INTRODUCTION

What’s on your mind when you see a sexy girl wearing a bikini on the cover of a magazine? Or on a TV advertisement? I think that most men and also most women feel happy if they see a sexy girl with her bikini. Are you aware though that the girl is being objectified? The producer of the magazines, for example, just want to use the girl to sell magazines. The girl, as the image on the cover of magazine, often does not realize that she becomes a sexual object. In recent days, there are still many women used as objects for men. Defining sexual objectification, sexual objectification occurs when a human is not recognized as fully being a human, but humans only become an object for other people. The issue of sexual objectification itself has been around since the 1970s. When the feminists blame objectification of women, most people think of the images saturated in magazines, advertisements, movies, and the internet. There are many women in varying stages of being undressed, dolled up and presented for the male gaze. The issue of sexual objectification is not only found in magazines, advertisements, movies and the internet, but also in literary works, like novels, short stories, etc. Many issue of sexual objectification can be found in our society.

There are several kinds of sexual objectification, such as: sexual assault, sexual harrassment, pornography, etc. One kind of sexual objectifications is rape. Nowadays, we, as Indonesian society, often find cases of rape in newspapers, television news, magazines or maybe in a real story when our friend or family
member has become a victim of rape. The problematic issue here is the family member also become rape victims. Family should be the one who protect other family member, but the fact is the member of family itself rapes the other family member. 

*Perempuan Kembang Jepun*, a novel by Lan Fang, raise the issues of rapes that portray the situation happen in society nowadays. The novel makes me interested to analyze about the rape cases that happen in the novel, because there are facts that many rape cases found in our reality, especially in Indonesian context. This is important because most people only consider rape just as a sexual violence, but I believe that there is a reason of why rape cases happen.

*Perempuan Kembang Jepun* novel tells about Matsumi and Sulis’ life journey before and after their marriage. In their marriage with Sujono, Sujono’s wives, Matsumi and Sulis are treated as Sujono’s sexual objects. Sujono treated them badly, like saying bad words to Matsumi and Sulis, and using their bodies for his sexual pleasure without their permission. In *Perempuan Kembang Jepun*, the women characters, Matsumi and Sulis were raped by Sujono, and also Lestari was raped by her step-brother. Through these three women characters in the novel, the women characters become sexual objects for the men characters.

Based on *Perempuan Kembang Jepun*, my research question is: How do men characters treat women characters in *Perempuan Kembang Jepun* by Lan Fang? The treatment here only focuses on rape cases which happen in the family. This study will analyze the actions and behaviors of the men and women characters in the novel to
better understand how men treat the women. Moreover, the objective of this study is to know why rape cases happen and find out the meaning. This study is interesting because nowadays people are still not aware what is exactly the meaning of cases of rape, especially marital rape, that happens in our society. Therefore, this study explains the meaning of rape cases and the possible causes of rapes that I will discuss more in discussion.

**LITERATURE REVIEW**

**Feminism**

Nowadays, the word feminism or feminist is common to hear in surroundings. We can find the term in many articles, on the internet, etc. As MacKinnon said that,

“Feminism is the first theory, the first practice, the first movement, to take seriously the situation of all women, both in our situation and in our social life as a whole.” (296)

In other words, MacKinnon says that feminism is the first theory, practice and movement about women. She adds in giving explanation about feminism is taking all situations of women seriously, both in our situations and our social lives. It means that we have to take all the situations which are created by women seriously and what we can do for any kinds of situation which happen to women. Kourany, et.al, also said that for many women as well as men this term causes an image of a strident, unattractive woman angrily, deserting husbands, killing fetuses, or perhaps just burning bras (1). As cited in Kourany, et.al, feminists come from all types of
religions, educational levels, ethnicines, races, and class backgrounds; they are different ages, body sizes, and sexual orientations; they include men as well as women (1). Sometimes, feminists have controversial ideas about family, sexual relations, the mother-child relationship and the female body.

