finding identity so that the discourse that emerged from the literary work that they read will be able to influence the mindset and behavior when they are adult. To complete this goal, this research will use the representation theory of Stuart Hall and the discourse approach of Foucault. The method used is qualitative method. The finding data will be processed in three steps 1) noting the emerging conflicts and 4) identifying forms of domestic violence based on UU PKDRT no. 23 tahun 2004 [elimination of violence in the household number 23 of 2004]. The result of this study are finding the potential domestic violence and examines how the effect of violence against victims.

**Keywords:** domestic violence, discourse, representation, teen literature.

## I. INTRODUCTION

Teenagers are people who stays is in the space between childhood and adult. They are no longer children and they do not want to be identified as a child anymore. On the other hand they have not had a level of maturity and a greater level of responsibility as an adult and they surpass than those who are classified as children.

Children literature lets the reader exploring the new world [8]. But it is consumed by under 12 years old. The teenager has their own world. Many teenage story books are circulating and can be found easily in book shops, public libraries, and in the school library. There is still a debate between teen literature and young adult literature. Some people think that the differences based on the age of the character in the novel. Young adult has broader range of age, from high school to college. Their theme prominently is about friendship and love in the level of junior or senior high school. But presently, it is rarely found a novel labeled teen literature. Most novels labeled in YA (young adult literature) because it is more marketable.

No sharp distinction between young adult and teen literature so it makes teenagers choose the popular novel and it is not rarely belong to adult novel. There are some research which exposed the domestic violence in some Indonesian novel. Pintu terlarang tells about the physical and psychological violence experienced by Gambir, the main character [1]. His experienced violence was a child violence conducted by the closest family, his parents.

“Ayo cepat sayang, habiskan makanamu.  
Ibu kan sudah sering bilang kalau masih

banyak anak didunia ini yang kelaparan,”  
suara ibu melengking tinggi,  
memperingatkanku”Aku mencoba  
mengunyah makanan dalam mulut.  
Makanan seperti terganjal dalam  
tenggorokanku. Aku menahan diri tidak  
muntah. Tiba-tiba perutku meronta. Dalam  
hati aku berdoa makananan dapat cepat  
tercerna lambung. Aku berharap dapat  
menyelesaikan makan malam dengan  
tenang. Aku berharap tidak akan  
ada kejadian yang mengundang marah  
kedua orang tuaku. Upayaku  
menghabiskan makanan sia-sia. Makanan  
dalam perut seperti terdorong. Termuntahkan  
keatas meja. Ooowek!“sontoloyo kamu!”  
Bapak berdiri, mengumpat. Ia loncat  
menghampiriku. Tangannya menampar  
pipi kiriku, dan menampar lagi pipi  
kananku. Jejak tangannya seperti setrika  
arang. Panas di pipi”(PT, 2005 : 8-9)  
["Let's hurry, honey, spend your food. I  
have often said that there are still many  
children in this world who are starving"  
mother is yelling to warn me. I tried to  
chew food in my mouth. But it seemed  
stuck in my throat. I take it without  
chewing but suddenly my stomach  
struggled. In the bottom of my heart, I pray  
that food can be quickly digested by the  
stomach. I wish I could finish dinner  
quietly so there will be no incident that  
invites my parents' anger. My efforts to  
spend food quickly is fail totally. Food in  
my stomach is like being pushed out.  
Dropped onto the table. Ooowek!  
"Sontoloyo [Javanese swear word] you!"  
Bapak [Father] stood up, swore. He jumped  
up to me. His hand slapped my left cheek,  
and slapped my right cheek again. His  
handprints are like charcoal iron. I feel my  
cheek burned"]

Domestic violence found in many Indonesian's folk tales [10]. Parent must be careful in telling the folk tale and they must give deep understanding about the intention of the story when it contained of domestic violence. In the other hand it is not found a research about domestic violence in teen literature.

So it is interesting to examine what forms of domestic violence in the novels or stories consumed by teenage readers. The form of domestic violence in teen novels is seen through the lens of law of the Republic Indonesia number 23 of year 2004 regarding the elimination of violence in the household [14]. Novels or stories with the contents of domestic violence reflect the intensity of exposure to domestic violence around the live of teenagers.

## II. METHODOLOGY

1. Identifying the domestic violence in Itsfayawn's *The Coldest Boyfriend*
2. Determine the kind of violence according to Law No. 23 of year 2004 concerning the Elimination of Domestic Violence in the Household.
3. Analyze the discourse of domestic violence by using Stuart Hall's representation theory

### Theoretical Framework

In this research, It is used representation theory in order connect between meaning and language to the culture. Stuart Hall [3] stated as below:

Representation connects meaning and language to culture. Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the . use of language, of signs and images which stand for represent things.

