

## Representation of Violence Against Women in the Novel *Rumah untuk Alie* by Leen Liu: A Study of Existentialist Feminist Perspective

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Received: October 2025; Revised: November 2025; Accepted: November 2025; Published: December 2025

### Abstract

This study examines the representation of violence against women in Leen Liu's novel *Rumah untuk Alie*, which reflects the persistence of patriarchal domination and gender inequality in Indonesian society. The research aims to describe the forms of violence physical, emotional, and sexual experienced by the female character and to analyze how these acts of violence position women as "the Other" through Simone de Beauvoir's existentialist feminist perspective. The study employs a descriptive qualitative method with textual analysis and data triangulation to ensure the validity of the findings. The results reveal that the female protagonist, Alie, experiences various forms of violence both in domestic and public spheres, such as physical abuse by her father, emotional neglect by her family, and sexual harassment in her social environment. These acts of violence symbolize systemic patriarchal control that confines women to a state of immanence, limiting their autonomy and subjectivity. Through Beauvoir's theoretical lens, the novel exposes the philosophical significance of such oppression how women's bodies and existence are reduced by male dominance while still yearning for transcendence and self-liberation. This study contributes to a deeper understanding of women's existential struggle and emphasizes the importance of gender awareness in literature as a means of promoting equality. Moreover, the findings hold broader societal implications by highlighting the structural nature of gender-based violence and underscoring the practical significance of these results in promoting gender equality and fostering social awareness to combat systemic oppression.

**Keywords:** Violence; Women; Novel; Simone de beauvoir

**How to Cite:** Arina, U.I.D., Vardani, E.N.A., & Citraningrum, D.M. (2025). Representation of Violence Against Women in the Novel *Rumah untuk Alie* by Leen Liu: A Study of Existentialist Feminist Perspective. *Journal of Language and Literature Studies*, 5(4), 982-995. doi: <https://doi.org/10.36312/ftsxjd17>



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## INTRODUCTION

Literature is the result of an individual's creative thinking, born from their observations of the surrounding social environment, and is expressed through the use of beautiful language (Vardani, 2020). Literature is used as a medium for conveying the ideas and thoughts of a writer in creating a literary work (Putri et al., 2023). Literature emerges from the author's desire to uncover the realities that occur within human civilization (Rahmawati et al., 2024). This condition encourages authors to produce literary works as a medium for expression and the conveyance of ideas. Through distinctive language, authors pour their ideas into stories, allowing literature to function as a communication bridge that connects the author with the reader (Nurlaily et al., 2022). This literature holds a vital position and function in conveying ideas and the life experiences of society (Citratingrum & Werdiningsih, 2017).

Literary works are forms of inner expression that contain thoughts, feelings, ideas, spirit, and life experiences articulated in writing that depict life, thereby providing perspectives or insights for readers (Sari, 2017). Literary works come in various forms,

such as romances, short stories, novelettes, and novels (Vardani, 2022). Furthermore, the benefits of literary works arise because they originate from the process of reality, which gives birth to a framework of thought that is then manifested in the form of a work (Vardani, 2018). This expression is realized through language in the form of descriptions, drawn from both the author's real experiences and their imagination (Nasution, 2016). Amidst the advancement of the times, literary works now increasingly showcase the beauty of form and style. The role of literature has become more significant, functioning not only as entertainment but also as a means of disseminating information that reflects the life of society (Satinem & Juwati, 2024). Various themes are addressed in literary works, including social issues that occur in the surrounding environment. One of the topics frequently discussed in contemporary literature is that of women. A popular type of literary work that is currently in vogue is the novel (Nurlaily et al., 2022).

The novel is a literary work that depicts the life of society in its interactions with one another (Vardani & Mijianti, 2024). According to Hasmawati et al. (2020), a novel or work of fiction consists of several structures that are factual and based on facts within the story, such as characters, plot, and characterization. These elements serve as components that form an imaginative record within a narrative. As a fictional work, the novel also addresses human and humanitarian issues, life and existence (Vardani, 2020). The novel presents an imaginary world, a realm that contains representations of life considered ideal, formed through the integration of its various intrinsic elements (Vardani, 2014). Fundamentally, a novel does not merely present female characters; rather, stories about women often become the main focus that illustrates social phenomena within the narrative. Various experiences of women, from struggles to suffering, can be expressed and narrated in the novel (Rahima et al., 2019).

Women are beings that possess two different sides. On one hand, they are seen as embodiments of beauty with an allure that can captivate men. However, on the other hand, women are often perceived as weak, and this perceived weakness is used by irresponsible men as a justification to exploit their beauty. Furthermore, there is still the notion that women are considered inferior, second-class humans, who, despite possessing beauty, are not recognized for their existence as equals (Jannah, 2015). Such demeaning views of women ultimately give rise to various forms of unjust treatment, one of which is the violence that women experience in everyday life.