In the past, feminists pressed governments or other people for such transformations as the abolition of slavery, the inauguration of universal suffrage, free public education, affordable healthcare, accessible birth-control clinics, and improved working conditions for women and children. Nowdays, Kourany, et.al, said that feminists are still looking for the passage of the Equal Rights Amendment, quality child care facilities, equal pay for equal work, reproductive rights, and an end to sexual violence against women (rape, pornography, sexual harassment, wife beating, etc.) (1). There are types of feminism which have different characteristics for each, such as liberal feminism, radical feminism, socialist feminism, and etc. According to Dworkin, sexual objectification, especially rape, happens in families, I conclude that using radical feminism to analyze the issue raised in the novel is the most suitable. The reason I use radical feminism is it insists that the men guided the social construction of gender and sexuality for their own purposes (19) said Kourany et.al as cited in Feminist Philosophies. In this study, I am going to talk about women’s bodies. Therefore, I think using radical feminism theory is suitable for analyzing the novel.

**Radical Feminism**
As cited in Kourany et.al, radical feminists argue that it is patriarchy that oppresses women, or a system characterized by power, dominance, hierarchy, and competition, a system that cannot be reformed but only roots and branches can be extirpated (18). Kourany et.al also gives more information that radical feminists insist that men have guided the social construction of gender and sexuality for their own purposes. Men have controlled women though several kinds of things, such as women’s body, economics, law, and etc. For example, women’s body, as we know that men usually like slim and beautiful women. In order to be what men usually like, women try hard to be that men like. This example gives a clear image of how men have controlled women through their bodies, just like what Kourany et.al said in Feminist Philosophies that:

“Through education, law, and economics; through pornography, prostitute, sexual harassment, rape, and woman battering, and through foot binding, suttee, purdah, clitoridectomy, witch-burning, and gynecology, Men have controlled “feminity” and sexuality for male pleasure.” (19)

The radical feminism theory is important since I want to analyze about rape, which is how men usually take control of women’s bodies. And there are two radical feminists, Andrea Dworkin and Catharine MacKinnon, who are controversial and are against pornography. This study will use Dworkin and MacKinnon’s theories in analyzing the cases of rape that happen in Perempuan Kembang Jepun. Dworkin and MacKinnon, as cited in Kourany et.al, have noted that: “the pornographic imagination distorts, degrades, and demeans the bodies of women far more than those of men.”
(21) In other words, what these two influential radical feminists, Dworkin and MacKinnon want to say is that the value of women as human beings is seen as less than the men. Some radical feminists focus on biological origins of women’s oppression and some of them emphasize the ways in which gender (rigid ideas of “feminity”) and sexuality (rigid ideas of heterosexuality) have been used to subordinate women to men. Kourany, et.al, noted that radical feminists initially saw the women’s biology and psychology as the actual causes of women’s enslavement, though today most of radical feminists view them as the potential sources of women’s liberation (18).

**Sexual Objectification**

Three radical feminists that I have mentioned before, Andrea Dworkin, Catharine MacKinnon, and also Immanuel Kant, give definitions of sexual objectification. Sexual objectification occurs when a human is not recognized as fully being a human, that humans only become an object for other people. As Dworkin said, as quoted in Papadaki,

> “Dworkin, using very Kantian language, writes about the phenomenon of sexual objectification: ‘Objectification occurs when a human being...... is made less than human, turned into a thing or commodity, bought or sold. When objectification occurs, a person is depersonalized..... those who can be used as if they are not fully human are no longer fully human in social terms; their humanity is hurt by being diminished’ (30-31).”
The phenomenon of sexual objectification occurs when a person makes other person as less than human, the person becomes a thing or object. When a man treats a woman as less than human, it is called sexual objectification. The woman who is treated as less than human can be called an object for the man. When objectification occurs to a person, especially a woman, she feels that her humanity is being diminished by the men. So, in other words, if the men used women’s bodies as their object, the women would not feel that they are human anymore. Some women are aware that they are being objectified, and some are not. Besides that, MacKinnon also gives a description of sexual objectification, as cited in Papadaki. She writes: “A sex object is defined on the basis of its looks, in terms of its usability for sexual pleasure... A person, in one Kantian view, is a free and rational agent whose existence is an end in itself, as opposed to instrumental. In pornography women exist to the end of male pleasure.” (173, 158). MacKinnon tries to say that a person is free and rational for herself/himself and should oppose to be an object. In other words, a sex object, here meaning women, is defined by how the women look, such as the way the women dress and that they are then used for sexual pleasure. Papadaki, Kant, Dworkin and MacKinnon also said that treating a person as a mere sexual tool is called objectification. Objectification leads to the reduction of the individual in question to the status of a thing for use (a lemon, a steak, a cup). Kant, Dworkin, and MacKinnon give the example of a lemon. It is like if the man has used the lemon for something, tasted it and then he would throw it away. I can explain that in this example a lemon is like a woman’s bodies. Usually after we eat a lemon, we just throw it away. The
example is the same like after the men used women’s bodies and felt the pleasure. Then the men just threw their body away.

