

**JURNAL**  
**ILMU DAN BUDAYA**  
MEMAJUKAN ILMU PENGETAHUAN DAN KEBUDAYAAN

**DAFTAR ISI**

Paradigma Dependencia Dalam Memahami Realitas Kemerdekaan Bangsa dan Negara Republik Indonesia Pasca Reformasi 1998 :  
(Kajian Awal Tri-Sakti Bung Karno Untuk Rekonsolidasi Kembali Pada "REL" Pancasila Sebagai Ideologi Bangsa dan Ideologi Negara Kesatuan Republik Indonesia Serta Suatu Upaya  
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Ganjar Razuni

Domestic Violence In Iran Reflected In The Film A Separation  
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The Translation of Compound Nouns In The Novel  
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Peningkatan Kemampuan Kosakata Bahasa Jepang Pada Kelas  
Bahasa Jepang Tingkat Menengah Melalui Pendekatan Integratif  
Suyanti Natalia



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## DOMESTIC VIOLENCE IN IRAN REFLECTED IN THE FILM A SEPARATION

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### ABSTRAK

*Kekerasan dalam rumah tangga menyebabkan luka fisik, trauma kejiwaan, dan kadang-kadang kematian. Kekerasan ini terjadi dari generasi ke generasi berikutnya dan hal ini berlangsung terus-menerus. Para wanita Iran banyak yang telah mengalami ini di awal tahun perkawinan mereka karena perlakuan suami mereka sendiri atau pun mertua mereka. Banyak dari mereka yang pernah mengalami siksaan fisik yang hampir menyebabkan mereka meninggal dunia atau ketakutan karena kekerasan di dalam rumah tangga tersebut. Sebuah film "A Separation" yang dibuat oleh Asghar Farhadi mencerminkan kekerasan ini di tahun 2008 di Iran pada pasangan suami isteri pandai dan kaya.*

*Kata kunci: domestic violence, reflection, abuse.*

### INTRODUCTION

Violence against women is present in every country, cutting across boundaries of culture, class, education, income, ethnicity and age. Even though most societies proscribe violence against women, the reality is that violations against women's human rights are often sanctioned under the garb of cultural practices and norms, or through misinterpretation of religious tenets. Moreover, when the violation takes place within the home, as is very often the case, the abuse is effectively condoned by the tacit silence and the passivity displayed by the state and the law-enforcing machinery. (Domestic Violence Against Women and Girls, 2000: 2)

Violence against women is often accompanied by emotionally abusive and controlling behavior, and thus is part of a systematic pattern of dominance and control. Domestic violence results in physical injury, psychological trauma, and sometimes death. Women are subject to harsh treatments by an authoritative state, which not only rules on every aspects of public lives, but also provides the arena and encourages the control of their private lives. (Domestic Violence Against Women and Girls, 2000: 3)

Based on some sources from International Conference on Management, Economics and Social Sciences (ICMESS'2011) Bangkok

December 2011. Low to medium social and economic status, thought that 80% of domestic violence has happened in their private family and have not complained. Only 10% of them have tended to discuss about violence, 80% of them have endured violence more than once. It is thought that Women's relative deprivation and Lack of desirable economic, social and cultural community, to be a factor for accepting and accruing of domestic violence. 90% of women emphasis on social pressures such as financial difficulty, intervention of couple's families, and the social conflicts as psychological and social fields for violence. 60% of women have tolerated this impact of social pressure. Thus it is considered that the social pressures are important as a factor for accusing of domestic violence against women. <http://psrcentre.org/images/extraimages/1211606.pdf.com>. Retrieved on December4, 2013

Domestic Violence begins their fact sheets with the following words: "the willful intimidation, physical assault, battery, sexual assault, economic assault, and other abusive behavior perpetrated by an intimate partner against another. It is an epidemic affecting individuals in every community, regardless of age, economic status, race, religion, nationality or educational background. United Nations Development for Women of Iran (UNIFEM). Retrieved, July 28, 2009.

