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CONTENTS

SPECIAL ISSUE

Ghetto of *Zainichi* Literature in Japan: Deterritorialization and Multiculturalism

- 142-146 Introduction -- *Zainichi*, Locality, and Symbiosis
Jinhyoung Lee
- 147-168 A Study on the Perspective for *Zainichi* Literary Studies in the High-Mobility Era
Jinhyoung Lee
- 169-178 A Study on Hakyoung Kim's Viewpoint of Novel: Focused on His Essay *Traces of Dreams*
Nobuhide Sakurai
- 179-201 Diaspora and Restoration of Self-ethics: Focused on Hoesung Lee, *Zainichi* Writer
Myungsim Yang & Seokmin Yoon
- 202-222 Mobility to Homeland Depicted in Narration in *Zainichi* Literature: The Meaning of 'Boarding House' in *Yuhee* by Yangji Lee and 'Hawaii' in *GO* by Kazuki Kaneshiro
Jooyoung Kim

REVIEW ARTICLE

- 223-230 About *The Japanese-Model of Xenophobic Exclusionism: Zaitokukai, Resident Foreigner Enfranchisement and East Asian Geopolitics* by Naoto Higuchi
Gijae Seo

ARTICLE

- 231-267 Lullaby of Diasporic Time: On Lav Diaz's *A Lullaby to the Sorrowful Mystery*
Christian Jil R. Benitez, M.A.
- 268-292 The Study of Comparative Literary Model to Reveal The Phenomenon of Child Abuse in American and Indonesian Literary Works
Sylvie Meiliana
- 293-319 Redefining Hybridity of *Chicano* Literature in Jimenez's Fictions
E. Ngestirosa. EWK

CALL FOR PAPERS

The Study of Comparative Literary Model to Reveal The Phenomenon of Child Abuse in American and Indonesian Literary Works

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Abstract: This paper was to describe child abuse in both American and Indonesian literary works. Child abuse is a serious phenomenon both in America and Indonesia, as it is worldwide, so this research was focused on the problems of physical, psychological, and sexual abuse. This social phenomenon requires special attention from authorities in order to save children from being abused. As literary research, the paper aims to examine child abuse in America and Indonesia as reflected in literary works. This research used a descriptive qualitative method with content analysis technique done by taking the flow model followed by data reduction, data presentation, and conclusions. The analysis used sociological theory to reflect on child abuse and comparative literary model to reveal the phenomenon both in American and Indonesian literary works. The sources of research data were "*Flowers in The Attic*" an American novel written by V.C Andrews and "*The Dancer*" an Indonesian novel written by Ahmad Tohari which was originally titled "*Ronggeng Dukuh Paruk*." The story is closely related to the tradition of dance in Indonesian culture. The results of the study were as follows.

First, both novels revealed child abuse, namely physical, psychological, and sexual abuse. Second, literary work has important role to show social phenomena.

Key words: Child abuse, sociological theory, comparative literary model, literary works.

1. Introduction

The occurrence of child abuse or maltreatment is a widespread problem has not yet been resolved. It occurred at every socioeconomic level, not only in developing countries, but also in developed ones, indicating that it is not necessarily hardship or poverty that provokes it. It present indifferent cultures, racial, gender, family backgrounds and within all religions, and at all levels of education.

Child abuse takes many forms: physical, emotional, verbal, sexual, neglect, exploitation, and more. When we speak of child abuse, we normally first think of physical abuse: spankings, beatings, etc. Physical abuse is any non-accidental act that results in physical injury. Inflicted physical injuries most often manifest as unreasonably severe corporal punishment or unjustifiable punishment. This usually happens when a person is frustrated or angry and strikes, shakes, or throws the child. Intentional, deliberate assault, such as burning, biting, cutting, poking, twisting limbs, or otherwise torturing a child, is also included in this category of child abuse (American SPCC News Online 2017).