Meaning is not bound in the object but it is produced and shared. The production of meaning will create knowledge which can be shared through language.

There two system of representation which enable us to understand meaning. First is mental representation which consist a set of idea in our mind. This concept is needed in order to understand an object. The last is language representation which is used to deliver our concept to others. Shortly, the system of representation is a process of exchanging meaning.

An approach is also used in analyzing the domestic violence in this novel. Beside reflective and intentional approach, there is also constructionist approach which suitable to get the meaning which is produced by the author influenced by the conceptual system of culture. The author cannot be separated from the culture and society which construct her idea. When the idea come up to the author, it also brings problem of power. In order to get the discourse of power, Michael Foucault's discursive approach is applied.

## II. DISCUSSION

The domestic violence is a violence happened in the domestic sphere can be done by husband, wife, children and the other members of the family. This term refers to Indonesian law in eliminating violence in the household. It also involves any kinds of violence happened in the household. When there is violence to spouses, it usually

involves a child abuse. So the term of domestic violence is not only refers to woman but it also spans to child abuse.

By using representation theory and supported by constructionist approach, there are two discussion before coming to the discourse about domestic violence in *The Coldest Boyfriend* (TCB). They are domestic violence seen in the novel (TCB) and the effect to the main character.

### A. Domestic Violence in TCB

Indonesian government in article 1 states that Violence in Household shall be any act against anyone particularly woman, bringing about physical, sexual, psychological misery or suffering, and/or negligence of household including threat to commit act, forcing, or seizure of freedom in a manner against the law within the scope of household [14]. Added by article 2, the scope of household is husband, wife, children and other people who live in the household in the same period. In this statement, the focus of violence is woman but it also expose to children [14].

After his wife died, Pak Dirmaga, Sena's father, wants to discipline his only son. Father is the arch of home use violence to get power. He becomes a ruler to controls and directs his son to do what he wants to. Both of them do not have a good communication. There is only order and quarrel between them. He demands his son to study hard to have the best rank in every subject. He determines what kind of activities for his son. He limits his son's social affairs and he demands his son's time only for studying. He slaps his son whenever he disobey his order.

Children who experience a physical violence will become an aggressive person [6]. Sena is not afraid anymore to his father. He knows that slapping is the reward for his obedience. His father slaps him to give punishment. Apa? Mau tampar lagi? Tampar sepenuhnya karena semua gak bakal berubah. Papa tetap pembunuh!" Plak! What? Slap me again as you want! Everything won't change. Papa is still a murderer! "Slaps! (TCB: 73).

Sena's father made himself busy to forget his wife. He does not want to show his weakness beside her when she is dying. Actually, he is so sad to see his wife but he does not express it verbally. The problem happens to him is a problem for man who live under patriarchy. He trapped in hegemonic masculinity. It is a gender practice which embody the legitimate patriarchy placing men as the dominant and women as the subjugated [2]

This situation make father and son having bad relationship. On the other side, Sena blames his father who abandoned his mother. Father cannot build a good understanding to his son.

He has only one way to discipline his son by using violence way. When he fails to discipline his son , he threats him will be separated to his girlfriend .Jika dia membawa pengaruh buruk padamu,...sebelum Papa menjauhkan kalian secara paksa (TCB: 168)[ If she has a bad influence on you, ... Papa will separate both of you]

According to UU PKDRT, sena is a victim of domestic violence done by his father. He encounters physical violence continuously. His father has no affectionate to know his

sadness. Even he becomes his son's enemy at their home. This situation makes Sena like to keep his problem alone. Of course, this violence affects his mental health.

#### B. The Domestic Violence's effect

Sena Putra Dirmaga is a smart senior high school student. ...pinter banget. Dia ranking tiga besar terus.... Pernah juara lomba Fisika [... really smart. He gets the top three rank ..even won the Physics competition (TCB: 37). When he joins a debate competition, he can debate his opponent well."Dia bukanlah sembarang lelaki. Pengetahuannya luas, pemikirannya jauh, pendapatnya masuk akal dan sesuai realita [He is unusual man. He has a broad knowledge, and his thoughts make sense and critical] (TCB: 29)

The victim of domestic violence has poor social adjustment and dysfunctional relationship [9] [12]. Ganteng sih, tapi dingin banget [He is extremely handsome but he is severe cold] (TCB: 36)