Domestic is a direct manifestation of sexism, the system of oppression that maintains women's subordination. As presented in "A violence Against women in the family," by the United Nations Centre for Social Development and Humanitarian Affairs, feminist studies and research suggest that "Violence by husbands against wives is not a breakdown of the social order at all, not an aberration, but rather arising out of socio – cultural belief that women are less important and less valuable than men."

The categories of abuse are defined, emotional abuse (verbal abuse), sexual abuse and mental abuse. And this research include into emotional abuse (verbal abuse). Emotional abuse is any use of words, voice, action or lack of action meant to control, hurt or demean another person. Emotional abuse typically includes ridicule, intimidation or coercion. Verbal abuse usually is included in this category. This type of abuse is more difficult to define and to identify than physical abuse. At some time in their relationship almost all couples say or even shout things they later regret. Emotional abuse, however, is repeated hurtful exchanges with disregard for the partner's feelings aimed at gaining power and/or exerting control over the partner. For example, telling the partner over and over again that "no one else would have you" or repeatedly calling the partner "stupid" or "worthless". Emotional abuse is present in almost all relationships where physical abuse occurs, and it can have serious and long-term consequences for the partner – eroding self-

esteem and confidence, as well as instilling feelings of helplessness and hopelessness.

<http://gmdvp.org/domestic-violence/types-domestic-abuse/> Retrieved on January 17, 2014.

A film “A Separation” by Asghar Farhadi depicting how domestic violence against women in 2008 occurred in Iran gave a variation in the patterns and trends that existed in the country. A husband and a wife in Iran, Nader and Simin, were both intellectually and financially independent. However, this status led them to a condition in which they did not feel that they needed each other. Therefore, the decision to divorce came out easily from Nader when his wife, Simin did not want to follow him to move out to another country. Nader did not want to accept Simin’s paradigm as Nader considered that men had superiority towards women. To Nader, a husband was the head of the family who had responsibility in decision making. Nader’s behaviour was like other husbands in traditional hierarchy against their wives. Simin was an educated woman who could not accept the undemocratic behavior. Simin wanted her husband to accept women emancipation in which a wife also had the rights to make a decision in a family.

Based on a survey that in Iran 66% married women in Iran are subjected to some kind of domestic violence in the first year of their marriage, either by their husbands or by their in-laws. All married women who were participants in this study in Iran have experienced 7.4% of the 9 categories of abuse. 5.23% of married women in the study reported having experienced near death violence or feared for their lives due to domestic violence. 8.37% of married women in the study reported having experienced severe physical abuse. 7.27% of married women in the study reported having experienced educational and career restrictions.

<http://iranian.com/main/blog/azad/domestic-violenceagainst-single-and-married-women-iranian-society.html>. Retrieved on, December 9, 2013.

The study was limited only to the analysis of woman character, social setting, and domestic violence in Iran in the film script “A Separation” aiming at revealing the domestic violence in Iran reflected in the film script by a) Identifying the main woman character; b) Analyzing the social setting; c) Analyzing domestic violence in Iran reflected in the film. Two components namely the intrinsic and extrinsic were used. The first component was the intrinsic elements which discussed the main character and social setting, and the second one was the extrinsic elements that explained the definition domestic violence Iran in the film through the reflection theory and the reflection through sociology by Alan Swingewood.

## **METHODS**

In conducting this study, qualitative method was used. Raco (2010:1-2) in his book said that qualitative methods are the techniques which are used in scientific work to seek the deep understanding of a phenomenon, fact or reality that is gradually conducted starting with the determination of the topic, collection data, and analysis of the data to obtain an understanding of the phenomena or facts. (Raco,2010:1-2)

These were the steps that were taken: First, the problem of the story was identified. Second, the data were collected; relevant books were read to highlight and underline all the important points. Third, all the points were classified into the separated subject, named and coded them. Finally, the data were analyzed. All of data taken from the film were used to analyze the elemental components in the text such as the character.

