

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

This chapter analyzed the sexual objectification that is experiences by the three women characters, namely Sulis, Matsumi and Lestari, and how the characters handle their objectification. The object of research is a novel, entitled *Potions and Paper Cranes* (2006) novel written by Lan Fang.

The writer chooses *Potions and Paper Cranes* because the setting of the novel takes place during Japanese colonial era in Indonesia, particularly in Surabaya. Japanese colonial era is interesting to discuss because there are some issues of feminism like sexual exploitation of women. In Japanese colonialism, women are treated as objects of lust satisfaction for the Japanese soldier. In addition to present historical information of that era, this novel portrays the suffering of the female characters in the forms of sexual violence such as rape, marital rape and prostitution. The theme of sexual violence against women in the novel is interesting to discuss. For the writer's analysis, she concentrates mainly on the three-related parts: first, a discussion on the forms of sexual objectification experienced by the three female characters; second the impacts of the objectification to them, and third, how they deal with their objectification. The following pages are the discussions.

4.1 The Forms of Sexual Objectification Experienced by the Main Female Characters

There are several forms of Sexual Objectification experienced by the three main female characters in the novel. The objectifications take in form of rape, marital rape, and prostitution.

4.1.1. Rape

According to Esere, Idowu, Durosaro, & Omotosho “rape is defined as any mutual consent between those involved. Sexual intercourse that involves force, threat, blackmail, deceit or coercion is rape. A woman is raped if sexual intercourse takes place without her consent” (2009, pp. 1-2). This is the part when Sulis, one of the three main female characters, experiences rape by Sujono. Sujono and Sulis’ marriage is not a happy one because they live in extreme poverty. Everyday they fight and argue about same problem thus makes Sujono treats Sulis violently. Sujono is one of the major characters in this novel who has two wives. He rapes Sulis before they get married because he regards her as a sexual object, more likely to be seen as a sex trophy and “something to play with”. This behavior can be seen in these sentences below:

With one pull he made me fall and lie beside him. He lay on my body and pressed me down so I could not move. His panting breath blew on my face and his skin felt very hot on my skin. His breath smelled rice wine. He yanked at my chemise, popping the buttons and exposing my

whole bosom. He bent his head and hungrily kissed my breasts. He was wild, fierce and steamy. I wriggled... (Fang, 2013, pp. 49-50)

Seeing the direct quotation presented above the writer concludes that Sujono treats her wife, Sulis, badly. She becomes sexually objectified by her own husband. Sujono rapes her violently when he is drunk. He rapes her because he takes her as his sexual pleasure and sexual object for him unconsciously due to the effect of alcohol.

The second woman who experiences rape when she was young is Lestari. She was raped by Joko, her step brother. Joko is Sulis's son who lives under the same roof with Lestari.

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 (Fang, 2013, p. 210)

From the quotation above, the writer discovers that Joko takes advantage from Lestari's body as his object to actualize his desire. He not only used Lestari as his sexual object, but also wants to show Lestari that he has power by raping her. Through the rape case in this novel, the men become subjects and the women become objects. As subjects, the men have authority in controlling the objects. Marital rape, which happens in family, shows that men has higher positions than women. Generally, the rape cases that happen to both women characters are the example of Sexual Objectification which occurs in society.

After all these years, women are still considered inferior to men by most cultures, whether in developed, developing, or undeveloped countries. Because there are gender roles in society, it gives the way to the thought of women as being a possession of the men. Therefore, women are under the command and control of the men. This becomes the basis for some of the rape myths in the society such as “men rape women because it is men’s natural desire and it is natural for men to get sex from women” (Murphy, 2017, pp.2-3).

Women are inhibited as fragile and weak women in society, and that some men take women for granted. Generally, rape is still thought to be a crime against women. Rape is used for such purposes as intimidation, degradation, humiliation, discrimination, punishment, control or destruction of a person (Randall & Venkatesh, 2015, pp. 180-181). Therefore, rape is the most violent form of sexual objectification because it forms of intimidation, punishment, discrimination or control of women.