After his mother died, he has a deep anger about his father so he makes a bad relationship to him. Sena blames his father for his mother died. He chooses to stand away and follows all his father's command in order to escape from his sight. Dia harus meneguk kenyataan untuk hidup di bawah peraturan dan perintah sang ayah [He had to grab the reality to live under the rules and orders of his father] (TCB: 32). Day by day, Sena feels unhappy, moreover after his father married. His anger and loneliness is getting bigger. He remembers his mother and his missing hurts him. Tidak ada rasa damai, tidak ada tenang...hidupku tidak bahagia. Setiap hari ...peraturan yang mengekang, berdebat dengan papa, rasa benci melihat istri barunya, ditambah rasa rindu yang selalu meneriakkan Mama. [There is no peace, there is no calm ... my life is not happy. Every day ... my everyday life is coloured the curb rules, arguing with daddy, hatred seeing his new wife, and missing mommy](TCB: 67)

Sena thinks that his father will never care to him. He compares it to his father treatment to his mother. He abandoned his wife eventhough she is severe sick. ...kematian Mama aja Papa nggak peduli, apalagi perkembangan hidupku?" [.. You don't care to Mama's death can you concern to my life? "] (TCB: 178).

Growing up in his deep anger and loneliness make Sena ignorant to his surrounding although to his girl friend, Kena. He focuses only to his own activity that he loves. ...langsung membuka buku astronomi dan masuk ke dalam fokusnya. Membuat dunianya sendiri dengan bacaan-bacaan yang membuat imajinasi [immediately he opened an astronomy book and entered into its focus. He plunged to his own world. (TCB: 107)

He has many conflicts to his schoolmates and also his teachers. He is sealed as disobedience student.

His ability to control his emotion is broken. He cannot express his sadness and loneliness to anyone. when his girl friend losing her leg because of his careless, he feels so guilty. He hurts himself. Bilah pisau tajam mulai menyentuh dingin urat nadiku...rasa sakitnya begitu nikmat.Pisau itu terus membelah lebih dalam (TCB: 293)

Sena mengalami trauma dan gangguan psikologis . Dia mengidap *self injury*, ....(TCB: 311)

[The blade of a sharp knife began to touch my veins ... the pain was so good. The knife continued to slash deeper.] [Sena gets trauma and psychological disorders. He has self injury syndrome]

#### C.The critical discourse of domestic violence

Komnas Ham[ National commission for human rights] in their annual report (CATAHU) stated that in 2017 there is 348.446 cases of violence in Indonesia. This number increase from the previous year. KPAI [The national commission for Child Protection] reported that the child abuse in 2018 also increase from the year before.

The story of Angeline, eight years old girl, attract Indonesian attention. She was killed by her adopted mother in order to get Angeline's inheritance. There were also abandonment by parents in Cibubur, Jakarta. Parents let their five children starving. They choose to buy drug instead of buying food for their children. These news become hottest headline in 2015 [7]

Itsfiyawn is the nickname of Fiatuzzahro. She is a student of vocational school. Her experience cannot be separated from her social phenomena. In 2015, Indonesia gets the most highest rate of violence in five years. The increasing number of violence is done by their parents and close relatives. Most of the violence afflicted to women and children. It is not seldom that the violence done by mother or father who must protect and love their children. Children can give them an emotional satisfaction [11].They are the weak chain in the masculine world. As stated by Cornell, masculinity comes from the social structure [2]. Men and boys have more power than women or girls. This power leads the rising of domestic violence.

#### III. CONCLUSION

Sena Putra Dirmaga has a cold character because he cannot trust anybody. His character is built by his father who uses violence every time he wants a power from his son. Sena builds a masculinity value. He shows his strength by loving fight. Although he gets severe wound, he still can fight bravely. He becomes the leader of his rider group. Masculinity is a male value constructed by social such as violent, dominant, assertive etc. His masculine traits make his relationship to Kenarya Hechira as a dominant. He has unstable personality so he gets difficulties to overcome his internal conflict . He tends to hurt himself. The lack of attention and his anger to his father give a big lost to his girlfriend. He gets an amnesia so he lost his memories also to his girlfriend.

Based on Foucault discursive approach, this phenomenon happened to Sena and Kenarya is a big tragedy. It seems that the writer perpetuates the patriarch hegemony. The female character must accept the reality that she is forgotten. The situation places the girl in subjugated position although she has struggled hard to change Sena's character.