Referring to Alan Swingewood's book entitled "Sociology of Literature," sociology is the study that is scientific and objective about human in society including the social institutions and social processes. Human adaptation in a society is considered as the process of culture learning where man is allocated to and accept his roles in the social structure such as religious, economic, political, and familial. Sociology is essentially the scientific, objective study of man in society, the study of social institutions and of social processes; it seeks to answer the question of how society is possible, how it works, why it persist", (Swingewood, Alan, 1972:11)

This theory transforms social fact into a script or text and offers worlds into words as desired by the author. It means that literature is not limited to the imaginative world only, but through literary work the author also presents the fact of social condition. As Alan Swingewood describes: "Literature is a direct reflection of various facets of social structure, family relationship, class conflict, and possibly divorce trends and populations composition." (Swingewood, Alan,1972:13)

That theory transforms the literary document has to be analyzed and only the person who has knowledge of the structure of a society from many source or information. It means that literary work can be analyzed as a novel, a film with the real problem arises in that story. As Alan Swingewood describes: "After all, since the literary document has to be analyzed in terms of the world it supposedly represents. Then „only a person who has knowledge of the structure of a society from other sources then purely literary ones is able to find out if, and how far, certain social types and their behavior are reproduced in a novel or a film in an adequate or inadequate manner. "But the real problem arises over the question of what literature actually reflects. If the novel, for example, is the mirror of an age." (Swingewood, Alan, 1972:14)

That quotation above shows that literary work is influenced by several elements such as author, reader, culture, and also the society. literature cannot be separated from social culture that cause the work to be created.

“Great writers do not set out simply to depict the social world in largely descriptive terms; it might be suggested that the writer by definition has a more critical task, of setting his characters in motion within artificially contrived situations to seek their own private „destiny“, to discover values and meaning in the social world. For society is more than an ensemble of social institutions that make up social structure: it contains. Both norms, the standards of behaviour which individuals come to accept as right ways of acting and judging, as well as values which are consciously formulated and which people strive to realize socially. Literature clearly reflects norms, attitudes to sex by the working class and middle class. (Swingewood, Alan, 1972:15)

The quotation below shows that literary works are influenced by sociocultural issues which truly happens in the real life. Literature cannot be free from human social condition where the novel reflects the situation of social condition that appears in literary work. Literary works are not only consequences of social cause, but also outcomes of social effect.

“At the present time it is possible to characterize two broad approaches to a sociology of literature. The most popular perspective adopts the documentary aspect of literature arguing that it provides a mirror to the age. ... On this view literature is a direct reflection of various facets of social structure, family relationship, class conflict, and possibly divorce trends and population composition.” (Swingewood, 1972: 13)

Reflection theory means that literary works are influenced by sociological issues which truly happen in real life. Through fictional characters of literary works, we learn nature of society and the was individuals experience. Not only the reality around them, but also their hopes, wishes, dreams, and fantasies. Those ar the reflection of social life happening to the characters of a story.

“The conception of the mirror, then, must be treated with great care in the sociological analysis of literature. ... For society is more than an ensemble of social institutions that make up social structure; it contains both norms, the standards of behavior which individuals come to accept as right ways of acting and judging, as well as values which are consciously formulated and which people strive to realize socially. Literature clearly reflects norms, attitudes to sex by working class and middle class, for example; it reflects, too, values in the sense of the writer’s own intention, and it might be suggested that it is on the level of values where literature is seen to reinforce an illuminate purely sociology material. (Swingewood, Alan, 1972:16)

Novel, as one of literature works written by social creature, describes and reflects social world and also the situation of aspects of life such as family, state and politics. It also represents tensions and conflicts which occur between group institutions and social classes.

Thus novel, as the major literary genre of industrial society, can be seen as faithful attempt to re-create the social world of man's relation with his family, politics and state; it delineates too his roles within the family and other institutions, the conflicts, and tensions between group and social classes. (Swingewood, Alan, 1972:12)

## **THE ANALYSIS OF THE MAIN CHARACTER AND SOCIAL SETTING**

There were two stages of analysis which included the analysis of the main character and the analysis of the social setting in the film script "A Separation."