The difference between Sulis and Lestari are Sujono takes responsibility for becoming Sulis’s husband, but Joko does not take responsibility for Lestari because they are related by blood. The similarity between Sulis and Lestari is that they are just considered as nothing more than a sexual pleasure by Sujono and Joko.

4.1.2 Marital Rape

According to Randall & Venkatesh “marital rape is a challenge to the ideology of masculine dominance in marriage and in society, and the rejection of any notion that men are head of the family or house hold and is thus entitled to authority over women by virtue of their status as men” (2015, p. 201). Marital rape is described

as a rape that happens between two people who are married. In *Potion and Paper Cranes*, marital rape happens in Sujono's family. Sujono is one of the major characters who has two wives, Sulis and Matsumi, in *Potions and Paper Cranes*.

First, marital rape is shown when Sujono treats his first wife in their marriage. Their marriage life is not happy because they do not love each other. They live in poverty and in a hard situation where he does not want to work. His wife, Sulis, is the one who supports the economics of their family by selling potion. This situation makes her angry to her husband, and every day they fight for the same problem. On the other hand, Sujono feels furious for the Sulis's bad words, and he treats his wife roughly as a punishment to her. Besides Sujono often uses bad words to his wife, he also does marital rape to Sulis. The quotation below shows the marital rape that is experienced by Sulis in her marriage with Sujono:

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. He had raped me (Fang, 2013, p. 70)

Sulis says the words above when her cruel husband rapes her. This quotation gives a clear image of how rude he is when he rapes her. It means that Sujono only makes Sulis's body as his sexual pleasure and as a sexual object for him. Here is another quotation where she was raped by Sujono again;

He treated me no different from a handmaid who made in 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 with me when sleeping. What I had just felt, which made me satisfied, was not love or affection. It was simply wild, raw, lust. The man had penetrated me with his eyes burning red, puffing like a train and pouring seat, and only stopped when he had exhausted his rage, without satisfaction.

(Fang, 2013, p. 71)

From the description above, it can be seen that Sujono treats her badly. She is just like a servant in her own house. She also gets insulted even by beating Sujono. Besides Sujono does physical violence to her, Sujono also gives Sulis emotional violence. According to Successena, "marriage generates a confidence in the wife that her husband will provide safety and respect her dignity, but when he commits unwanted forcefully intercourse with his wife; it breaks the confidence and the trust of his wife" (2016, pp. 5-7). It means that in the marriage relationship, the husband should provide safety to his wife. In the writer's opinion, even when Sulis is Sujono's legal wife, it does not give him the rights to treat her as he wants. A wife also has the right to speak about what she feels and thinks. In the contrary, Sujono has full rights in controlling his wife in their daily lives like, he makes Sulis to do everything, from asking her to make coffee for him every morning until serving him on the bed at night. From this novel, the writer can conclude that the woman's position is below men, and that woman is exist just for sexual pleasure of men. He treats his wife with

no different than a handmaid. Besides that, she also gets punched, or attacked with bad words. Below is another proof that he only sees her as his sexual object;

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? (Fang, 2013, p. 68)

From the quotation above, the writer can learn that he only uses his wife as a sexual pleasure. He does not care about what his wife thinks. He uses her body without give her consent, whether she is tired or not. He only want to get pleasure from her, whether she likes it or not.

Regarding the previous discussion, we know how Sujono treats his first wife as his sexual objectification even after they get married. Marital rape also occurs in Sujono’s treatments toward his second wife, Matsumi. He just wants to have sexual intercourse with her wives without asking their permission to do so.

All Sujono wanted from me was money and sexual pleasure. He was taking advantage of me. He was no longer a lover. That was not fair.