Violence is an action carried out by a party in a position of strength against a party perceived as weak, using both physical and non-physical power to inflict suffering (Mufaro'ah et al., 2024). Violence against women encompasses both physical and non-physical actions that cause suffering, whether in public or private spaces (Rodliyah, 2015). Violence against women is rooted in gender inequality, which positions them as the weaker party and objects of male power. Patriarchal views lead men to feel entitled to act arbitrarily, often treating women as objects or mere satisfiers of desires through various forms of violence (Uswatina et al., 2021). According to Sugihastuti & Saptiawan (2019), violence against women is an action perpetrated by men or groups of men using certain forms of power, resulting in suffering for women. This suffering can manifest as physical, sexual, or psychological harm. Such violence includes acts of coercion, threats, or arbitrary treatment of women, occurring both in social life and in private, within domestic and public spheres.

According to Sugihastuti & Saptiawan (2019), violence against women can be categorized into two domains: domestic violence and public violence. This distinction is based on the social relationship between the victim and the perpetrator. Domestic violence occurs when the perpetrator has a kinship or marital relationship with the victim, whereas public violence occurs when the perpetrator has no such relationship. Domestic violence generally takes place within the household. This form of violence includes physical

violence, emotional violence, and economic violence. Physical violence encompasses various actions that inflict suffering on a woman's body, such as hitting, slapping, kicking, pulling hair, spitting, or injuring with objects or weapons. Emotional violence relates to actions that harm a woman's psychological condition, such as insults, ridicule, threats, intimidation, and social isolation. Meanwhile, economic violence is manifested in forms of financial neglect, such as failing to provide support, using or depleting the wife's property without consent, and restricting women's access to economic resources.

Unlike domestic violence, public violence occurs outside the realm of kinship or marriage. The most prominent form of public violence is sexual violence, which can take the form of sexual harassment or sexual assault. Sexual harassment typically has a lighter intensity, including catcalling, sexually suggestive comments, inappropriate staring, and unwanted touching. In contrast, sexual assault involves a higher level of severity, such as forced sexual intercourse, attempted rape, or rape accompanied by threats or physical violence. Thus, violence against women can be understood as a complex social phenomenon. This violence is not limited to the household; it also occurs in public spaces, taking on various forms and intensities.

In the novel *Rumah untuk Alie*, the main female character experiences violence inflicted by her own family members. Alie suffers violence both within her family, from her father and brother, who often hurt her physically and psychologically, and in public when she faces bullying at school. The violence Alie endures stems from accusations that she was the cause of her mother's death, leading to continuous mistreatment and rejection from her family. This situation causes Alie to bear deep sadness and suffering, illustrating how violence occurs both within the family and in her surrounding social environment.

This study employs an existentialist feminist approach from the perspective of Simone de Beauvoir to analyze the forms of violence experienced by the female character in Leen Liu's novel *Rumah untuk Alie*. Simone de Beauvoir, a pioneer of modern feminism in the twentieth century, developed existentialist feminism that emphasizes women's freedom and autonomy in resisting patriarchal structures (Azzahra, 2022). Her ideas are rooted in existentialist philosophy, influenced by her intellectual relationship with the renowned French existentialist philosopher Jean-Paul Sartre, which underscores the importance of human freedom and the capacity for self-determination (Aizid, 2024). Beauvoir argues that, throughout history, men have been positioned as the primary subjects (Self), while women have been defined as the Other secondary beings considered inferior and dependent on male perception (Hasanudin et al., 2025). This position restricts women's freedom and prevents them from achieving autonomy as independent individuals (Siswadi, 2022).

## Literature Review

According to Beauvoir (2016), in her work *Second Sex: Kehidupan Perempuan*, women throughout history have always been positioned as the Other, meaning that their existence is defined in relation to men as the dominant subjects. Women are perceived as secondary, relative, and non-essential, thereby never attaining a position as autonomous individuals. The concept of the *Other* is closely related to Beauvoir's notions of immanence and transcendence. Immanence represents women's entrapment within passive and domestic roles, where they merely serve as preservers of continuity without the freedom to define themselves. In contrast, transcendence refers to the human capacity to transcend limitations through active engagement, creation, and the pursuit of meaningful projects. Patriarchal culture places men within the sphere of transcendence, while confining women to immanence, thereby marginalizing their existential position within society.