Child sexual abuse is the involvement of the child in sexual activity

to provide sexual gratification or financial benefit to the perpetrator. It includes contact for sexual purposes, molestation, statutory rape, prostitution, pornography, exposure, incest, or other sexually exploitative activities (American SPCC News Online 2017).

International researches showed that children in different countries were believed to have suffered from physical abuse and other forms of maltreatments including sexual, psychological and emotional and neglect.

Some international studies have shown that, depending on the country, between a quarter and a half of all children report severe and frequent physical abuse, which includes being beaten, kicked or tied up by parents. Studies from around the world also show that approximately 20% of women and 5%–10% of men report having been sexually abused as children. Many children are subjected to psychological and emotional abuse as well as to neglect (WHO 2006).

Phoenix Children's Hospital reported the following rates of physical punishment by parents: (a) nearly 66% of 1- and 2-year-olds, (b) 80% by the time children reach 5th grade, and (c) 85% by the time adolescents are in high school. Along the same lines, the National Opinion Research Center (1998) disclosed that 73% of surveyed Americans agreed or strongly agreed that it is "sometimes necessary to discipline a child with a good hard spanking" (Barnett 2011: 6).

Another research had shown that prolonged maltreatment to a child results in negative impacts to the child's developing brain, which may

manifest as psychological and health problems.

In recent years there has been an upsurge of research into early brain development, including into the effects of maltreatment on the developing brain during infancy and early childhood. This research is starting to give clear indications that the brain's development can be physiologically altered by prolonged, severe or unpredictable stress – including maltreatment – during a child's early years. Such an alteration in the brain's development can in turn negatively affect the child's physical, cognitive, emotional, and social growth (WHO 2006).

American children suffer from a hidden epidemic of child abuse and neglect. National child abuse estimates are well known for being under-reported. The 2015 Child Maltreatment Report from The Children's Bureau was published in January 2017. The report showed an increase in child abuse referrals from 3.6 million to 4 million. The number of children involved subsequently increased to 7.2 million from 6.6 million. The report also indicated an increase in child deaths from abuse and neglect to 1,670 in 2015, up from 1,580 in 2014. Some reports estimated child abuse fatalities at 1,740 or even higher. The United States has one of the worst records among industrialized nations, - losing on average almost five (5) children every day to child abuse and neglect (American SPCC News Online 2017).

The Jakarta Post (2015) stated The Indonesian Child Protection Commission reported that Indonesian children face an abuse emergency. The Indonesian Child Protection Commission (KPAI) warns that

Indonesia is facing an emergency of violence against children as the number of abuse cases has risen. The KPAI received more than 16,000 reports of violence against children across the country's 34 provinces and 179 cities in the past four years. In 2014, the number of reported child-abuse cases, nationwide increased to 5,066 cases from 4,311 in the previous year. In 2015, the commission recorded almost 2,000 cases from January to July. According to data from the KPAI, around 50 percent of the cases involved sexual violence. Other cases included physical abuse, kidnapping, economic exploitation and trafficking.

Art and literature have recorded the child abuse phenomenon for nearly all of human history.

Literature "imitates" "life"; and "life" is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary "imitation" (Wellek 1977: 109).

Child abuse itself has inspired several authors of literary works. "*Flowers in The Attic*," a 1979 novel by V.C. Andrews reflects child abuse in the 20th century in America and "*The Dancer*" a 2003 novel by Ahmad Tohari reflects child abuse in the 20th century in Indonesia. Both books worth analysing to reveal the reflection of child abuse using the reflection theory and comparative literary model.

Comparative literature is the study of common features in literatures, and other forms of cultural production from more than one culture. It can focus on a genre, a time period, or a theme, or it can focus very broadly on the materials of literature itself—structure, rhetoric, or language. We

live today in a global society where languages, literatures, and cultures intersect and interbreed, and that is why it is important to broaden our scope, to understand the many distinct ways in which people understand the world.