Sexual objectification has several kinds of types, such as pornography, rape, sexual harrassment, etc. In this study I want to emphasize only about the rape, especially marital rape. The rape not only happens in a family, but it also can happen in many contexts, as MacKinnon said that,

“We find that rape happens to all women in all contexts, from the family, including rape of girls and babies, to students and women in the workplace, on the streets, at home, in their own bedrooms by men they do not know and by men they do know, by men they are married to, men they have had social conversation with, and, last often, men they have never seen before.” (296)

The quotation above gives a clear explanation that we find rape happens to women in many context by everyone, especially men. Women can be raped by men whom they are married to, like the cases of rape that happen in Perempuan Kembang Jepun, where Sujono’s wives, Matsumi and Sulis are raped by their husband, Sujono; also Lestari was raped by her step-brother.

**SUMMARY**

Matsumi, is a geisha who is sent by Yuriko to Surabaya, Indonesia, to accompany Shosho Kobayashi, one of the leaders of Japanese soldiers in Indonesia. After arriving in Surabaya, Matsumi changes her name to Tjoa Kim Hwa, which has the meaning Golden Flower Snake as her name in Indonesia, because it is too
dangerous if she uses a Japanese name. In Surabaya, Matsumi lives in one of red light district areas named Kembang Jepun with Takeda as the owner. At Kembang Jepun, Matsumi works as a prostitute to accompany the guests. After a long time living in Kembang Jepun, Matsumi meets Sujono, a kuli worker at Babah Oen, one of the richest clothing store owners in Surabaya. Because Sujono always carries Babah Oen’s marketable goods, Matsumi and Sujono always meet behind the house to talk to each other. Sujono falls in love with Matsumi, and knowing that Matsumi’s price in the Kembang Jepun is high, Sujono steals Babah Oen’s money in order to spend a night with Matsumi. Matsumi and Sujono finally have sex. Then Matsumi realized that she loves him, even though she should not use feelings when she works.

One day, Matsumi told Sujono that she is pregnant. Sujono was happy to hear that because he wants Matsumi to be his wife, give birth, raise their children and, the most important thing, is Sujono wants to make Matsumi his own. Matsumi decides to leave Takeda’s house to marry Sujono. Matsumi tells Takeda that she loves Sujono. Hearing that, Takeda got very angry at Matsumi. Matsumi and Sujono finally get married.

However, on the other hand, before Sujono meets Matsumi, Sujono actually has a wife, named Sulis, a woman who used to sell jamu, a traditional Javanese drink, to workers in harbour before she marries with Sujono. Sujono marries Sulis, because Sulis told him that she was pregnant with his child. In Matsumi and Sujono’s marriage, what Matsumi expected from her marriage with Sujono is different with
what actually happened. At first, their marriage is full of happiness. Sujono does not have to work because they live off Matsumi’s savings. Matsumi also gives her savings to Sujono which he then gives to Sulis. After Matsumi’s savings decrease, Sujono still does not want to work. Matsumi is dissapointed with Sujono. Sujono is a lazy person. He does not want to work and only wants to have sex with her. The same situation happens to Sujono and Sulis’ marriage. When Matsumi feels that is enough for her, Matsumi wants to leave her house with her child, Kaguya, because she cannot last with Sujono. When Japan gives up to the allied states during a war, Matsumi thinks that it is a way to run away from Sujono and go back to Amaterasu Oomikami, Japan. Finally, Matsumi leaves her house with Kaguya, but she cannot bring Kaguya with her to Japan. Kaguya is left alone in Surabaya to Mr. Tan and Mrs. Nia. After many years, Matsumi comes back to Indonesia for her child, Higashi’s engagement with Maya, Lestari’s adopted child. Then finally, Matsumi can meet her lovely daughter, Kaguya, a.k.a Lestari,

**DISCUSSION**

In this discussion, I only focus on the marital rapes that happen in Sujono’s family. The issues of marital rape which happen to three women characters, Sulis, Matsumi and Lestari by the men characters, Sujono and Joko.