I was trapped between the spokes of a wheel. I could not go backward but I also found it difficult to move forward (Fang, 2013, p. 123)

The quotation above is proof that Sujono forces his sexual wants to Matsumi. The words “taking advantage of me” explicitly show that he only takes advantage from his wife. Besides making Matsumi works and takes all the money from her, he also takes the pleasure from her without her consent. He treats his wives as sexual objects,

where he can do anything to fulfill his sexual desire. Sujono often uses cruel words when talks to his wife like what he says, “To the Indonesian, you’re nothing but a prostitute, a whore, a slut” (Fang, 2013, p. 124). He says those words because he feels jealous knowing that she wants to work again in Hanada’s house as a geisha. Sujono thinks, as her husband, he owns his wife completely. Therefore, he does several ways to prevent his wife working as a geisha again, but he does it in the wrong way. Despite she gets bad treatment from her husband. Her husband also does marital rape to her, like what she says as follows:

He spared 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 in pain (Fang, 2013, p. 125)

From the quotation above, it shows clearly that Matsumi experiences marital rape again from her husband; even she says that she found no satisfaction when she has sexual intercourse with him. In the writer's opinion, Sujono should treat his wife with not only using her as a sexual object, but also using her bodies to get sexual pleasure. Forcing someone to have sex and use someone’s body without permission is called sexual objectification. As Sujono does to his wives, he uses his wives’ bodies whether they like it or not. Whenever he wants to have sex, he just wants to follow his lust without considering his wives’ feelings. In writer’s opinion having sex should

be done by two people who are pleased in having sexual intercourse together without any force. In Matsumi's situation this does not happen. This happens because Sujono committes marital rape to Matsumi, he wants to control his wife by doing that.

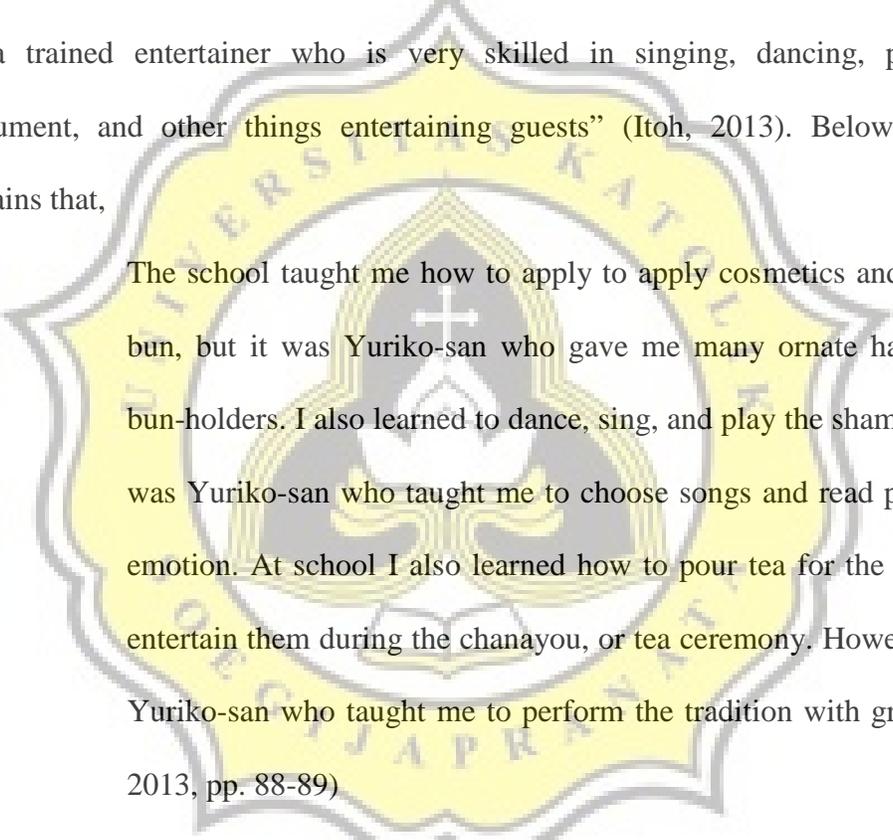
Here, he exploits his wives' bodies to fulfill his sexual desire by using their bodies. Actually, in their marriage relationship, both women characters marry Sujono because they believe that he can give them security, like assurance for their living. In this novel, he clearly does not give them love, security and prosperity, but in contrary to what their imagine, he gives them sexual violence. Even, he does not fulfill the needs of his wife.