Comparative literature analyses the similarities and dissimilarities and parallels between two literatures (Kumar 2000: 1). By using comparative literary theory, the analysis focused on child abuse in both American and Indonesian society. The sources are two novels, "*Flowers in the Attic*," written by V.C. Andrews, and "*The Dancer*," written by Ahmad Tohari. The analysis was of three categories of child abuse: physical abuse, psychological abuse, and sexual abuse.

2. Child Abuse in America Reflected in American Literary Work

According to the World Health Organization, the classification of child abuse was divided into four forms: physical, psychological or emotional, and sexual abuse, as well as neglect.

Child abuse or maltreatment constitutes all forms of physical and/or emotional ill-treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation resulting in actual or potential harm to the child's health, survival, development or dignity in the context of a relationship of responsibility, trust or power (WHO 2006).

The United Nation Children's Fund (UNICEF) reported that as many

as 20,000 children in America were believed to have been killed by family members during the past decade. In addition, it suggested that each week in America, as many as 27 children under 15 years old die from physical abuse or neglect.

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The next description of child abuse is sexual abuse. According to the U.S. Department of Health and Human Services, sexual abuse in America is a timeless social problem. It proves by the fact that 3 million cases of sexual abuse generated each year and 6 children are said to have been sexually abused every minute.

Historically, CSA has existed for decades in the United States involving all groups of people regardless of culture, religion, educational level and socioeconomic factors. It has been documented that more than three million reports of child abuse are generated in the United States every year. Most shockingly, six children are reported to be abused every minute (2015).

According to Kinsey's study in 1938 and 1949, 25% of 4,441 women in America reported at least one episode of sexual abuse before adolescence. The majority of perpetrators are relatives or adults known to the child.

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A pioneer investigator of the prevalence of sexual abuse of children was Alfred Kinsey (between 1938 and 1949), who collected data from 4,441 women, most born between 1900 and 1929. Nearly 25 percent of these women indicated that they had had sexual contact with adult men, usually family members, before they were 13 years old (Coleman 2007).

Isolated psychological maltreatment has had the lowest rate of substantiation of any type of child maltreatment. In the 1997 *Child Maltreatment* national report, psychological maltreatment (“emotional maltreatment”) was reported in 6.1% of 817 665 reports received from 43 states (Child Maltreatment 2016).

2.1. Child abuse in the novel “*Flowers in the Attic*”

Cathy, the main character of *Flowers in the Attic* is physically abused by her grandmother and her mother, Corrine. She did not obey her grandmother’s order to stop screaming so her grandmother drags her into the bathroom, orders her to undress, and whips her with a willow switch until it breaks.

“Silence this second, unless you want more of the same!”

I couldn’t stop screaming, not even when she dragged me off to the bed and threw the twins side when they tried to protect me...into the bathroom, where I, too, was ordered to strip.

“Undress or I will rip off your clothes.”

Like a wild woman out of control, she lashed at me until the willow switch broke. The pain was like fire. I thought it was over, but she

picked up a long-handled brush and with that she beat me about the head and shoulders.

I yelled "You're not a woman! You're a monster! Something inhuman and inhumane!"

My reward for this was a belting whack against the right side of my skull. Everything went black (Andrews 1979: 260-261).

In another scene, Cathy's grandmother injects her with sedatives to keep her unconscious while she visits more brutality on her.

..."Sit down, girl!" she snapped. "I am going to cut off your hair to the scalp-..." My worst fear! I'd rather be whipped!...I was paralyzed by the very threat of those long, shiny scissors. The morning came pale behind the draperies that shut out the yellow light of hope. Somehow I manage to get my hands up there – and that's when I found a loud voice to scream! Really scream! He found a small red prick on my arm where the grandmother had plunged in a hypodermic needle to keep me asleep with some drug. And while I slept, she had poured hot tar on my hair (Andrews 1979: 225-230).

Cathy's mother slaps Cathy when her mother feels disappointed or upset when she hears that Cathy complained about her ignorance for not giving an immediate response to Cathy's younger brother, Cory, who suffers from a terrible fever.