**Rape as a Media To Control Women**
In *Perempuan Kembang Jepun*, rape happens to all women characters, Sulis, Matsumi and Lestari. Defining rape itself, the definition of rape is physically forced or otherwise coerced penetration – even if slight – of the vulva (vagina) or anus, using penis, other body parts or an object (pg. 1), as Wang said. Whereas a marital rape is a rape that happens in a family context. The issue of marital rapes happen in Sujono’s family. Sujono is one of the men characters in Perempuan Kembang Jepun who has two wives. Their name are Sulis and Matsumi. First, I want to discuss about how Sujono treats Sulis in their marriage. In Sujono and Sulis’ marriage, their marriage is not happy. They live in poverty and in a hard situation where Sujono does not want to work and Sulis only stays at home. This situation makes Sulis get angry to Sujono, and everyday they fight for the same problem asking Sujono to find a job. Sulis feels tired for Sujono and decides to sell potions again at the harbour. On other hand, Sujono feels enough for the bad words that Sulis usually says to him, then Sujono gets angry and starts treating Sulis roughly. Sujono often punches Sulis in her eyes and stomach, saying bad words to Sulis, even rapes her.

“He treated me no different from a handmaid who made him a coffee. He was also very violent. Beside rice, I had his punches on my plate. He was rough not only with his words and hands, but also when sleeping with me.” (79)

Sulis said that her husband has treated her badly, she is just like a servant in her own house, besides she was asked to make a coffee. She also got insulted even beatings from her husband. Seeing the quote above emphasizes how rude Sujono is. He does not only badly treat his wife in terms of physicals, but also mentals. In my
own view, although Sulis is his own wife, but it does not mean that he can do anything to his wife. A wife also has the right to speak what she felt and what she thought. But the novel shows the opposites; she is always against back to Sujono while they are fighting. It shows how Sujono has full right in controlling Sulis. Implicitly, it shows that the position of woman is under the man. He treats his wife, Sulis, no different from a handmaid. Beside that, she also gets punched, attacked with told bad words, mishandled, etc. from Sujono. Here, Sujono has full right in controlling Sulis’s bodies. Since Sujono is Sulis’ husband, Sujono has the right in controlling Sulis, like asking Sulis to make him a coffee every morning until serving him on the bed at night. Then for Sulis, after what Sujono did to her, it only makes it more difficult for her to control herself. As she said, “He treated me roughly, which made it more difficult to control myself.” (54). Sulis says this when Sujono rapes her, he treats her roughly. Sulis says that because she feels difficult in controlling her body by herself. She finds it difficult to defend her body from Sujono. She also feels difficult controlling her emotions because of Sujono’s behavior. The “controlling” here means that Sulis is no longer has power over for her body. Sujono takes his part in controlling her bodies. She knows that she is become Sujono’s object for his roughness. Not only does she get punched by Sujono, Sulis also was raped by Sujono.

“He raped me”. (79)
Sulis’ suffering has not ended yet; Sujono rapes her. One night when they are fighting about their marriage, after Sujono punches to Sulis, Sujono gives her a lesson by raping her. We can know the roughness of Sujono from Sulis saying,

“While still in pain and not fully conscious, Mas Sujono leapt on me like hungry tiger. He pulled my legs up in the air, pressed them against my chest, and pushed me until my head hit the wall. I whimpered and tears flooded my face, but he did not care. He penetrated me roughly until his sweat fell like a mist. He stopped without the squirt of the warm liquid.” (78)

