

**GENDER-BASED VIOLENCE IN THREE POEMS *THE MONSTER HE'S BECOME* BY  
PATRICIA A FLAMING (2021), *RETURNING FAITH* BY LYNETTE GUTWEIN (2011),  
AND *THEY DON'T KNOW* BY BRIAN E PARDEE (2020)**

**THESIS**

*Submitted as a Partial Fulfillment of the Requirement to Obtain Strata One (S1)*

*Degree in English Department*



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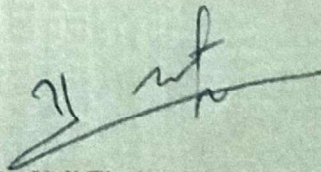
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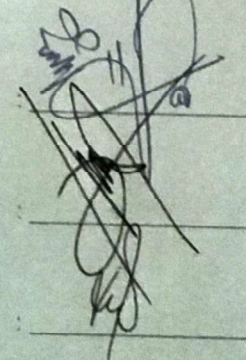
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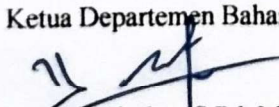
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## ABSTRACT

**Faizza, Nur. (2024). Gender-Based Violence in Three Poems *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011), and *They Don't Know* by Brian E Pardee (2020). Thesis. Padang: English language and Literature Department. Faculty of Language and Arts. Universitas Negri Padang.**

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This research is an analysis of three poems entitled *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011), and *They Don't Know* by Brian E Pardee (2020). This analysis explains the form and impact of the treatment of violence experienced by women in the three poems. This study also shows how victims of violence resist the acts of violence they receive. The study of these poems is analyzed with feminist theory which focuses on gender-based violence. The results of this study show that victims experience three types of violence, in the form of physical violence, verbal violence and sexual violence. This study shows that there are impacts such as fear, physical injury, self-doubt, distrust to partner and distrust to other people like family and neighbors. Then in this study shows that there is resistance by women such as staying away from the violence zone and staying alive.

Key words: *Gender-Based Violence, Women, Impact, Resistance.*

## ABSTRAK

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Penelitian ini merupakan analisis terhadap tiga puisi berjudul *The Monster He's Become* oleh Patricia A Flaming (2021), *Returning Faith* oleh Lynette Gutwein (2011), dan *They Don't Know* oleh Brian E Pardee (2020). Analisis ini menjelaskan bentuk dan dampak perlakuan kekerasan yang dialami perempuan dalam ketiga puisi tersebut. Studi ini juga menunjukkan bagaimana korban kekerasan menolak tindakan kekerasan yang mereka terima. Kajian puisi-puisi ini dianalisis dengan teori feminis yang berfokus pada kekerasan berbasis gender. Hasil penelitian ini menunjukkan bahwa korban mengalami tiga jenis kekerasan, berupa kekerasan fisik, kekerasan verbal dan kekerasan seksual. Kemudian juga ditemukan bahwa kekerasan berdampak pada korban berupa ketakutan, luka fisik, hilangnya kepercayaan pada diri, pasangan, dan pada orang lain seperti keluarga dan tetangga. Akhirnya, penelitian ini juga menemukan bahwa korban melakukan perlawanan terhadap kekerasan yang mereka terima dengan cara keluar dari zona kekerasan dan bertahan hidup.

Kata kunci: *Kekerasan Berbasis Gender, Perempuan, Dampak, Perlawanan.*

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# CHAPTER I

## INTRODUCTION

### 1.1. Background of the Research

Violence is an act committed by one or many people that is destructive, disruptive and even harmful to others resulting in hostility, injury and death. Violence is usually often associated with anger, hatred and a condition that forces someone to commit these acts. According to some experts, violence is carried out as a form of imposing the will of individuals or groups on others by threatening to do something bad. However, some experts also argue that violence is also a natural human action since birth.