In this study, the researcher examines the representation of violence against the female character in the novel *Rumah untuk Alie* using Simone de Beauvoir's existentialist

feminist analysis. The violence experienced by the character Alie is categorized into three forms: (1) physical violence, (2) emotional violence, and (3) sexual violence. The focus of the research is directed toward how these forms of violence illustrate the position of the female character as the Other, as well as how patriarchal dominance traps her in a state of immanence that restricts her existential freedom.

With this approach, the research not only describes the violence experienced by the female character but also interprets how women's bodies, psyches, and dignity are reduced by patriarchal power relations. This is expected to enrich literary studies, particularly concerning the representation of women in novels, as well as to provide theoretical contributions to understanding Simone de Beauvoir's thoughts on women as the Other.

In this study, the researcher will examine the representation of violence against women in the novel *Rumah untuk Alie* by Leen Liu using Simone de Beauvoir's existentialist feminist analysis. The reason for choosing this topic is to delve deeper into literary works, particularly in the form of novels, as well as to identify the forms of violence against women found in the novel, namely: (1) Physical Violence, (2) Emotional Violence, and (3) Sexual Violence.

This research is distinctive in its object of study, namely the novel *Rumah untuk Alie* by Leen Liu, published in 2024. This novel was chosen because it explicitly presents the experiences of violence faced by the female character in both domestic and public spheres, making it a rich source of data for analysis from an existentialist feminist perspective. The selection of this novel enriches the understanding of feminist literary studies, as it not only uncovers forms of violence but also highlights issues of female identity within the context of modern patriarchal families.

The uniqueness of this research is evident in the systematic use of Simone de Beauvoir's existentialist theory, particularly the concept of the Other. Unlike previous studies that generally categorize physical, psychological, and sexual violence, this research combines an analysis of forms of violence based on the theory of Sugihastuti & Saptiawan (2019) with Simone de Beauvoir's existentialist perspective. This approach reveals how such violence positions women as the "Liyan," trapped in a state of immanence. This methodology allows for a deeper reading of the experiences of oppressed women while also opening up possibilities for recognizing potential transcendence in the struggles of the main character.

The novelty of this research lies in the application of Simone de Beauvoir's feminist existentialism to analyze the representation of violence against women in the novel *Rumah untuk Alie* by Lenn Liu (2025). Previous studies have only focused on identifying and classifying physical, emotional, or sexual violence experienced by female characters in literary works. In contrast, this study highlights how violence operates as a patriarchal mechanism that positions women as the Other and limits their existential freedom. By integrating Beauvoir's existential concepts the Other, immanence, and transcendence with Sugihastuti and Saptiawan's (2019) theory of violence against women, this research reveals that violence not only causes physical or psychological harm but also reduces the female character from an autonomous subject to an object that is controlled and silenced by patriarchal authority. Thus, the contribution of this study is to show that gender-based violence in literary works is not merely a narrative element but an existential and philosophical process that suppresses women's agency and denies their subjectivity.

Given these issues, the research problem formulated in this study is, what forms of violence against women are experienced by the female character in the novel *Rumah untuk Alie* by Lenn Liu based on Simone de Beauvoir's existentialism? Therefore, this research aims to identify, describe, and analyze the forms of violence experienced by the female character and examine how these acts of violence position her as the Other in Beauvoir's existentialist framework. Theoretically, this study is expected to enrich feminist

existentialist discourse in contemporary Indonesian literary criticism. Practically, this research helps readers understand how the concept of existential freedom and oppression operates in literary representations of women's struggles.

## RESEARCH METHOD

### Research Design

This research employs a qualitative descriptive method. According to Siswantoro (2020:56), the descriptive method is a problem-solving procedure that investigates by describing or portraying the current state of the subjects or objects of research based on observable facts as they are. The approach used is existential feminism developed by Simone de Beauvoir in her book *The Second Sex*. The main focus of this research is to describe the violence against women in the novel *Rumah untuk Alie*, which includes: (1) Physical Violence, (2) Emotional Violence, and (3) Sexual Violence, using the existential feminism approach of Simone de Beauvoir, specifically the concept of "the Other."

### Research Objects

Data is the source of information that is selected as material for analysis. Therefore, the quality and accuracy of data collection heavily depend on the researcher's ability to select data based on their mastery of concepts or theories (Siswantoro, 2020:70). The data obtained in this study includes dialogues, monologues, and narratives from the novel *Rumah untuk Alie*, which encompass: (1) Physical Violence, (2) Emotional Violence, and (3) Sexual Violence, using the existential feminism approach of Simone de Beauvoir, particularly the concept of "the Other." The data source refers to the research subjects from which the data is obtained (Siswantoro, 2020:72). In this study, the data source is the novel *Rumah untuk Alie*. This novel serves as the object of study because it contains relevant representations of violence against women, aligning with the focus of the research.