4.1.3. Prostitution

According to Davis "commercial prostitution is when coitus is practiced for money and social function is indeterminate, secondary, and extrinsic. The buyers clearly have the pleasure and not reproduction in mind. The sellers may use the money for any purpose. The sexual relationship between the buyers and sellers is illegitimate, ephemeral, and condemned" (2011, p. 748), It means that the relationship between buyer and seller in commercial prostitution is illegal, temporary, and wrong doer. In this novel, there is a woman's character who works in a prostitution as geisha, she is Matsumi. She became a geisha because she was sold by her parents since she was a little. She is a geisha who brought to Java by a Japanese general, namely Hanada-San. In Indonesia, especially Surabaya, she works at the most expensive club on Kembang Jepun, in there she meets Sujono and falls in love instantly with him. Below is Matsumi's recognition when she becomes a geisha;

Takeshi-san took me to Kyoto, where I was sold to an okiyaa boarding house for geishas, and I worked as a shikomi or maid before I was enrolled at geisha school in Gion (Fang, 2013, p. 88)".

From what Matsumi said, the writer can understand that becoming a geisha is more difficult than becoming a prostitute because she should get training before becoming a real geisha. This indicates that a geisha is really different from a prostitute. A geisha is “a trained entertainer who is very skilled in singing, dancing, playing an instrument, and other things entertaining guests” (Itoh, 2013). Below, Matsumi explains that,



The school taught me how to apply to apply cosmetics and fix a hair bun, but it was Yuriko-san who gave me many ornate hairpins and bun-holders. I also learned to dance, sing, and play the shamisen, but it was Yuriko-san who taught me to choose songs and read poetry with emotion. At school I also learned how to pour tea for the guests and entertain them during the chanayou, or tea ceremony. However, it was Yuriko-san who taught me to perform the tradition with grace (Fang, 2013, pp. 88-89)

The quotation above shows that before she becomes a geisha; she should learn many things, because geisha does not only offer sex for their guests. Even pouring tea should be done according to the tradition. The following sentence explains on how to pouring tea according to Japanese tradition,

When you pour tea do so not only politely and following the rules, but also with grace and beauty. You must be able to pour tea while lifting up your sleeves inconspicuously, enabling the guest to peek into your kimono at least once since it covers your whole body. Also, the thick face powder prevents the guests from seeing your real face. Only when he has glimpse of your underarm can he admire the beauty of your skin, which will later determine your price, she said (Fang, 2013, p. 89)

The sentence above means that geisha should hide their real face by using thick face powder to protect their privacy for the guest. The guest cannot see the real face of a geisha.

I became geisha when I was fourteen, after undergoing the mizuage to auction my virginity. Three rich and well respected men in Kyoto bid on me. The housemother took me to them, and stripped off the layers of my obi and kimono until I stood naked. The men looked like tigers ready to jump at their prey; their wild looks devoured my body. Feeling uncomfortable, I moved my arms to cover my breast, but the housemother jerked them back (Fang, 2013, p. 89)

The information above shows that she becomes a geisha when she was young and there are so many traditions to do to be a real geisha. Not all people can be a geisha because a geisha should have art skills and they not only become sex workers.

After enjoying sake, conversation, and singing, I usually offered the important guest a bath in the ofuro. While he soaked in the warm water, I rubbed, or more precisely rubbed and caressed, his back and chest with a washcloth. After this I helped him put on a clean kimono and escorted him to a room. There I took off his kimono and undressed as well (Fang, 2013, p. 111).

The quotation above shows how geisha treat their guests. They not only offer sex, but also have deep gratitude for their guests according to the Japanese tradition.

With the grace of a dancer I peeled of my clothes layer by layer. Naked, I gently massage and caressed him. I started by massaging his back, then his neck, chest, and the rest of his body. While massaging, I brushed my nude body against him. Slowly but surely his skin warmed and his breath started to puff like a locomotive. I continued leading the play until he reached yonaki (Fang, 2013, p. 111).