Sulis says this about when Sujono rapes her. This quotation gives a clear image of how rude Sujono is while he rapes her. Sujono leaps on Sulis’ body like a hungry tiger, he pulls her legs, presses them against her chest, and pushes her head until it hits the wall. Sujono also penetrated her roughly, but he does not ejaculate. It shows that Sujono only uses Sulis’ body to give her a lesson to not go against him. Sujono rapes her to give a warning. So, Sulis will no longer try to challenge him while they are fighting. This shows how sexual violence, specifically rape, used by Sujono to control Sulis, who is feared of being uncontrolled. As Dr. Holtzworth-Munroe said in Wolf, that:

“....there are three categories of men who hit women. Men in one group fear abandonment; those in second are hypersensitive to criticism; men in third more deliberately use violence to control their partners.” (95)

Sujono is include in the third kind of men who hit women, men who use violence to control their partners. Here, Sujono uses rape as a media to control Sulis.
Sujono uses rapes because he is afraid that Sulis is out of control. Sujono also makes Sulis to obey him by using rape.

In previous discussion, we know how rude Sujono is, by how he says a bad words and rapes Sulis. It is also shown in the way he treats Matsumi, Sujono’s second wife, who also gets the same treatments from Sujono. Whereas Sujono really loves Matsumi; he also insults Matsumi using bad words. As he said in Part 3: Matsumi, “you’re nothing but a prostitute, a whore, a slut.” (147). Even Matsumi is also called as a whore, etc, but in that statement we can see that actually he has a different purpose in saying the bad words. He says those words because he is jealous knowing that Matsumi wants to work again in Hanada’s house as a geisha. Feeling that Sujono owns Matsumi, he does anything in order to prevent Matsumi’s desire to work as a geisha again. Despite Matsumi hearing bad words from Sujono, she is also no longer treated as Sujono’s wife. Sujono treats her more like a slut, whore, worse than he would treat a geisha. As she said,

“He no longer treated me like his sweetheart, but worse than he’d treat a geisha, jugun ianfu, prostitute, whore, slut, or any other word he used in his cursing.” (148)

The reason why Matsumi says that is when Matsumi is still being a geisha, Sujono treats her as his sweetheart, full of tenderness. Sujono shows his love to Matsumi and wants her to be his wife. The treatments that Matsumi receives from Sujono before and after she marries is really different. This part is interesting to know why Sujono changes his attitudes to Matsumi. Sujono changes his attitudes because
after his marriage with Matumi, he thinks that he owns Matumi. Thus, Sujono is free saying bad words to Matumi. Despite of getting a bad treatments from Sujono, Matumi was raped by Sujono too.

“He spread my thighs and lifted and folded them. he kneaded and rolled me as if making sushi and treated my body like a piece of paper, making me into anything he wanted. I found no satisfaction in our union. Sujono made lovemaking lose its beauty, tenderness, and even passion. He disgusted me, leaving my whole body and my heart in pain.” (148)

The same as Sulis, we can know Sujono roughness by Matumi’s saying. Sujono spreads Matumi’s thighs, lifts, and folds them. He treats Matumi’s bodies like an object, Matumi uses a piece of paper to describe her bodies where he could do anything as he wants. As we know that we can make an origami by using a piece of paper. Whereas Sujono should treat it as a human body, not a paper. Sujono also makes Matumi’s body into anything he wanted, like he gets a new toy to play with. Over here, between Sujono and Matumi, there is a misleading image of controlling in the name of love. It is true to say that Sujono loves Matumi, and Sujono tries to show that he controls Matumi in the name of love. The truth is Sujono controls Matumi does not in the name of love, but Sujono controls Matumi in order to make her obey him and afraid to him. Matumi acknowledges that her position is under Sujono’s control.
Then, the last examples is given from Lestari, Sujono and Matsumi’s daughter. In *Perempuan Kembang Jepun* she was raped by Joko, her step-brother, Sujono and Sulis’ child. One day, after Lestari has just taken a bath, Joko rapes her.

“Joko pushed and showed me down. I struggled to free myself but I was too weak to fight him. He thrust something between my thighs. It was painful and made me sore. I felt warmth and then blood spotted the floor.”(251)

Joko pushes Lestari, then he thrust something between Lestari’s thighs. Joko make use of Lestari’s body as his object to actualized his desire. Joko does not only use Lestari’s as his sexual object, but also Joko wants to show to Lestari that he has power by raping her.