Violence can be committed by or against anyone. Women, men, children, adults and others (Lestari, 2018). However, women and children receive the most violence. The World Health Organization (WHO) reports that around 33% of women globally have encountered instances of physical and/or sexual violence from an intimate partner or non-partner sexual violence throughout their lives (Pycroft, 2022). These alarming statistics emphasize the pervasive nature of this issue, underscoring its importance as a fundamental human rights concern. The consequences of violence against women extend beyond immediate physical harm, frequently resulting in enduring psychological distress, compromised health, and limited socio-economic prospects (Mudayana *et al.*, 2023).

There are many cases of violence against women around the world. In Haiti, one of the main concerns is that 40% of reported violent incidents results in serious injuries. This emphasizes the need for quick and effective intervention to protect the physical and mental health of victims. According to UN Women (2024), Haiti is of the countries in North America with a high level of violence. Women and children are victims of physical and sexual violence. In the past 12 months, domestic violence reached 36%, while other violence reached 14 percent.

In Africa, according to Zambia Demographic Statistics Agency (2020), half of the adolescent to adult female population has experienced physical violence. In

2022, it showed that 52% of women believe that men can hit women. This shows that women approve or condone acts of violence that can be committed by men against women. This situation will continue to occur downstream if there is no action that can educate women about the importance of realizing that violence should not be tolerated.

In Europe, the incidence of violence against women is particularly high in conflict-ridden countries such as Ukraine. According to UN Women (2022), around 90% of women have experienced violence. As a result of the conflict, women are easily exploited. Since February 2022, violence against women and children has increased significantly. Violence such as exploitation, rape, trafficking of women occurs in shelters and border centers. This clearly shows that the level of violence is higher in countries in conflict. People not only lose their homes, families, but still must fight the fear of other crimes that may come to them.

Violence against women can also take lives, and in some countries killing with guns and sharp weapons is common. The most horrific situation is in Colombia, where women are murdered and victimized every eight hours (Calderon Jaramillo *et al.*, 2020). From January to October 2022, 827 women were murdered, and 58,117 women were abused by their partners. In 2023, the number of attempted murders of women doubled (Olarde, 2023)

In Asia, violence against women is strongly influenced by the culture that people believe in and is hereditary. India has a strong culture that they still believe in today. The plight of girls is seen as a burden. In India, women begin to be married off by their families at the age of 14 and immediately carry out their duties as a wife. This results in a lot of unpreparedness on both sides. More than 50% of women experience violence and about 43.5% of women experience violence while they are pregnant (Gandhi *et al.*, 2021).

In Indonesia, violence against women stems from a complex web of factors that are intricately connected to cultural norms, patriarchal systems, and unequal power dynamics prevalent in societies (Garcia-Moreno *et al.*, 2005). The perpetuation of gender inequality, normalization of violence, and acceptance of

discriminatory practices in cultures only serve to worsen the issue at hand. This combination of factors creates an environment where women are systematically marginalized and exposed to different forms of mistreatment. Women in society's beliefs are often second class compared to men who occupy all the main positions. This has always been believed from time to time and has given rise to various kinds of beliefs that no longer prioritize rights and conscience. There are many acts of violence against women that are based on beliefs in a patriarchal society; women are still considered slaves or servants who are only allowed to stay at home. If we look more closely, one example is the customs in West Sumatra, namely the Minangkabau people. Minangkabau people believe that women have a big role, but this is sometimes very different in a bad way when compared to men. Women must maintain their identity as good Minang's women. Women must be able to cook, must wake up early, must be skilled at doing housework, and must be able to look after children and household finances. In contrast to men that tends to be served. (Yanti, 2014)

In modern life, it is very common for women to have the same rights as men. Women have right for education, employment and position in society. This is contained in UU number 39 of 1999 which explains that discrimination based on sex is prohibited by law and eliminates discrimination in all aspects of life, social, political, economic, cultural and legal (Mahfud and Rizanizarli, 2021). Even though it is clearly regulated in law, there are still many cases of domestic violence and violence against women in society. Laws are regulations that are not that important and can only be clearly displayed on pieces of paper and the internet.