The sentence above explains how geisha is usually working; they not only make their guests satisfied, but also should do some training before they are ready to be a real geisha. Because of that geisha is really different from a prostitute. A geisha is different from a prostitute or call girl because Geisha's are entertainers, and they are trained vigorously in art, especially music and dancing (History Undressed, 2008). However, geisha has a high rate in prostitution area because the guest should spend much money to pay a geisha. Usually, the guests are people who have high position and rich.

4.2 The Impacts of Sexual Objectifications to the Main Female Characters

In the writer's opinion, there are two impacts from the treatment of Sexual Objectification that give towards to the main female characters; they are physical and mental impacts. Based on this novel, three women characters who become the victim of sexual objectification get physical and mental impacts. Some kinds of mental impacts of sexual objectification are shame, anxiety or depression (Rooney, 2007). The physical impacts that they get are several kinds of physical violence such as punch, slap or kick from the perpetrators of sexual objectification

The first character that the writer discusses is Sulis because she is Sujono's first wife. She often experiences both physical and mental impacts because her cruel husband treatments to her. Sujono felt that she trapped him to marry her because she was pregnant before they got married.

Making love? I could not call it that anymore.

Was it making love if I had to serve him when my whole body felt tired? Where 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 just let him work by himself? (Fang, 2013, p. 68)

From the sentence above the reader can conclude that actually, Sujono gives him emotional or mental abuse from her husband. She feels angry because her husband never cares about her condition when they have an intercourse; even he does it when his wife is half asleep and feels tired.

He had raped me.

The pain made me feel as if all my joints were loose and my bones broken (Fang, 2013, p. 70)

From the sentence above the writer understands that the poor wife gets physical abuse from the marital rape by her cruel husband. The writer thinks that all of her joints are loose and her bones are broken from her previous statement. It means that her body feels really hurt from the treatment that her husband does to her.

Mas Sujono never made love tenderly like Mas Wandu. Mas Sujono wanted to release his lust his own way. He did not care if I was having my period. I felt lower than a whore (Fang, 2013, p. 70)

The quotation above shows that Sulis feels that she is not loved by her husband. The writer concludes that she gets mental pressure because her husband just wants to satisfy himself without caring about his wife's condition. He has never respected his wife, even the poor wife says that she feels nothing different with a prostitute; it means that her husband acts really rude to her.

I had a child but never felt like a true wife to Mas Sujono. He was very selfish. He never cared if his wife and child could eat as long as he had cigarettes to smoke. His thin-lipped mouth was always talking, cursing, and abusing. He treated me no different from a handmaid who made him coffee. He was always very violent. Besides rice, I had his punches on my plate. He was not only with his words and hands, but also when sleeping with me (Fang, 2013, p. 71)

The sentence above shows that the poor wife gets mental abuse again from her cruel husband. The mental impacts are when she says that her cruel husband always uses the harsh words to talk to her, make her everything from do the house chores to work everyday and abuse her physically. The way Sujono treats Sulis shows that he does not care with Sulis's well-being.

What I had just felt, which made me satisfied, was not love or affection. It was simply wild, raw, lust. The man had penetrated me with his eyes burning red, puffing like a train and pouring sweat, and only stopped when he had exhausted his rage, without satisfaction (Fang, 2013, p. 71)

The quotation above shows that she also feels depressed because she says that what she feels is not love or affection but simply wild, raw, and lust. Her husband never considers her as his wife. The physical impact is when she says that her cruel husband punch on her plate; it means that he does physical violence to her. In the writer's opinion, although Sulis is his wife, it does not mean that he can do everything that he wants from his wife. In this novel, Sujono has full right in controlling Sulis' body and feelings.

The second woman who gets physical and mental abuse is Matsumi because she becomes the victim of marital rape by Sujono. Unlike Sulis, Matsumi gets mental abuse more than physical abuse. She becomes Sujono's second wife and he treats her badly. Her husband is often jealous of her wife because of her old's occupation,

which is a geisha. On the other hand, her husband loves her so much so he never wants to lose her.