The men characters in the story, Sujono and Joko do the sexual assault to the women in their family. The types of sexual assault that happens here is marital rape. Sujono rapes his wives, Sulis and Matsumi and Joko rapes his step-sister, Lestari. Through rape, the men become subjects and the women become objects. As subjects, the men have authority in controlling the objects, means the women. This show that in the family, rape does give men in higher position than women.

The rape cases which happen in Sujono family are one kind of objectification that occurs in our society. As MacKinnon says, rape can happen to women in all contexts. All contexts here mean that rape can happen to women in any situation. The women can be raped by their friends, people they know, and indeed their husband. In *Perempuan Kembang Jepun*, the case of rape happens in families. Sujono rapes his
wives because he feels that he owns their bodies. He has control using their bodies for his sexual desire. Through Sujono’s words and behaviors to his wives, it is not right treating women not like human beings. Sujono treats Sulis and Matsumi’s bodies as things, objects. As Dworkin said, the value of women beings is seen as less than men. Sujono, sees his wives as less than him. The way he treats his wives shows that he does not respect his wives. He is taking all control of his wives’ bodies.

**Female Objectification**

In *Perempuan Kembang Jepun*, it is clear that Sulis and Matsumi become Sujono’s sexual objects. In “Part 1: Sulis”, Sujono treats Sulis as his sexual object, because he only wants to get satisfaction from Sulis, but Sujono does not want to give her satisfaction in back. As Dworkin says, that “a married woman is obligated to engage in coitus with her husband”, also “he, not she,controls access to her body” (102). What Dworkin’s saying is that, a married woman is always obligated to engage coitus with her husband. In my opinion, it is impossible if we marry to someone, but we do not have a coitus with our husband. A woman is obligated to engage coitus with her husband means that Sulis has to engage in coitus with Sujono and Sujono has the right to control Sulis’ body, but in *Perempuan Kembang Jepun*, Sujono did not only engage in coitus with her, but he raped her. Sujono raped her to give her a lesson that she should not glare at him, and say bad words to him. As Sulis says in “Part 1: Sulis”,


“He raped me.” (79)

The difference here is usually people have sexual intercourse because they love each other or at least it is a mutual. So, it is normal to have sex with our partner whom we love. Through the relationship between Sujono and Sulis, I can see that there is no love between them. Sujono only engages in coitus to get the pleasure from her before he marries to Sulis. After Sujono marries to Sulis, Sujono uses Sulis’ body as his sexual object. The meaning of a sexual object can be seen as in the quotation below:

“Was it making love if I had to serve him when my whole body felt tired? Were we intimate if our union did not end with both of us satisfied? Was it a huddle for warmth if I was already half asleep and just let him “work” by himself?” (76)

Sulis is thinking about Sujono’s behavior of always wanting her to engage in coitus. It gives an image of Sulis’ feeling that she only became a sexual object for Sujono. “Was it a huddle for warmth if I was already half asleep and just let him “work” by himself?”; it means that Sujono uses her bodies only to get pleasure; he does not think about if Sulis will feel satisfied or not. Sujono uses her body without thinking of the condition of her bodies, whether she is tired or not. He only knows that he wants to make love with Sulis. The idea of object comes from Simone de Beauvoir, a famous feminist. Beauvoir says that man is a subject and woman is the other, an object. It means that men become the center and women become the subordinate. In this context, an object here means sexual object, where women become an object for men. A sexual object itself is a person who is used by other
people only to fulfill his/her sexual desire. In this problem, Sujono’s sexual object here means that Sulis’ body has been used by Sujono for his own, interest, or sexual desire.