...And there was Momma – doing nothing. Unable to make a decision! I shouted out. "What choice do you have but to take Cory to

a hospital?" I screamed out, "What's the matter with you, Momma? Are you just going to stand there and think about yourself? "You!" she spat. "Always it's you!" And with that she raised her heavily ringed hand, and she slapped my face, hard! Then again she slapped me (Andrews 1979: 347).

Cathy also suffers from sexual abuse at the hands of her elder brother, Christ.

Here I was a teen-anger, and I'd never see myself naked all over... and before the dresser mirror I stripped off everything, and then I stared, preened, and admired...From side to side I twisted, keeping my eyes glued to my reflection as I performed ballet positions. A rippling sensation on the back of my neck gave me the awareness that someone was near, and watching. I whirled about suddenly to catch Chris standing in the deep shadows of the closet. His eyes lowered from my flushed face down to my breasts, then lower, and lower, and down to my feet before they traveled upward ever so slowly (Andrews 1979: 222).

As Cathy realizes she is being watched, she tries to dress herself again. However, Christ interrupts her.

I stood trembling, uncertain...

"Chris, please go away." He didn't seem to hear. He only stared.

I blushed all over and felt perspiration under my arms, and a funny pounding began in my pulse...ashamed of what I had now, and

quickly I reached to pick up the dress I'd just taken off. Behind that I would shield myself, and I'd tell him to go away. "Don't," he said when I had the dress in my hands.

"You shouldn't. . ." I stammered, trembling more.

"I know I shouldn't be, but you look so beautiful. It's like I never saw you before. How did you grow so lovely, when I was here all the time?" (Andrews 1979: 223).

Later, Christ rapes Cathy.

This was all happening while I was up in the attic, sitting on a windowsill, waiting for Chris to reappear... We fell to the floor, both of us. I tried to fight him off. We wrestled, turning over and over, writhing, silent, a frantic struggle of his strength against mine... It wasn't much of a battle. I had the strong dancer's legs; he had the biceps, the greater weight and height... and he had much more determination than I to use something hot, swollen and demanding, so much it stole reasoning and sanity from him. Somehow we ended up on that old mattress--that filthy, smelly, stained mattress that must have known lovers long before this night (Andrews 1979: 226, 337).

Cathy is psychologically and emotionally abused by her grandmother and her mother in several ways, such as verbal abuse, terror, ignorance, rejection and isolation.

"And, as if that wasn't enough, they had to have children--four of them! Children spawned from the Devil! Evil from the moment of

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conception!”

My eyes bulged at the sight of those pitiful welts on the creamy tender flesh that our father had handled with so much love and gentleness. I floundered in a maelstrom of uncertainty, aching inside, not knowing who or what I was... That night I no longer believed that God was the perfect judge. So, in a way, I lost God too (Andrews 1979: 87).

Cathy is rejected by her grandmother at Christmas when she greets her and gives her a hand-made present.

It was the grandmother. She came in quietly, with the picnic basket... She didn't greet us with "Merry Christmas," nor did she say good morning, nor even smile... Trembling, apprehensive, I waited to time my approach so her hands would be empty.

I wanted to greet her in the proper way and say... "Merry Christmas, we hope you like this gift." We all worked on it, even Cory and Carrie, and you can keep it so when we're gone, you'll know we did try, we did." Without a word she stalked out of the door, slammed it hard, then locked it from the other side. I was left in the middle of the room (Andrews 1979: 173, 175).

Another form of psychological or emotional abuse that is reflected in the novel "*Flowers in the Attic*" is isolation. Cathy is locked in a room by her grandmother and she will only be freed when her grandfather dies.

...she began like a drill sergeant...

“When your mother and I leave this room tonight, I will close and lock the door behind me. Until the day your grandfather dies, you are here, but you don’t really exist.” Oh, God! My eyes flashed to Momma. This couldn’t be true!...Panic filled me....And we were alone. Locked in. all the lights were turned off (Andrews 1979: 45, 48).

Cathy’s mother is verbally abuses her when she returns, calling her “heartless and ungrateful.”