Sujono always returned to his home after we made love.

That was not all. He became financially dependent on me for meeting the needs of his family. He did not have any sense of responsibility toward his work. As time went by, I could no longer deceive myself. I realized that one could not live from only love and passion. All Sujono wanted from me was money and sexual pleasure. He was taking advantage of me. He was no longer a lover (Fang, 2013, p. 123)

From the quotation above the writer concludes that she gets mental abuse from the way she feels about Sujono becomes financially dependent on her, and that he only takes her as his sexual pleasure. She even states that all of her possessive husband wants from her was money and sexual pleasure. The treatments that she received from her possessive husband before and after her marriage with him are really different. It is interesting why he changes his attitudes to his wife. He changes his attitudes because, after he married his wife, he thinks that he owns her. Thus, he feels that he has right to say the bad words to his wife.

Was that a form of love? If it was, Sujono's love was insulting and made me feel worthless. I felt helpless, and physically and emotionally exhausted. The days were very long, filled with financial problems and endless fights triggered by his outrageous jealousy. He hurt me deeply

with mockeries that shout out of his mouth like missiles. His words always hurt. So did his wild sexual desire (Fang, 2013, p. 124)

The quotation above shows that she gets mental abuse because of her possessive husband. She feels really depressed and disappointed when she says she feels helpless and physically and emotionally exhausted. She also explains how her husband's cruel words always hurt. She feels mentally exhausted because he just wants sex and money from her. She feels that her possessive husband does not give her any love and affection like what he does before she becomes his wife.

Sujono made lovemaking lose its beauty, tenderness, and even passion. He disgusted me, leaving my whole body and in pain.

I could no longer get through the nights without tears. Reality turned out to be entirely different from my dreams. I felt like a ship stranded on a poisonous island without a captain, wind direction or lighthouse (Fang, 2013, p. 125)

The sentence above explains that she gets mental abuse again from her possessive husband. The physical abuse she gets when Sujono intentionally hurt her during their intercourse. The mental abuse is when she says that she feels stressed with her situation; she says that she can no longer get through the nights without tears. Matsumi feels really sad because of what her husband does to her. She states that; "I felt like a ship stranded on a poisonous island without a captain, wind direction or lighthouse", it means that she feels totally hopeless of her relationship with her husband. She often hears cruel words from her husband, to make it worse he no

longer treat her as his wife, “Women who experience Sexual Objectification and became the victim felt other forms of oppression, which may influence both their risk and response to Sexual Objectification as well as compound to negatively affect their mental health” (Szymanski, Moffitt, & Carr, 2011, p. 12).

The last woman characters who experienced mental impacts because becoming the victim of Sexual Objectification is Lestari. She is Sujono and Matsumi’s daughter. She was raped by her stepbrother; Joko. He used Lestari’s body as his object to actualize his desire.

My dreams were always dark and my world was colorless. I had lost my smile and my world was colorless. I had lost my smile and did not talk much. Never did I allow man to approach me or peek into my heart (Fang, 2013, p. 194)

The sentence above explains that she gets mental impacts because she ever experienced become the rape’s victim. Since she was raped by her stepbrother, Lestari never allows any man get closer to her. She prevents any man to peek into her heart and makes her does not want to marry any man. She grows up until she gets old and she is still single. “She was sixty years old and unmarried” (Fang, 2013, p. 16), it implies that she feels traumatized, and she does not believe other men except her father. “In my life, Father was the only man who gave all his love to me. He knew of my secrets and wounds” (Fang, 2013, p. 194), it means that she only has one man in her heart, who is Sujono, her father who always takes care and loves her. Her father is the one who knows about her pains and wounds as long as her life. “So I let my life

become dark like the night. I tried to feel my way and hide my bleeding wounds” (Fang, 2013, p. 194). From what she says, the writer can conclude that she really feels depressed and traumatized because she ever becomes rape victim even she says that she let her life become dark like the night and she trying to hide her wounds. On the other hand, she says “And the shame was very painful” (Fang, 2013, p. 194), it means that she feels really hurt because she ashamed of her past. Fredrickson and Roberts said that there are several physiological or mental consequences of sexual objectification such as the emotion of shame, the emotion of anxiety, and the awareness of internal body states (1997, p. 181). From the three main women characters who get physical abuse from the experience become the victim of sexual objectification, all of them feel shame, anxiety and aware of their internal body states.