### Data Collection Technique

The data collection process is a crucial part of the research process, as the quality of the research results is significantly determined by the quality of the collected data. Therefore, this process must be conducted systematically and purposefully (Siswantoro, 2020:73). In this study, the data collection technique is carried out through data reduction, which involves selecting data by focusing only on information that is relevant according to the established criteria or parameters (Siswantoro, 2020:74). At the data reduction stage, the researcher categorizes the data into relevant and irrelevant, ensuring that only the necessary data is used to address the research problem. Data reduction in this context serves as an initial effort to filter and formulate the violence against women in the novel based on the existential feminism approach of Simone de Beauvoir.

The steps for data collection are carried out through the following stages: Intensive reading of the novel to understand the plot, social-psychological background, and the dynamics of the female character (Alie) in facing violence; Recording important data in the form of narrative quotes, dialogues, or situations that depict physical, emotional, or sexual violence, and then describing them from the perspective of existential feminism as proposed by Simone de Beauvoir (the Other); Selecting data according to the research focus, specifically the forms of violence against women (physical, emotional, sexual) that are relevant to the concept of the Other; and Describing and interpreting the data based on Beauvoir's theory to explain how violence is experienced by the female character in the novel *Rumah untuk Alie*.

With this technique, the data collection process becomes more structured and focused, while also supporting the validity of the research findings in revealing violence against women in depth. According to Siswantoro (2020:73), the instrument in research is a tool to assist in data collection. In literary research or cultural analysis, the primary

instrument is the researcher themselves, as the interpretation process requires sensitivity and a deep understanding of the theory being used. As an additional tool, the researcher employs an instrument table to record data according to the categories of violence against women. The data analysis technique in this study refers to the opinion of Siswantoro (2020:8), which states that analysis is conducted through descriptive exposition of each data point functionally and relationally.

### **Data Analysis**

The analysis process is carried out through the following steps: Grouping the data based on the established categories of violence against women, which are: (1) physical violence, (2) emotional violence, and (3) sexual violence. Classifying each data point according to the theory of existential feminism by Simone de Beauvoir, specifically the concept of "the Other.". Interpreting the relationship between the Other and the violence against women represented in the novel *Rumah untuk Alie* through the narratives and dialogues within the text. And Describing the meanings contained in each data point in depth, considering the context of the narratives and dialogues in the novel.

The technique for verifying the validity in this research is researcher triangulation. According to Siswantoro (2020:7), triangulation is an effort to verify or compare research findings with other findings to ensure that there are no contradictions or, conversely, that there is consistency among the data. The triangulation by the researcher is conducted by involving parties with authority or scientific competence relevant to the field of study being researched. In this context, since the researcher is a student under the guidance of a supervising lecturer, the lecturer plays a role as the party that verifies and validates the data collected. The triangulation process was carried out in several stages: first, the researcher collected and coded the data from the novel; second, the researcher interpreted the data based on Simone de Beauvoir's existentialist theory; and third, the coding results and interpretations were submitted to the supervising lecturer for cross-checking. The supervising lecturer reviewed whether the data coding was accurate, ensured that the interpretation aligned with the theoretical framework, and provided feedback when inconsistencies were found between the data and the analysis. Thus, the supervising lecturer acts as the second researcher to check the consistency, objectivity, and accuracy of the primary data obtained by the main researcher. This step aims to minimize subjectivity and enhance the validity, reliability, and credibility of the research results.

## **RESULTS AND DISCUSSION**

In the novel *Rumah untuk Alie* by Leen Liu, three forms of violence against women are identified: physical violence, emotional violence, and sexual violence. In line with Sugihastuti & Saptiawan (2019), violence against women is an act committed by men or a group of men using specific force that causes suffering to women. This suffering can take the form of physical, sexual, or psychological harm. Violence can occur at any time, in any place, and with anyone, both in domestic and public spheres. According to Sugihastuti & Saptiawan (2019), the forms of violence against women can be categorized into two realms: domestic violence and public violence. 1) Physical violence refers to acts intended to harm a woman's body through actions such as slapping, kicking, hitting, pulling hair, or injuring with specific objects. 2) Emotional violence involves harming a woman's psychological condition, such as through insults, slurs, threats, intimidation, and social exclusion. 3) Sexual violence refers to actions aimed at damaging or hurting a woman's sexual organs, which can include inappropriate remarks, unwanted touching of body parts without consent, and coercion into sexual relations accompanied by threats.