Gaily into our room strode our mother. She wore a beautiful, lightweight suit, with soft gray fur at the cuffs and around the neck of the jacket. “Here I am! You were cared for, weren’t you?”

“Look at us, Momma! Observe our radiant, healthy complexions, just like yours. Look especially long on your two youngest. They don’t look frail, don’t they? If you can’t have pity for Christopher and me, have pity for them.”

“Stop!” she yelled. “Oh, but you are heartless and ungrateful children,” she wailed pitifully...” You attack me viciously, unjustly! Making me feel so guilty, and so ashamed” (Andrews 1979: 272-280).

As Cathy’s mother leaves, she tells Cathy that she will leave until she (Cathy) does what she wants, i.e., treats her with “love and respect.” Withholding affection on conditions and abandonment are also forms of abuse.

My emotions were straightforward, with no indecision. I smoldered

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with rage... Momma raised her head regally high and turned toward the door... she wasn't staying to watch our reactions.

"When you have thought about the pain you have given me today, and when you can treat me with love and respect again, then I will come back. Not before."

So she came.

So she went (Andrews 1979: 281, 282).

Based on the above analysis, "*Flowers in the Attic*" uses the child abuse in America as the setting of the novel.

3. Child Abuse in Indonesia Reflected in Indonesian Literary Work

The Jakarta Post (2015) stated that a survey conducted in Greater Jakarta, a territory covering Jakarta, Bogor, Depok, Tangerang and Bekasi, indicated that Jakarta had a high number of child abuse cases in 2015, with a total of 667. The National Commission for Child Protection (Komnas PA) compiled data based on both direct and indirect reports they received 59.3 percent involved sexual abuse. East Jakarta had the highest number of violations of children's rights, with reports of 239 cases, more than one-third of what was found in the whole city.

According to the Komnas PA data and its information center, 62 percent of the abuse took place in the children's immediate environment, such as home or school, while the rest of the cases happened in public spaces such as shopping centers and playgrounds. Komnas PA recorded a total of 2,898 cases in Greater Jakarta in 2015, the highest number in

the last five years. The satellite cities of Bekasi, Depok and Tangerang ranked second, third, and fourth, respectively. Last year the commission's records stated there were 2,737 cases, 52 percent of which were sexual abuse. Komnas PA data showed an increasing number of cases in the past five years: 2,046 reports were filed in 2010, 42 percent of which were sexual abuse, 2,467 cases in 2011 with 52 percent sexual abuse, 2,637 cases in 2012 with 62 percent sexual abuse and 2,676 cases in 2013 with 54 percent sexual abuse. On a national scale, a total of 21,689,987 cases were recorded in Indonesia across 33 provinces and 202 regencies in the past five years. Up to 58 percent were cases of sexual abuse (The Jakarta Post 2015).

Violence against children, including physical, sexual and emotional violence, as well as neglect, remains a problem throughout Indonesia. 1 in 9 girls are married before the age of 18 years. (roughly 11%), 21% of students between 13 and 17 years of age experiencing bullying at school, 38% of children don't know where to report violence, and half a million children are living in residential care (Unicef Indonesia, News Online 2015).

Harmful social and cultural norms, such as child marriage, have a daily impact on the protection of children. Around one in four girls are married by the age of 18 years; the prevalence varies by region, but remains high throughout the country. Studies from Indonesia, including from the Government's National Statistics Bureau (BPS), shows that married girls are less likely to complete their education and face an increased risk of intimate partner violence (Unicef Indonesia, News Online 2015).

Children who experienced violence are generally at higher risk of

dropping out of school. The most recent Global School Based Student Health Survey (WHO 2015) identifies national rates of bullying of students aged 13 to 17 years at 20.6 per cent, with boys more likely than girls to be bullied (23.7 per cent and 17.7 per cent respectively). Outside of Java and Sumatra, rates are higher at 26.4 per cent (30.5 percent for boys and 22.5 percent for girls). The use of violence at home is also an issue. 26 percent of children have experienced abuse in their homes (Unicef Indonesia, News Online 2015).