### **Identification of the Main Character**

From the following scenes, it was assumed that Simin was the main character who was intensely involved in every single scene of this film. Simin was a housewife who lived with her husband (Nader) in patriarchal environment.

#### **Scene 1:**

##### **Simin filed for a divorce**

The scene showed a situation in which Simin filed for a divorce in a branch of the Iranian Divorce Court. Simin and Nader were seated across from the judge. However, the judge asked for other grounds reasons as evidence to support her divorce application. The judge asked for Simin to provide further evidence that could substantiate her application for divorce.

##### **JUDGE (O.S.)**

Madame, the things you are saying are not reasons with which you can file for a divorce, unless there is something else.

##### **SIMIN**

Like what?

##### **JUDGE (O.S.)**

Like if he is an addict, physically abuses you or does not give you an allowance.

##### **SIMIN**

No, he is not an addict. On the contrary, he is a good, decent.

##### **SIMIN**

But you can leave your wife?



**Scene 2:**

**Simin was not allowed to live with her daughter**

This scene showed that Simin could not live with Termeh (her daughter). Because Nader did not give permission to Simin and she asked for a divorce but her husband knew that she would not leave without her daughter.

**JUDGE (O.S.)**

She can only come with you if her father gives his permission, if he doesn't then she can't leave.

**SIMIN**

He won't give his permission.

He knows I will not leave without my daughter.

**JUDGE (O.S.)**

That's between you two. Good day.

Nader approaches the judge's desk to sign the documents.

**Scene 3**

**Simin gave everything he had to get her daughter back**

When Simin asked the judge to have the custody of her daughter, Nader interrupted strongly her object to it, saying that Simin did not even want to go with her. And she insisted that her daughter stayed with her.

**SIMIN**

I'll give up everything if only he'll give me my daughter.

**NADER**

Our daughter is attached to me.

She doesn't even want to go with you.

**SIMIN**

She doesn't know better.

**NADER**

Why not? She is eleven years old. (6-7)

**Scene 4**

**Simin was not allowed to take care of Nader's father**

Nader took Simin's hand off his father's and took him to the bathroom. Simin tried to conceal her emotions and sadness from Nader because he was not allowed to take care of his father.

**SIMIN**

Termeh! Come stay with your grandfather.

Nader comes to his father's room.

**NADER**

Dad get up... Get up. I want to take you to the bathroom.

Nader holds his father under his arms and tries to free Simin's hand free from his hold

**NADER**

Let go of her hand... Dad... let go.

**MR. MORTEZA**

Where are you taking me?

**NADER**

To the bathroom and then we'll go and buy the paper... come on...

(to Simin)

You can leave.

## Scene 5

### **Simin moved to her mother's house**

Her maid, Razieh was shocked to know that Simin decided to move into her mother's house. Simin did it because she wanted to have a better living without Nader's presence. Although she lived separately with her husband, she still tried to respect and trusted him.

**RAZIEH**

I thought you live here

**SIMIN**

No, I have recently move to my mom's

**RAZIEH**

This will be a little difficult for me

**SIMIN**

Don't worry. He is a decent and honorable man. I trust him completely

(Razieh is a little skeptical. She doesn't know what the decision to make)

**SIMIN**

Besides he has already left the house when you get there and you leave when he comes home. You'll bring your daughter and Termeh won't be alone. They'll keep each other company and this way I'll feel better.

## Scene 6

### **Simin was dissapointed by her husband**

Simin was very angry with her husband because he separated her from their daughter and Nader hurt their maid, Razieh. This hurt Simin.

**SIMIN**

What did she do?

**NADER**

Tied the old man to the bed and locked the door. Went after her own errands. If I'd gotten there 10 minutes later I would've lost him.

**SIMIN**

(worried)

Did anything happen to Dad?

**NADER**

He had fallen off the bed. I don't know for how long the poor thing was like that.