### **Physical Violence Against Women**

Physical violence is an act that causes suffering to a woman's body, such as hitting, slapping, kicking, pulling hair, and injuring with objects or weapons (Sugihastuti & Saptiawan, 2019). The physical violence experienced by women is illustrated in the following quote:

**Data 1**

*"DIE ALREADY! DIE!" Abimanyu now grips Alie's shirt collar, then slams his only daughter's body against the wall, and continues to push her to the floor. (Rumah untuk Alie, p. 57)*

This passage illustrates a severe form of domestic physical violence committed by a man (Abimanyu) against a woman (Alie). The physical violence is evident in the harsh command "DIE ALREADY! DIE!" accompanied by the acts of gripping, slamming, and pushing, which form a clear sequence of violent behavior inflicted upon a woman's body. According to Sugihastuti & Saptiawan (2019), such actions fall into the category of severe domestic physical violence because they cause suffering, pain, and psychological trauma to the victim.

From Simone de Beauvoir's existentialist feminist perspective, Abimanyu's actions exemplify patriarchal domination, where the man as the Subject negates the woman's existence by reducing her to a mere Object. Alie's body is treated as an inanimate object thrown, pushed, and dehumanized stripped of her agency and individuality. This finding directly relates to the research question by revealing how physical violence in the novel functions as a mechanism that enforces the patriarchal construction of woman as the Other (Liyan), confining her to immanence and denying her transcendence. In this sense, physical abuse becomes not only a bodily assault but also an existential negation of women's subjectivity and freedom.

**Data 2**

*"Please, Mas, stop. Lie is sorry, Mas." Alie tried to hold onto Sadipta's leg as he dragged her away. (Rumah untuk Alie, p. 88)*

This passage depicts an act of physical violence committed by a man (Sadipta) against a woman (Alie). The violence is reflected in the act of dragging, which shows a physical assertion of power and dominance over a woman's body. According to Sugihastuti & Saptiawan (2019), dragging a person constitutes a form of physical abuse because it causes pain, humiliation, and the degradation of human dignity. In this context, Sadipta exercises control through bodily force, rendering Alie powerless and submissive.

From Simone de Beauvoir's existentialist feminist perspective, this act illustrates the process of objectification, where Sadipta, as the Subject, reduces Alie to a mere object devoid of agency. The act of dragging symbolizes a complete denial of Alie's autonomy, confining her to a state of immanence a passive existence defined by suffering and dependence. This finding directly relates to the research question by revealing that physical violence in the novel functions as a mechanism through which patriarchy reinforces male authority and denies women their existential freedom to define themselves as autonomous beings.

This scene aligns with Beauvoir's idea that patriarchy sustains itself by controlling women's bodies and defining them solely through their physical subjugation. Such representation underscores how domestic spaces become arenas of power where women are stripped of individuality and voice. Future studies might explore how physical and emotional subjugation intertwine in Indonesian literature to reveal the layered nature of patriarchal control and its existential consequences for women's identities.

**Data 3**

*"It's so painful, Dad. I'm sorry, please forgive Alie." Alie whimpered, her right hand, free from being stepped on, holding onto her father's leg. (Rumah untuk Alie, p. 134)*

This passage depicts a form of physical violence perpetrated by a man (Abimanyu) against a woman (Alie). The physical violence is evident in the act of Abimanyu stepping on his daughter's body, which symbolizes not only physical harm but also emotional and psychological subjugation. The phrase "her right hand, free from being stepped on" highlights Alie's helpless position beneath her father's foot, indicating both literal and metaphorical oppression. According to Sugihastuti & Saptiawan (2019), stepping on another person's body is a form of severe physical violence because it inflicts bodily pain and simultaneously degrades the victim's dignity as a human being.

From Simone de Beauvoir's existentialist feminist perspective, this scene demonstrates the patriarchal hierarchy that positions men as the Subject and women as the Object. Abimanyu's act of stepping on Alie's body signifies not only control but the complete negation of Alie's existence as an autonomous being. Alie's position beneath her father's foot reflects Beauvoir's notion of the Other (Liyan), where women are reduced to a passive state of immanence, denied the ability to transcend or define their own existence. This finding directly relates to the research question by revealing that violence in the novel functions as a manifestation of patriarchal authority, reinforcing male superiority while confining women to subservience and silence.

#### **Data 4**

*Upon arriving in Alie's room, Sadipta pushed his sister's body until she fell near the bed. He then continued to kick Alie's curled-up, defenseless body repeatedly.*

*"Mas, it hurts, please stop, Mas." Alie pleaded, tears streaming down her face. (Rumah untuk Alie, p. 87)*

This passage reveals an explicit act of physical violence perpetrated by a man (Sadipta) against a woman (Alie). The violence is evident in two aggressive actions: first, pushing the victim until she falls, and second, repeatedly kicking her while she is defenseless. According to Sugihastuti & Saptiawan (2019), such actions are categorized as physical violence because they cause physical pain and bodily injury to the victim. Beyond the physical impact, this repeated aggression demonstrates the perpetrator's intent to assert power and control, reinforcing patriarchal dominance within the domestic sphere.