Dursin (2005) describes every time Aji returns home from the streets empty-handed after begging, his mother throws him into a room and beats him up. She whacks him on the chest with a broomstick if he doesn't have money to give her. If he can come up with at least 2,000 rupiah (roughly 25 U.S. cents), he may be spared. Otherwise, his mother will only stop hitting him if he cries and shouts. Cases like Aji's are becoming common in Indonesia where, every year, the number of child victims of domestic violence increases. More and more Indonesian children suffer at the hands of their own parents. More than 60 percent of parents – mostly mothers – commit acts of violence against children, treatment they perceive as essential in teaching discipline and obedience. For the past few months, Indonesian media has widely reported the case of a five-year-old girl who was repeatedly abused by her mother, who used bamboo sticks, belts and iron bars. She pinched the girl's genitals and pulled out her teeth using pliers.

Child abuse, be it physical, psychological, or sexual, is a serious crime. When innocent children undergo such a horrific incidence, the experience haunts them for the rest of their lives. Every child deserves to be protected from abuse, neglect, and exploitation to grow into a stable

and happy person. Unfortunately abuse is still prevalent around the world including in Indonesia, where recent revelation of multiple cases has triggered concerns and public debate on a once-taboo issue (Global Indonesian Voice, News Online 2014).

Children are usually abused in places they consider the safest, such as their homes, schools, and neighborhoods. In Indonesia, several cases have been reported from Jakarta International School (JIS), one of the most prestigious schools in the city. The elite school has about 2,400 students from 60 nationalities and caters to wealthy Indonesian and expatriates. The school has come under scrutiny since a 6-year old kindergarten student reported to have been raped by a janitorial staff at the nursery and in the school toilet (Global Indonesian Voice, News Online 2014).

3.1. Child abuse in the novel "*The Dancer*"

In the novel "*The Dancer*," Ahmad Tohari tries to describe the culture of *ronggeng* dance in Indonesian society. Based on the custom, a young woman cannot become a *ronggeng* dancer without being possessed by the *indang* spirit. In the world of *ronggeng*, the *indang* is revered as a kind of supernatural godmother (Tohari 2003: 8). A respected elder of the village is musing over the behavior of his granddaughter earlier that afternoon. Unseen, he has been watching his granddaughter as she dances beneath the jackfruit tree, and he is convinced that she is possessed by the *ronggeng* spirit. The old man says to himself that Paruk Village without a *ronggeng* dancer isn't Paruk village. In his opinion, his granddaughter will bring back true greatness to their village. He believes that the soul of Ki Secamenggala, a supernatural godfather, will chuckle,

knowing there is a *ronggeng* in Paruk. The girl's grandfather is supported by the *dukun*, the master of black magic, who says, "Those of us was this hamlet who were elderly didn't want to die before seeing Paruk return to what it once was. I've been worried that ki Secamenggala might even refuse me a spot in the cemetery if I don't preserve the *ronggeng* tradition of this hamlet" (Tohari 2003: 11-12).

Even though the girl is only eleven years old, she has been a *ronggeng* dancer for two months, and village custom dictates that there are two more stages for her to pass through before she can call herself a real *ronggeng*. One of them is a ritual bath, traditionally carried out in front of Ki Secamenggala's grave (Tohari 2003: 42). "Grandfather Secamenggala was just here. He danced with Srintil," explained the grandfather. "That's right. His spirit entered your body. You wouldn't have been aware of it though. This means that our prayers this morning have been accepted by him. Srintil has been given his blessing to become a *ronggeng*" (Tohari 2003: 48-49). At the same time, the *dukun* embraces the girl so powerfully that the young girl gasps for breath. The girl groans in pain, as if she felt her ribs breaking from the pressure of the *dukun*'s powerful arms. Watching his granddaughter in pain, the old man slowly approaches the *dukun*, who is still holding his granddaughter in a tight embrace. He can see his granddaughter's bulging eyes as she struggles to breathe. He begins to chant, softly and slowly, "Release the child, Grandfather Secamenggala. I beg you to release Srintil. Have pity on her, Grandfather. She's your own flesh and blood," canted the old man over and over (Tohari 2003: 47-48).