From the past until now literary works have been a means of expression for many people, from the lower and upper classes. Thus, causing literary works to reflect how the political, social and cultural conditions in a country. Literary works have been widely utilized and have a very large role in the world of education and history. Various types of literary works are presented in various kinds and varieties, so that no one can deny the beauty of literary works. Some people like to read, and choose novels as their preferred works of literature, but some other people prefer to

enjoy visuals which can be enjoyed through movies or dramas, and some others just love beautiful words that have deep meaning, and poetry is the choice. Literary works can easily reach anyone, and present fun things in it (Nurgiyantoro, 2010). So that literary works can be a tool for shaping character and mind for future generations. This issue of gender violence not only occurs in real life but also widely discussed in literary works. There is a lot of violence experienced by women which is described in novels, prose, drama and poetry. This proves that this issue has existed since ancient times and is even worse. In these literary works, on poetry “*The Monster He’s Become*” By Patricia A Flaming (2021), “*Returning Faith*” by Lynette Gutwein (2011) and “*They Don’t Know*” By Brian E Pardee (2020), the topic about gender violence is prominent. In these poems women become an object of abuse by their partner. Some dictions in these poetry make the readers can imagine, feel the violence and the trauma that happen to women in these poems.

In this research, the researcher focuses to analyze the form and impact of violence against women in these three poems. Although there have been many discussions about violence against women, this research will focus on these three poems. This research aims to complement and support that violence against women is not a trivial issue and should not be ignored.

The object of the research is the poetry *The Monster He’s Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011) and *They Don’t Know* by Brian E Pardee (2020). Patricia worked as a Psychiatric social worker for 36 years and was married to her job. When she retired, she began to write poems, and she likes to write poems about life because she wants to be inspirational for others. Lynette and Brian are not famous writers, but Brian has so many poems that are discussed and re uploaded by many people in social media such us on Instagram, You Tube and Facebook. In this research, the main reason is because all writers, from well-known ones to beginners’ ones, have the right to express their thoughts on an issue. By making these three researchers as objects, hopefully will provide support for them so that writers remain enthusiastic about writing and can show many people the importance of caring about issues around them.

## 1.2. Focus of the Problem

Based on background of this research, some problems can be identified into three main points. The first one is the form of violence experienced by women in the three poems, the second one is the impacts of violence against women in the three poems, and the last one is do the women put up a fight against the violence experienced in the three poems. With all the problems that have been described, all of them will be used as research questions. Research questions in this research includes three main problems which are the focus in the three poems.

## 1.3. Research Questions

This thesis focused on violence received by women in poetry *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011) and *They Don't Know* by Brian E Pardee (2020). Therefore, to reveal the issue about gender violence, the research question is formulated below:

1. What are the forms of violence against women in poetry *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011), and *They Don't Know* by Brian E Pardee (2020)?
2. What are the impacts of violence in poetry *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011), and *They Don't Know* by Brian E Pardee (2020)?
3. How do the women resist the violence in poetry *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011), and *They Don't Know* by Brian E Pardee (2020)?

## 1.4. Purpose of the Research

This study intended to expose the violence and impacts that happen to women in three poems *The Monster He's Become* by Patricia A Flaming (2021), *Returning Faith* by Lynette Gutwein (2011), and *They Don't Know* by Brian E Pardee (2020).

In this research, the researcher aims to show the women's efforts to resist the violence in these poems. The issue about gender violence is important to reveal, all kind of violence should not be experienced by anyone, and especially women who are dictated as weak and powerless based on their gender.

For academic reasons, the aim of this research hopefully can become a part of the development of the literature world. This is also expected become a new basis for discussion of violence against women especially on domestic area.