From Simone de Beauvoir's existentialist feminist perspective, this scene reflects the patriarchal relationship between the Subject (man) and the Object (woman). Sadipta's violent behavior signifies his position as the Subject who asserts his existence by negating the freedom of the woman. Meanwhile, Alie, described as "curled up defenseless," embodies the condition of immanence a passive and confined state that deprives her of autonomy and self-determination. This finding directly connects to the research question by showing how physical violence operates as both a literal and symbolic act of domination, where women's suffering becomes the means through which men reaffirm their authority.

### **Emotional Violence Against Women**

Emotional violence relates to actions that harm a woman's psychological state, such as insults, slurs, threats, intimidation, and social exclusion (Sugihastuti & Saptiawan, 2019). The emotional violence experienced by women is illustrated in the following quote.

#### **Data 5**

*"What? Want to deny it? Remember, Lie, if it weren't for you, Mom would still be here to this day!" (Rumah untuk Alie, p. 7)*

This passage portrays a clear instance of emotional violence committed by a man (Rendra) against a woman (Alie). In this scene, Rendra emotionally assaults Alie by accusing her of being responsible for their mother's death. According to Sugihastuti &

Saptiawan (2019), such verbal accusations constitute emotional violence because they inflict psychological pain, evoke guilt, and damage the victim's self-worth and identity. The accusation not only injures Alie's feelings but also functions as a lasting label that stigmatizes her within the family, effectively alienating her from their shared sense of belonging.

From Simone de Beauvoir's existentialist feminist perspective, this act exemplifies how patriarchal structures use emotional manipulation to sustain male dominance and suppress women's subjectivity. By assigning blame, Rendra positions himself as the Subject the one with the power to define truth and meaning while Alie is reduced to the Other (Liyan), whose existence is defined entirely through guilt and suffering. Her identity is confined to the imposed role of "the cause of death," stripping her of the freedom to define herself. This finding directly responds to the research question by showing that emotional violence in the novel functions as a psychological mechanism that traps women in immanence, depriving them of transcendence and reinforcing patriarchal authority through emotional control.

#### **Data 6**

*"You really ruin the mood," Rendra said, still turned away from Alie. "You shouldn't have come down. Your presence just ruins everyone's mood." (Rumah untuk Alie, p. 13)*

This passage represents a form of emotional violence perpetrated by a man (Rendra) against a woman (Alie). The emotional abuse is expressed through verbal insult and social exclusion, as Rendra devalues Alie's presence by labeling her as a "mood destroyer." According to Sugihastuti & Saptiawan (2019), emotional violence can manifest through acts of insult, rejection, or exclusion that inflict psychological harm and diminish the victim's sense of belonging. Rendra's statement not only wounds Alie's feelings but symbolically erases her position within the family, portraying her as an unwanted figure who disrupts harmony. This act of exclusion becomes a form of symbolic violence that alienates Alie within her own home.

From Simone de Beauvoir's existentialist feminist perspective, this interaction exemplifies the hierarchical relationship between the Subject and the Other. Rendra, as the Subject, assumes the authority to define which presences are acceptable, thereby reducing Alie to the Other (Liyan) a person whose existence is unwelcome and whose identity is defined solely by others. Alie's exclusion signifies a state of immanence, where she is confined within the social boundaries imposed by her family and deprived of the freedom to assert her individuality. This finding directly relates to the research question by demonstrating that emotional violence in the novel functions as an existential mechanism that denies women's agency and reinforces their subordination through symbolic marginalization.

#### **Data 7**

*"Are you deaf? I already told you to find it yourself! At this rate, you should be the one who dies! It's a waste for Mom to sacrifice her life for a spoiled child like you!" (Rumah untuk Alie, p. 18)*

This passage exhibits severe emotional violence perpetrated by a man (Sadipta) against a woman (Alie). The verbal aggression not only insults and humiliates but explicitly negates Alie's right to live by suggesting she should die. According to Sugihastuti & Saptiawan (2019), statements that attack the victim's right to life constitute extreme forms of emotional violence because they assault the victim's dignity, cause profound psychological harm, and erode basic human claims to existence.