Physical violence also can be seen when the wife of the *dukun* massages her in a way that destroys her ability to reproduce. The *dukun*

and his wife believe that they have to do this because the custom in Paruk dictates that a *ronggeng*'s career would be over if she fell pregnant (Tohari 2003: 93).

Psychological violence includes controlling or isolating the victim, and humiliating or embarrassing him or her (General Assembly 1974). Psychological violence included 'threats, humiliation, mocking and controlling behaviours' (United Nations Statistical Commission 2010: 9). Psychological violence occurs when someone uses threats and causes fear in a person to gain control. Psychological violence includes, but is not limited to: threatening to harm the person or her or his family if she or he leaves; threatening to harm oneself to ensure compliance; threats of violence; threats of abandonment; stalking/criminal harassment; destruction of personal property; verbal aggression; socially isolating the victim; not allowing access to a telephone; not allowing a competent person to make decisions; inappropriately controlling the victim activities; treating a victim like a servant; withholding companionship or affection; and use of undue pressure to: sign legal documents; not seek legal assistance or advice; move out of the home; make or change a legal will or beneficiary; make or change an advance health care directive; give money or other possessions to relatives or other caregivers; and, do things the victim doesn't want to do.

According to the tradition, the bathing ritual in the cemetery was not the last requirement for a girl to become a *ronggeng* dancer. The people of Paruk believed that the girl still had to fulfill one more condition before she could be a paid performer (Tohari 2003: 49). It was believed that she was born to be a *ronggeng* dancer, a woman who was possessed by all men. The *bukak klambu* ritual that she had to undergo was an

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established custom in Paruk, and no one could change it. For the ritual, the *dukun* had decided on the particular right on which the girl was to lose her virginity. The *dukun* himself was required to spend money for the event. He sold three goats at the market, and with the money bought a new bed for her, complete with mattress, pillow and mosquito net. In this bed, the girl would be deflowered by the man who won the contest (Tohari 2003: 51-52).

The man who felt that he had bought the girl wouldn't respect her as for one night she would become an object he had purchased, and he could treat her as he liked. The girl was sold for a gold piece. She was not longer Srintil; she was the *ronggeng* of Paruk Village. The girl didn't fully comprehend the level of distress. She told her boyfriend that she was born to become a *ronggeng* dancer and for that to happen she had to go through the *bukak klambu* ritual (Tohari 2003: 61-62).

The wife of the *dukun* was just finishing preparing the girl, dressing her in a wrap-around *batik kain* and a new blouse, and arranging her hair in a chignon while her husband was performing a ritual to ward off potential rain. He lit an incense burner and placed it in a corner of the yard. In the same pot, he planted a water dipper with its handle in the ground. He threw old panties, brassieres, and other items of underwear onto the tiled roof of his house. Finally, he stood in the center of his yard with his face upturned to the sky (Tohari 2003: 70).

Psychological violence could also be seen when the girl told her boyfriend that she hated to be bought and sold and commented that the requirements for becoming the *ronggeng* of Paruk Village were truly harsh. It was also reflected when the *dukun's* wife said to her "You've now received your reward in the *bukak klambu* competition. The two

silver coins and the ox belong to my husband and me. You're satisfied, aren't you?" (Tohari 2003: 77-78).

The girl had also begun to regard her apparent infertility as a frightening ghost that would haunt her for the rest of her life. She had heard stories about *ronggeng* who never even reached old age because they had succumbed to syphilis or other forms of venereal disease. Also her chattering about babies and marriage was emotional, intuitive. Her desire to have a baby was brought on by her fear of old age (Tohari 2003: 93-94).