**SIMIN**

Where had she gone?

**NADER**

How should I know?

**SIMIN**

She said you hit her.

**NADER**

I hit her? Nonsense.

### **Scene 7**

#### **Simin rejected Nader's request to go back to their home**

Simin was very disappointed with Nader because he separated her with her daughter, Termeh. Nader also hurt Simin verbally. One day he asked her to come back home but she rejected his request and told him that she did not want to talk with him anymore. Knowing this refusal, Nader was shocked.

**NADER**

I'll take you home and then I'll go get Dad and Termeh.

**SIMIN**

No.

**NADER**

What do you mean no?! You want to go to your parents' in your state?!

**SIMIN**

doesn't respond.

**NADER**

It's over. You're coming back home tonight.

**SIMIN**

I don't want to.

## Scene 8

### **Simin told the grief to Nader with Mr. Motteza**

Mr.Morteza was sitting quietly on the passenger side chair. He was staring ahead blankly. Simin was behind the wheel. She told him all about her family's problems, when she forgot her problem, Nader came again and Simin was confused and began to cry.

**SIMIN**

Not a word to say don't do this, don't leave or I won't divorce you... Not a word... "One day you came to live with me and now you don't want to!"... It's not as if I lived with him for 14 years.

A brief silence ensues. She is very upset.

**SIMIN**

If he'd say "I won't divorce you," or he'd fight with me, or make excuses, it wouldn't hurt this much...

**SIMIN**

Child! Only our child? That's it? Whether I'm there or not it doesn't matter...

## Scene 9

### **Simin asked Nader to be responsible for his action**

Simin urged Nader to be responsible for his action towards Razieh as she knew that Razieh's husband threatened that he would kill Simin's daughter because Razieh was pregnant because of Nader when she worked in their home.

**SIMIN**

What if he kills your child on her way to school?

**NADER**

What would you have me do? Run off abroad with you?

**SIMIN**

To hell with abroad! I'm talking to you about my child.

What is this situation you've created for her?

## Scene 10

### **Simin was expelled by Nader**

Worried about her daughter's condition, Simin decided to see her at Nader's home, eventhough she knew Nader would expell her.

**SIMIN**

To hell with abroad! I'm talking to you about my child.

What is this situation you've created for her?

**NADER**

I created? You have some nerve accusing me? Who left home? Who filed for a divorce in the middle of her exams?

**SIMIN**

Didn't you say leave whenever you want?!

**NADER**

Yes. Why did you come back?

Leave!

**SIMIN**

I will! But first I'm going to see about her situation.

### **Analysis of Social Setting**

Social setting is related to social life that reflects social condition in particular society. Social setting refers to the time and space at which the scene of the plot occurs. Gill says that social setting is the setting, which includes the description of people, society, and attitude, habit, lifestyle, language, and all that eximine the event.

The setting of the film "A Separation" mostly took place in Iran at the end of the twentieth first century. The main character was an Iranian woman who was emotionally irritated at her husband, Simin, like threatening her to get out of his home, intimidating her by being separated from her daughter, and telling her about a divorce.

When Simin came to the courtroom, Simin sat in front of the judge to help him solve her family problems. In the curt, Simin and Nader were seated across from the judge. The door to the room was open and from the room next door, the voices of people were waiting to see the judge and the commotion of the corridors was heard. Nader was quiet and pensive and staring at the judge. Simin spoke continuously. The judge decided, their dispute as their personal problems between Simin and Nader and the judge asked Simin to sign her court documents, because the judge considered that these were small problems and wasting the court's time. The judge's statement made Simin angry.

**SIMIN**

Your honor, please. Can't you help me?

**JUDGE (O.S.)**

(to Simin)

Please sign here and don't waste the court's time.

**SIMIN**

What do you mean waste?

**JUDGE (O.S.)**

You can't come here for every little problem that you have.

**SIMIN**

It's a little problem to you.