From Simone de Beauvoir's existentialist feminist perspective, Sadipta's words illustrate how the patriarchal Subject exercises ontological power by defining who may legitimately exist. By declaring that Alie "should be the one who dies," Sadipta effectively

reduces her to an object an existential error or burden thereby erasing her claim to subjectivity. This finding directly addresses the research question by showing that emotional violence in the novel functions not merely as insult but as an ideological mechanism that confines women to immanence, depriving them of the possibility of transcendence and of constituting themselves as free subjects.

#### **Data 8**

*“Trauma, trauma, just take the public transport. You also take it in the afternoon, damn it. Besides, who would want to be with someone as cursed as you?” (Rumah untuk Alie, p. 86)*

This passage demonstrates a form of emotional violence committed by a man (Sadipta) against a woman (Alie). The emotional abuse lies in Sadipta's ridicule of Alie's trauma and the labeling of her as “cursed.” According to Sugihastuti & Saptiawan (2019), mocking, belittling, or dismissing a victim's suffering constitutes emotional violence because such behavior deepens emotional wounds and damages self-worth. Sadipta's words invalidate Alie's trauma and impose a stigmatizing identity “a cursed person” which not only isolates her socially but also devalues her existence as a human being. Thus, this emotional violence functions both as verbal aggression and as a social mechanism that enforces exclusion and shame.

From Simone de Beauvoir's existentialist feminist perspective, this scene illustrates how patriarchal authority silences women's subjective experiences by denying them the right to define themselves. As the Subject, Sadipta exercises interpretive power, deciding which emotions or experiences are legitimate, while Alie is reduced to the Other (Liyan) a stigmatized being associated with misfortune and impurity. This finding directly connects to the research question by showing that emotional violence in the novel operates as a form of existential marginalization, where women's voices are dismissed and their identity is confined within externally imposed definitions. The label “cursed” becomes an instrument of immanence, trapping Alie in a cycle of guilt and social isolation that prevents her from achieving transcendence.

#### **Data 9**

*“It's still a favor that I let you live here after you killed my wife. What do I get now? Such worthless value? You ungrateful child!” (Rumah untuk Alie, p. 134)*

This passage portrays a form of emotional violence committed by a man (Abimanyu) against a woman (Alie). The emotional abuse is evident in the statement “It's still a favor that I let you live here after you killed my wife,” which positions Alie's existence not as a child's natural right but as a privilege granted by her father's will. According to Sugihastuti & Saptiawan (2019), emotional violence includes verbal expressions that belittle, corner, or place victims in a state of psychological debt, as such language undermines self-worth and makes victims feel undeserving of life or belonging. Abimanyu's words thus function as a linguistic act of domination, reinforcing his authority while rendering Alie emotionally dependent and powerless.

From Simone de Beauvoir's existentialist feminist perspective, this statement exemplifies the hierarchical relation between the Subject and the Other. Abimanyu asserts himself as the sovereign Subject whose authority defines the boundaries of existence, while Alie is reduced to the Other (Liyan) a being whose right to live depends on patriarchal permission. This finding directly addresses the research question by demonstrating how emotional violence in the novel is used as an existential tool of control, confining women to immanence through guilt and dependency. Alie's existence becomes conditioned by patriarchal mercy, leaving her with no autonomy to define her life or identity.

This representation underscores Beauvoir's claim that patriarchy sustains itself not only through overt violence but also through moral and emotional subjugation, in which

women are made to feel indebted for their very survival. It also aligns with feminist psychological perspectives that interpret emotional indebtedness as a subtle form of coercion that perpetuates inequality. Future research could explore how emotional manipulation and moral indebtedness are portrayed in Indonesian literary narratives as instruments of patriarchal power, particularly in father daughter relationships that blur the line between protection and domination.

### **Sexual Violence Against Women**

Sexual violence can take the form of sexual harassment or sexual assault. Sexual harassment typically has a lighter intensity, such as whistling, sexually suggestive comments, inappropriate stares, and unwanted touching. In contrast, sexual assault has a heavier intensity, involving forced sexual relations, attempted rape, or rape carried out with threats or physical violence (Sugihastuti & Saptiawan, 2019). The emotional violence experienced by women is illustrated in the following quote.

#### **Data 10**

*“Where are you going, darling?” The thin-mustached man chuckled. “In such a hurry. Why don’t you play with me first?” he said, as his hand brazenly rested on Alie’s uniform skirt. (Rumah untuk Alie, p. 29)*

This passage depicts sexual violence perpetrated by a man against a woman (Alie) in the form of harassment occurring in a public space. The phrase “his hand brazenly rested on Alie’s uniform skirt” represents a clear violation of a woman’s bodily autonomy. According to Sugihastuti & Saptiawan (2019), touching a person’s body without consent constitutes sexual harassment because it objectifies the body as an object of male pleasure, negating the woman’s agency over her own body. This act of unsolicited touching, accompanied by sexually suggestive language, illustrates how women are subjected to humiliation and treated as mere physical entities to be accessed or enjoyed.