When her grandmother supported her to get married, the *dukun* threatened her by saying "Not if she weren't a *ronggeng* wearing the name Paruk Village on her sash, that is." "Be careful not to harbor ideas like that," The *dukun* warned. "Remember your duties as the caretaker and deputy chief of the descendants of Ki Secamenggal in this village. You're not permitted to place your personal interests above your responsibilities." He continued by saying "Since when have I ever hurt your grandchild?" What's more, who was it that gave Srintil the power to own nice things and all that jewelry? ..." (Tohari 2003: 131). A *ronggeng* trainer usually wanted to take care of every aspect of her charge's life, often even wishing to control her possessions. A *ronggeng* was often considered prime livestock by her guardian. Think of all the times people hold rituals or during the harvest season. A *ronggeng* had to perform every night. During the day she had to service the men. And the person handling the affairs, especially those involving money, was the *dukun*. It was a pity for the girl while the *dukun* and his wife became wealthy (Tohari 2003: 133).

Sexual violence is also shown in "*The Dancer*." In Indonesia, a

gowok is a woman hired by a father for his son when he reaches a marriageable age. A *gowok* provided lessons for the young man regarding matters of married life. These ranged from learning what was needed in a kitchen to how to treat one's wife with respect and love. The *gowok* stayed alone with the young man and kept her own kitchen. The period of training was usually just a few days, a week at the most. The general understanding was that the most important duty of the *gowok* was to prepare a young man sexually so that he would not disgrace himself on his honeymoon. Related to this was the delicate problem that arose if a young man refused to part with his *gowok*, even when he had a potential bride already picked out for him by his parents. The *gowok*'s position was always tenuous because customarily, she was a widow or divorcée, or a woman who otherwise offered herself for the task. Although there were in fact men who volunteered their wives as *gowok*, such cases occurred only in very rare circumstances (Tohari 2003: 219).

In the name of culture, the *dukun* also did sexual violence to the *ronggeng*. The *dukun*'s dancing became more and more sensual. Gyration, he stepped closer to the *ronggeng*. First he left, then his right hand encircled her waist and, with surprising strength, he suddenly lifted her up high. Setting her down again, he lustily kissed her... the *dukun* continued to kiss the *ronggeng*, unperturbed by the dozens of pairs of eyes watching him (Tohari 2003: 47).

As a tradition, to become a *ronggeng* there was still the last ritual called *bukak klambu* – “opening of the mosquito net” ... *Bukak Klambu* was a type of competition, open to all men. What they competed for was the virginity of the candidate wishing to become a *ronggeng* dancer. The man who could pay the amount of money determined by the dancer's

trainer had the right to take his pleasure with this virgin (Tohari 2003: 51). The *dukun* also ordered the *ronggeng* to service as many men as possible without paying attention to taboo days while he became rich. Doubts were emerging about the idea of acting both as a *ronggeng* and a *gowok*. ... Everyone in Paruk knew that such thoughts diverged from custom, and so did the *ronggeng* (Tohari 2003: 220).

The analysis above shows the child abuse suffered by the female character. It is the reflection of the phenomenon happened in Indonesia because the setting of the novel is Indonesian culture.

4. CONCLUSION

Based on the analysis above, I have come to the following conclusions: First, child abuse is a serious global phenomenon suffered by children in America and Indonesia. The child abuse in America is clearly shown or reflected in the novel "*Flowers in the Attic*" through the main character and American culture, while the child abuse in Indonesia is reflected in the novel "*The Dancer*." Second, child abuse includes physical abuse, psychological abuse, and sexual abuse. The abuse suffered by the main character in both novels shows that child abuse happens in both America and Indonesia. Third, the American literary work revealed child abuse in American society and the Indonesian literary work revealed child abuse in Indonesian society by taking the setting from both American and Indonesian cultures. Fourth, sociological and comparative literary approaches play important role in revealing the social phenomenon in both countries. A sociological approach reflected the social phenomenon,

namely, child abuse in both America and Indonesia while a comparative approach showed the comparison of child abuse in both countries.

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