**JUDGE (O.S.)**

Yes, I am the judge here and your problem is not a problem... ma'am sign here. (6-7)

Another social setting in this research was Two middle-aged movers were carrying an old piano down the stairs from the second floor. Simin came up the stairs holding a suitcase and waited Nader's house.

**MOVER #1**

(holding the piano)

Lady, you said the first floor.

**SIMIN**

This is the first floor...

**MOVER #1**

So what's the floor beneath us?

**SIMIN**

That's the ground floor, this is the first...

**MOVER #1**

The price we gave was for one floor.

**SIMIN**

Isn't the buyer paying you for the move?

**MOVER #1**

Only for one floor...

**SIMIN**

I don't understand what you are saying!

The movers put the piano down on the floor. (8 -9)

Simin went to the bedroom to get some change. Termeh walked towards the kitchen with her laundry. Razieh was still thinking in the bus about her condition.

**RAZIEH**

The commute is far. Several bus lines.

**NADER**

(to Termeh)

Press the button. I already put the powder in...(12)

When Simin was taking care of her father in law in his room and talking with Nader, Nader did not give Simin permission to take care her father in law.

**SIMIN**

Termeh! Come stay with your grandfather.

Nader comes to his father's room.

**NADER**

Dad get up... Get up. I want to take you to the bathroom (15)

Simin came out of her room to the living room. Nader had taken a few steps inside the house. They were both in a sullen state and cold towards each other. And Simin asked about her daughter, and Nader answered that Termeh daughter still stayed in the car with her grandmother.

**SIMIN**

Where's Termeh?

**NADER**

Dad's in the car. She stayed with him.

**GRANDMA KATTI**

Then bring him in too.

**NADER**

No he's tired. It's time for his nap.

Simin got up and walked toward Mr. Morteza's room. Mr. Morteza was quiet and sometimes looked at Simin. Simin was in a conflict with herself. Termeh came out of the bathroom. Termeh held her mother responsible for her father's imprisonment.

**TERMEH**

If you hadn't left, Dad wouldn't be in jail right now.

**SIMIN**

Your dad is not in jail because of what I did. It's because he's beaten up a pregnant woman like a thug.

**TERMEH**

She came cause you left.

**SIMIN**

(with sarcasm) And he was just so upset that I left.

**TERMEH**

He knew you weren't really leaving. (76)

She felt underpressure living with her husband because he always became a temperamental man every time they had conflicts and arguments.

**NADER**

What do you mean?

**SIMIN**

You want to have fights and arguments everyday?(P.112)

Nader did not care about Simin. Worried, Termeh came to the kitchen door. Simin felt depressed to see Termeh, who did not want to go to school because she was always mocked by her friends.

**NADER**

Why what's happened?

**SIMIN**

He's gone to her school today and embarrassed her in front of everyone.

**NADER**

(to Termeh)

What did he say?

**TERMEH**

He screamed, "Her dad killed my child."

**SIMIN**

How can she go back to that school? (P.112)

Nader got angry because Simin always insisted that he be responsible for his mistake of Razieh's tragedy. However, Nader did not want to admit it. Therefore, Simin gave her husband two options: to settle his problem with Razieh or she would take Termeh with her.

**NADER**

I created? You have some nerve accusing me? Who left home? Who filed for a divorce in the middle of her exams?

**SIMIN**

Didn't you say leave whenever you want?!

**SIMIN**

You have two choices...

**NADER**

Don't give me an ultimatum.

It's not an ultimatum. Either you clear up the situation with them...

**SIMIN**

Didn't you hit her? Didn't you throw her on the stairs? Didn't she lose her baby? (P.113 -114)

Simin also got treatment and then Simin was expelled by her husband, her husband forbade her to take care of her daughter including her husband's hard problems with her maid, Razieh. Simin was worried about Termeh's condition.



**NADER**

What would you have me do? Run off abroad with you?

**SIMIN**

To hell with abroad! I'm talking to you about my child.

What is this situation you've created for her?

**NADER**

Yes. Why did you come back?

Leave!