4.3 How the Women Characters Deal with their Sexual Objectifications

Three main women characters in this novel have different behaviors when they deal with their objectification. First, Sulis accepts when she becomes a sexual object for Sujono and Mas Wandī. She is also addicted to become a sexual pleasure for Sujono and Mas Wandī. Second, Matsumi, at first she enjoys when she becomes a sexual pleasure for Sujono, but in the end, she cannot accept it because Sujono does sexual violence to her. The last woman characters are Lestari, she resists when she becomes a sexual object for Joko. She has a deep trauma with men until she became old. According to Fredrickson & Roberts, Objectification does not affect all women equally. First, because an observer’s perspective on the body can become internally to varying degrees, it is an individual-difference variable. Second, the reason that

objectification does not affect women equally is that particular combination of class, ethnicity, age, and sexuality as well as personal histories and physical attributes. Finally, sexual objectification is unlikely to affect women all the time (1997, pp. 195-197). Therefore, from Fredrickson & Roberts's statement, the writer can conclude that every woman has a different idea to deal with their objectification especially the main women characters in this novel. Three main women characters in this novel became the victims of sexual objectification by the men characters. Not all of the women characters resist when become the sexual objects of the men characters, some of them enjoyed become the sexual objects because they feel satisfied with the pleasure.

The first woman character that the writer will discuss is Sulis. She becomes the Sexual objectification of Mas Wandu, a *pedicab* driver who often flirts with her when she sells potion in the Tanjung Perak harbor. He is one of her customers who gives her extra money. Because she wants sexual pleasure for him as a mature man, she even gives her virginity to him. She feels addicted when she has sexual intercourse with the pedicab driver, it is proven with the sentence below;

I met Mas Wandu in one of the brothels. A virgin ever touched by a man, I was awkward, shy and embarrassed. When he touched my bosom, his hand felt hot and caused a wave of pleasure. After a while, I craved it. I did not stay passive or feel nervous and shy anymore. I became more daring, and I did not stay passive and I did not hesitate

to get closer to him when I wanted him to squeeze my breasts (Fang, 2013, p. 39)

The statement above shows how she deals with the situation when she becomes the sexual objects of the *pedicab* driver. She feels happy and burning hot when he touches her, she even says “when he touched my bosom, his hand felt hot and caused a wave of pleasure”. Even she dares to get closer to and ask him to squeeze her breasts (Fang, 2013, p. 39). Below is another proof that she enjoys her objectification,

Soon the quick touches were not enough. As a girl growing into a woman, I felt burning passion that demanded more, even more. I wanted to do what the women and men did in those dim tiny rooms. I wanted to feel his hand touch all of my breasts. So I held his hands to keep him longer. Seriously, especially this part, he said while gazing at me and giving my breasts another squeeze. I felt aroused when his breath blew against my ear and down my neck (Fang, 2013, pp. 39-40)

The quotation above proves that she really enjoys her sexual objectification; even she says that she wants to feel him touch all of her breast. She feels aroused when he did more sex interaction with her.

In the darkness his steamy breath rushed down my neck and inside my ear. His hand slipped into my kebaya and fondled my breasts with a new hunger. This was not like the touches he did before. My breast felt on fire in the grip of his palm. Snorting and panting, he devoured my breasts. I wriggled with pleasure and enjoyed the sensation that

made my female organ wet. He ripped my kain and guided me to sit on his lap. Something hard penetrated my body. While it hurt, there was also pleasure (Fang, 2013, pp. 42-43)

The sentence above shows that she really wants to have sex with the *pedicab* driver even she has a big lust when she does it with him. She really enjoys the pleasure when she is making love with him because she thinks that it can make her satisfied; it proven when she says, “While it hurt, there was also pleasure”.