The same situation also happens to Matumi who thinks that her marriage with Sujono is not happier than his first marriage. During their marriage, Sujono only has sex with Matumi everyday. Matumi, who loves Sujono at first, feels it is okay to have sex with her husband. But, time by time, Matumi feels that Sujono is a lazy person. Sujono does not want to find a job and go to work. He only stays at Matumi’s house to have sex with her. And he comes back to Sulis’ house at night. Matumi is finally aware that Sujono only takes advantages from her. As said in “Chapter 3: Matumi”, “All Sujono wanted from me was money and sexual pleasure. He was taking advantage of me. He was no longer a lover.” (146). Time by time, Matumi knows that Sujono only wants sexual pleasure from her. She feels that there is nothing Sujono can do, except have sex with her. The words “taking advantage of me” explicitly explain that Sujono only takes advantages from his wife. The advantage itself is a form of sexual pleasure where he always uses his wife’s body to get pleasure.

According to Kant, Dworkin, and MacKinnon, they said that treating a person as a mere sexual tool is called objectification. In the story, the way Sujono treats his wives are called objectification, because Sujono only uses his wives’ bodies to fulfill his desire and pleasure. Sujono treats his wives as mere sexual tools and his sexual
object, where he can do anything to fulfill his sexual desire. I disagree with Sujono who treats his wives as his sexual objects. Just like Dworkin said, while a married women is obligated to make love with her husband and the husband controls her body, but she also give an argument that a married woman should not be raped by her husband (pg. 102). She also adds that “The woman had an argument: her husband should love her as human being, not only use her as an object when he wanted to fuck her.” (5). In other words, Dworkin wants to say that a husband should love his wife as a human being. He should treat his wife not only merely using her to have sex, and also using the bodies to get sexual pleasure. It is quite difficult to distinguish between when we do objectification and when we do not. I think, when we force someone to have sex and use someone’s body without permission is called objectification. As Sujono does to his wives, he uses his wives’ bodies without thinking they will like or not. Whenever Sujono wants to have sex, he just do that to his wives. Where having sex it should be by two people who are pleased to do together without forcing each other. Here, Sujono seems to like to exploit Sulis and Matsumi’s bodies to fulfill his sexual desire by using their bodies to get pleasure. In Sujono and his wives’ relationship, marriage is not merely about love issue, Sulis and Matsumi marry to Sujono because they believe that Sujono can give them feel secure, like assurance for their living, but the fact is Sujono does not give them.
Silencing Women

In Perempuan Kembang Jepun, Sujono raped his two wives during his marriage and made them as his sexual objects. Sujono’s treatments have bad effects to them. In this third point, I am going to discuss about the reason Sujono uses rape to his two wives.

The first character I am going to discuss is Matsumi. At first during her marriage with Sujono, Matsumi really loves him. Matsumi is always trying to serve Sujono, like Matsumi serves him meals everyday, makes a cup of coffee for him, until serves his sexual desire in bed. She does those things with love. As she said, “I always served him (Sujono) with all my heart, not only on the futon but also in everything else.” (144). Sujono and Sulis are giving pleasure to each other. But, after several months during their marriage, when Matsumi finally knows who Sujono is, what Matsumi receives from Sujono is not fair. Sujono says bad words to her, makes her as his sexual object, and the worst, rapes her. Then finally, Matsumi feels enough for Sujono. After all things Sujono has done to her makes Matsumi really hate Sujono where as she really loved him before.

“Although I used to be deeply in love with him, I hated him now.” (129).

“I don’t want to see my daughter’s father, I wrote with tears staining my face. I want to move as far away from him. I never want to see him.” (126).
It also makes her not able to see him and she wants to leave Sujono to come back to Japan, Matsumi’s hometown as soon as possible. Finally, Matsumi can go back to her hometown. The effect has not stopped yet, besides making her hate Sujono, she feels traumatized to fall in love with someone again. She is afraid if she will get the same treatment from the one she loves. “I was confused, doubtful, and scared. I did not want to make the same mistake.” (266). This quotation explains that Matsumi feels afraid and she does not want to make the same mistake as she did with Sujono, where Sujono hurt her.

The traumatized feeling is also experienced by Lestari, Matsumi and Sujono’s daughter. After, Matsumi leaves, Sujono brings Lestari to Sulis’ house. Lestari was a teenager, and her step-brother, Joko, was a bit older than her. One day, when only Lestari and Joko were in the house, Joko raped her after she finished taking a bath. The accident leaves a deep injury on her heart. As she said in “Chapter 5: Lestari”,

“I never had that kind of dream. Severe injuries had scared my cheeks and also destroyed my hopes. My dreams were always dark and my world was colorless. I had lost my smile and did not talk much.” (231)

The accident really hurts Lestari’s heart. The accident scares her and destroys her hopes. She says that her dreams are always dark and her life is colorless; it means that she never dreams something happy and she sees the world as empty, like there is no rainbow. It makes her lose her smile and not talk much to any other people. The
accident also makes her close her heart and feel reluctant to open her heart even though there are many men who want to marry her.