**SIMIN**

I will! But first I'm going to see about her situation.

**NADER**

Her situation's fine.(P.113 -114)

All the above events show about the social settings of the domestic violence of an Iranian family in which Simin, the wife, was abused verbally by her husband. This film described about a woman who suffered from an emotional abuse.

### **Domestic Violence in Iran Reflected in the film "A Separation"**

This section presented the findings of domestic violence as exposed in the film "A Separation" which obviously reflected the facts of domestic violence in Iran. The types of domestic violence against women; specifically, verbal abuse – emotional abuse.

### **Emotional abuse or verbal abuse**

Based on the fact domestic violence in the form of emotional abuse or verbal abuse within family occurred greatly in the 21st century. In this case, Nader as Simin's husband did not provide love needs of his wife. This condition was reflected in the film in which Simin was verbally abused by her husband as shown through the following evidence.

In the film, Simin's frequent condition of abuse was seeking to socially isolate the partner. Her husband as a abuser cut off his partner from contact with other people such as her daughter. Simin was not allowed to live with her daughter.

**JUDGE (O.S.)**

She can only come with you if her father gives his permission. If he doesn't then she can't leave.

**SIMIN**

He won't give his permission.

He knows I will not leave without my daughter.

**JUDGE (O.S.)**

That's between you two. Good day. (6-7)

The above evidence clearly reflected the fact of emotional abuse in which Simin was not allowed to live with her daughter. Simin wanted to divorce her husband. She wished for the judge to have the custody of her daughter.

Simin's failure of getting the custody of her daughter made Simin fight for everything to get her daughter. But her husband did not care about her threat. He still wanted her daughter to stay with him.

**SIMIN**

I'll give up everything if only he'll give me my daughter.

**NADER**

Our daughter is attached to me.

She doesn't even want to go with you.

**SIMIN**

Your honor, please. Can't you help me?

**JUDGE (O.S.)**

(to Simin) (6-7)

The emotional abuse reflected in the film was not only when Nader forbade Simin to stay with her daughter, but also when he banned her to take care of her father-in law. Because of their problem to divorce, Nader did not let Simin to keep in touch with her daughter and father in law.

**SIMIN**

Termeh! Come stay with your grandfather.

Nader comes to his father's room.

**NADER**

Dad get up... Get up. I want to take you to the bathroom.

Nader holds his father under his arms and tries to free Simin's hand free from his hold

**NADER**

Let go of her hand... Dad... let go. (P.15)

Nader's effort to separate Simin from his father, Mr. Morteza, was shown when he tried to take his father to the bathroom then asked Simin to leave his house. When Mr. Morteza called Simin, Nader lied his father that Simin would come back despite the fact that she would not.

**MR. MORTEZA**

Where are you taking me?

**NADER**

To the bathroom and then we'll go and buy the paper... come on...

(to Simin)

You can leave.

**MR. MORTEZA**

Simin.

**NADER**

She'll be back.

## **CONCLUSION**

The identification of the main character and social setting had been satisfied on the basis of the intrinsic approach and the extrinsic approach which was the reflection theory by Alan Swingewood to identify domestic violence in Iran reflected in the film "A Separation".

The main character had been identified by looking at the intensity of the appearances of the main character and its relation with other characters and also the conflicts that appeared in the events of the film. Therefore, it was concluded that Simin was the main character who played an important role establishing the plot of the story. Moreover, the intensity of his involvement was very dominant compared to other characters in the whole events.

The social setting of this film was the domestic violence in an Iranian family. The wife was abused by her own husband. Based on the analysis through the reflection theory by Alan Swingewood, domestic violence in Iran was reflected in the film "A Separation". Verbal abuse in this film including abusing or threatening to abuse the partner's children was clearly proven here when the intent was to emotionally harm the partner through the children, and being irresponsible for the money.

The film showed the reality of Iranian woman's life suffering from verbal abuse in the domestic violence in the Iranian family and how the wife defended herself from her husband and still to try to maintain a good relationship.

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