From Simone de Beauvoir’s existentialist feminist perspective, this harassment demonstrates the process by which women are reduced to the Other and denied transcendence. The man’s words, “Where are you going, darling?” signify male entitlement the power of the Subject to claim attention and control over female bodies in public spaces. Alie, engaged in her daily activity, is forced into immanence, where she is no longer perceived as a self-determining subject but as a passive object of desire. This finding directly connects to the research question by showing that sexual violence in the novel operates as an existential form of domination that erases women’s subjectivity and bodily autonomy.

#### **Data 11**

*“Being with me is perfectly fine, too. I can warm you up. You seem cold, don’t you?” said the first man while beginning to grip Alie’s shoulder. (Rumah untuk Alie , p. 206)*

This passage presents another form of sexual violence, combining verbal manipulation and unwanted physical contact. The phrase “You seem cold, don’t you?” functions as a rhetorical justification for the man’s predatory behavior, while “beginning to grip Alie’s shoulder” represents an explicit violation of bodily boundaries. According to Sugihastuti & Saptiawan (2019), such behavior constitutes sexual harassment because it imposes unwanted intimacy, forcing women into uncomfortable and degrading encounters that undermine their psychological and physical security.

From Simone de Beauvoir’s perspective, the man’s action and speech reinforce patriarchal domination, in which men as Subjects claim the authority to define women’s needs and desires. By presenting himself as the one who can “warm” Alie, the man constructs her as the Other a passive being whose body exists to receive masculine intervention. This finding addresses the research question by revealing how sexual

harassment in the novel is not limited to physical invasion but extends to linguistic manipulation, where language becomes a tool for maintaining women's subordination and reinforcing their state of immanence. Alie's body, thus, becomes the site of objectification and control, stripped of agency and autonomy.

This depiction supports Beauvoir's assertion that women's subjugation is perpetuated through everyday interactions where desire is framed as care or protection. The scene further highlights how patriarchal discourse disguises domination as affection, blurring the boundary between attention and violence. Future research could explore how linguistic and physical components of sexual harassment are intertwined in Indonesian fiction, especially how everyday language perpetuates male entitlement and the normalization of women's objectification.

## CONCLUSION

This study reveals that in *Rumah untuk Alie* by Lenn Liu, the female protagonist endures three major forms of violence physical, emotional, and sexual. These experiences illustrate how patriarchal structures continuously confine women to subordinate roles, positioning them as the Other and depriving them of autonomy. From Simone de Beauvoir's existentialist perspective, such oppression embodies the condition of immanence, where women are denied the freedom to define their own existence and are instead confined by societal expectations and male dominance. The findings further suggest that acts of violence against women are not isolated incidents but manifestations of broader systems of gender inequality embedded in cultural and social frameworks. Through its portrayal of Alie's suffering and struggle, the novel becomes a mirror reflecting the persistence of patriarchal control and the silencing of women's voices in both private and public spheres. Beyond its literary contribution, this research highlights the vital role of literature in promoting gender equality and social justice. By unveiling the mechanisms of oppression and encouraging critical awareness, literary works like *Rumah untuk Alie* can inspire transformative perspectives toward women's liberation. Ultimately, this study underscores the need for continuous dialogue and action aimed at dismantling patriarchal structures so that women may live as free, autonomous, and equal human beings.

## RECOMMENDATION

Future research on the representation of women and feminist values in literature should move beyond a single text by examining diverse genres, contemporary novels, and cross-media adaptations, while also conducting comparative studies across cultural contexts to reveal both universal and specific portrayals of women under patriarchy. Such studies need to consider the impact of these representations on readers' perceptions of gender identity and resistance, especially among younger audiences, while addressing potential challenges such as limited access to texts, cultural bias, and difficulties in obtaining authentic responses. Careful sampling, triangulation, and interdisciplinary perspectives from psychology, sociology, cultural studies, and media studies are essential to ensure comprehensive findings that show how literature both reflects and challenges patriarchal norms, thereby enriching feminist discourse and advancing gender equality locally and globally.

## ACKNOWLEDGMENT

The author expresses gratitude to the supervising lecturers who have provided guidance, direction, and valuable input throughout the research process and the preparation of this article. Thanks are also extended to colleagues who have offered support and constructive suggestions. Lastly, the author conveys deep appreciation to family members who have always provided prayers, encouragement, and motivation, enabling the successful completion of this research.

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