“..... never did I allow a man to approach me or peek into my heart.” (231-232).

Lestari does not allow any man get closer with her. She prevents any man to peek into her heart and makes her not want to marry to any man. She grows up until she gets old and she is still single. “she (Lestari) was sixty years old and unmarried.” (14). It implies that she really feels traumatized, and she does not believe in other men. “In my life, Father was the only man who gave all his love to me (Lestari).” (232-233). She only knows that there is only one man in her heart, it is Sujono, her father who always takes care of and loves her. Her father also is the one who knows her pains and wounds.

The two women characters, Matsumi and Lestari, feel traumatic and depressed. As Wang said, rape victims commonly experience psychological difficulties such as heightened fear, anger, anxiety, depression, guilt, self-blame, loss of trust, flashbacks, and withdrawal.

Despite of making the victims experience psychological difficulties, rape is used to silent and disempower the women. Sujono uses love to manipulated Sulis and Matsumi in sex. Sujono uses sex to show his power to Sulis and Matsumi. The truth is Sujono actually wants to disempowers Sulis and Matsumi. Sujono makes them into
the helpless creature that there is nothing they can do except receive Sujono’s treatments to them and that they become Sujono’s object. The men rape the women is to make them silent. They make the women silent because they are afraid that the women is being uncontrolled. So, the women will not against them. The other reason is rape is the cheapest way which can make the women keep silent. The men only use their power and position to do that. It is all politic that used by the men in order to dehumanized the women.

**CONCLUSION**

This study analyzes about the rape cases happen in Sujono’s family in *Perempuan Kembang Jepun* by Lan Fang. In analyzing the story by using radical feminism theory, this study has several purposes. The first is to know what actually happen in the story about the use of rape to women. The second is to make the readers aware what is the meaning of rape cases happen in the story and the third is to know why the men rape the women.

After analyzing the story, this study comes up with results that rape cases happen in the story has several meanings. The first meaning is the men use rape as their media to control women. Thus, the women will not against them. The second meaning is they use rape to show that they have power more than the women and make them as their object, especially sexual objects. And the third meaning is, rape is the cheapest way they can use to dehumanize and make the women silent.
I hope this study can be useful for the readers in making them aware of rape cases happen. I also hope that this novel can be analyzed using other theories, like Feminism-Marxism. It can be done by paying attention to the parts when Sulis allow her consumers to touch her body and grab her breast and Matsumi who works as a geisha, absolutely uses her body to entertain her consumers. Sulis and Matsumi do those all in order to gain money. It is kind of ironic where the women still use their body to get money. It is ironic because the women are not aware that the men exploit their body by using their money. By analyzing those parts, I believe that it can be useful for the future, because women will think that their body are not for private circulation and cannot be replaced with money.
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Acknowledgment

It would not have been possible to write this thesis without the help and support of the kind people around me.

Above all, I would like to thank Allah S.W.T.

This thesis would not have been possible without the help, support, advice, guidance, patience of my supervisor, Danielle. Also the good advice, support and help of my second reader, Bu Purwanti. And my Wali Studi, Bu Lany Kristono for the help during my study in this faculty. I especially thank to you.

I would like to thank my parents and brother for the prayer and support. I also thank my beloved friends, Estiningtyas R.W, Nanda P.R, Valentina Laras, Eren R, Fitri U, Annisaa’ Kamila, Titania T.O, Anindya L, Suryo Adi A, Febrina Anggri, Indah D and Icikiwir for the help, support, encouragement, kindness, and friendship. I am really grateful having you all.

Last, but by no means least, I thank to TENNERS and all my friends at English Department that I could not mention one by one.

For any errors or inadequacies that may remain in this work, of course, the responsibility is entirely my own.