#### IV. ACKNOWLEDGEMENT

Deeply thanks to Dr. Dina Dyah Kusumayanti as the chief of research group YATC (Young, Adult, Teens and Children Literature). My genuine gratitude refers to ELTLT committee of Unnes 2018. A big hug is given to all my friends in English department hat, ira, reni, yanti, sabta, riskia, ageng, hadi and also all seniors. A big gratitude is also delivered to the librarian from SMA 1 Jember, SMA2 Bondowoso, SMA 1 Lumajang, SMA 1 Banyuwangi and Sma 1 Panji Situbondo who let me collecting data.

#### Bibliography

- [1] Asmara, Sekar Ayu. *Pintu Terlarang*. Penerbit Akoer . 2005.
- [2] Connel, R.W. *Masculinities* 2<sup>nd</sup> ed. University of California Press. 2005. Los Angeles. ISBN. 978-0-520-24698-0.
- [3] Hall, Stuart (ed).. *Representation: Cultural Representation and Signifying Practices*. London: Sage Publication. 1997
- [4] ILO. *Law on the Elimination of Domestic Violence* [http://www.ilo.org/dyn/natlex/natlex4.detail?p\\_lang=en&p\\_isn=91238&p\\_country=IDN&p\\_count=611](http://www.ilo.org/dyn/natlex/natlex4.detail?p_lang=en&p_isn=91238&p_country=IDN&p_count=611). Retrieved 2<sup>nd</sup>, August 2018.
- [5] Itsfiyawn. *The Coldest Boyfriend*. Pt. Melvana Media Indonesia. Jawa Barat. 2016
- [6] Lewis, D. O. From abuse to violence: psycho-physiological consequences of maltreatment. *Journal of American Academy of Child and Adolescent Psychiatry*, 31, 383–391.1992.
- [7] Liputan 6.com (<https://www.liputan6.com/news/read/2396014/komnas-pa-2015-kekerasan-anak-tertinggi-selama-5-tahun-terakhir>)
- [8] Mitchell, Diana. *Children’s Literature: An Invitation to the World*. Boston: Pearson Education, Inc. 2003
- [9] O’Brien, Kristy L., L. Cohen & J. A. Pooley, M. F. Taylor. ‘Lifting the Domestic Violence Cloak of Silence: Resilient Australian Women’s Reflected Memories of their Childhood Experiences of Witnessing Domestic Violence. *Journal of Family Violence* (2013) 28:95–108.. Retrieved from DOI 10.1007/s10896-012-9484-7. 20 August 2018. <https://link.springer.com/content/pdf/10.1007%2Fs10896-012-9484-7.pdf>
- [10] Purwita, Dyah dan Dina Dyah Kusumayanti..*Retropeksi Perilaku KDRT dalam Cerita Rakyat Nusantara. Literasi* Vol.5 No. 1 (1-15). Fakultas Sastra Universitas Jember. 2015.
- [11] Roxburg, Susan. Stephens, Richard C. Philip Toltziz and Ina Adkins. 2001. *The Value of Children, Parenting Strains, and Depression among Urban African American Mothers*, *Sociological Forum*, Vol. 16, No. 1 (Mar., 2001), pp. 55-72Published by: SpringerStable . 2001. URL: <http://www.jstor.org/stable/685029> .Retrieved: 16/04/2013 04:45
- [12] Stern, Judith M. *Traumatic Brain Injury: An Effect and Cause of Domestic Violence and Child Abuse*. *Current Neurology and Neuroscience Reports* 2004, 4:179–181 Current Science Inc. ISSN 1528-4042. 2004. Retrieved 1 november 2018. <https://link.springer.com/content/pdf/10.1007%2Fs11910-004-0034-4.pdf>
- [13] Unicef. *Domestic Violence Against Women and Girls*. No 6 June [https://www.unicef.org/malaysia/ID\\_2000\\_Domestic\\_Violence\\_Women\\_Girls\\_\\_6e.pdf](https://www.unicef.org/malaysia/ID_2000_Domestic_Violence_Women_Girls__6e.pdf). 2000
- [14] UU PKDRT [law of the Republic of Indonesia number 23 of year 2004 regarding Elimination of Violence in Household] [http://www.depkop.go.id/uploads/media/03\\_UU-23th2004-penghapusan\\_kekerasan\\_dalam\\_rumah\\_tangga\\_01.pdf](http://www.depkop.go.id/uploads/media/03_UU-23th2004-penghapusan_kekerasan_dalam_rumah_tangga_01.pdf)