After that, he always took me home with his pedicab. He also gave me lessons in love making. Mas Wandu was a mature man who knew woman’s nuts and bolts. He guided me patiently so we could achieve mutual satisfaction. We did it anywhere and anytime we saw opportunity to have the pleasure. I was thirsty for his touch. He made me an adult woman (Fang, 2013, p. 43)

From the sentence above it is understood that she always wants a touch from the *pedicab* driver because she thinks that he is a mature man who can guide her about lovemaking lesson. She feels satisfied when she has sexual intercourse with him so they do it anywhere when they have a chance to do it. Even she feels thirsty for his touch; it means that she feels addicted to him. She does not involve her feeling when she is with him. She just wants sex pleasure and extra money from him; it is proven when she says, “As long as he gave money and I enjoyed making love with a mature person like him, what was wrong with meeting his needs? It gave me more pocket money and experience” (Fang, 2013, p. 45)

Besides becoming a sexual object from Mas Wandu, Sulis also becomes a sexual object for Sujono before they got married. She was pregnant because she made love with both men. The following is the quotation:

He yanked at my chemise, popping the buttons and exposing my whole bosom. He bent his head and hungrily kissed my breasts. He was wild, fierce and steam. I wriggled. The overwhelming sensation made me unable to control my excitement. I trembled from the mixed feelings between fear and pleasure, confusion and desire, pain and lust (Fang, 2013, p. 50)

The statement above shows how she feels excited when she has sexual intercourse with him because she gets different pleasure. Even she cannot control herself when she made love with him. She really enjoyed the pleasure when she says “Mas Wandu never made love as wild as this. He always treated me gently and waited until we both achieved the peak of pleasure. What I felt now with Mas Sujono was different that is: wildness, hunger, and thirst. It was not warm, but burning hot” (Fang, 2013, p. 50)

After she gets married to Sujono, she experiences sexual objectification by her husband. But, strangely she enjoyed and satisfied when her husband does sexual violence to her. It is proven when she says, “He had raped me. The pain made me feel as if all my joints were loose and my bones broken. But, strangely, while he manhandled me I felt new sensation. I was satisfied. “I enjoyed it (Fang, 2013, p. 70). Actually, she feels sad and fear when her husband do the mental violence to her, but

she likes it when her husband perform wildly during their sex, as what she says, “The only thing I sometimes enjoyed was having sex, during which he performed wildly” (Fang, 2013, p. 72)

The Second woman who deals with her sexual objectification is Matsumi. She is Sujono’s second wife. Sulis mostly enjoyed becoming a sexual object, but Matsumi does not really enjoyed when she becomes a sexual object.

Perhaps I should have wished for something other than to be geisha. However, from what I observed of Yuriko-san, a geisha was truly like being the princess I had dreamed of since I was little (Fang, 2013, p. 88)

The statement above shows how Matsumi deals when she becomes a geisha or high-class prostitution in Japan. Actually, she does not want to be a geisha, but because her family is poor and she cannot find another job. She chooses to be a geisha because she thinks that geisha can make her as beautiful as a princess and it is her dream since she was little.

Sujono fixed his eyes on me and took off my clothes. This surprised me and made my heart pound. We stood so close to each other I could smell his body and breath. I closed my eyes as his hands slithered over my body like snakes. I quivered while holding back my arousal, something I never had with other guests. I was the one who gave pleasure and controlled the play. But he engulfed my body and I no longer had control. Swept by the torrent of passion, I was unable to

contain my groans and whimpers. When we finished and I languished in absolute contentment, his lips closed over my mouth (Fang, 2013, p. 115) (Fang, 2013, p. 115)

From the quotation above Matsumi show that she really enjoys making love with Sujono, even she lost control of herself. She is falling in love with him because he is really different from the other guests. She gets a different pleasure when having sex with her sweetheart because usually she is the one who makes men satisfied, but with him she can feel satisfied too. Moreover, she feels addicted when making love with her sweetheart as what she says, “He not only worshipped me with words as sweet as honey, but also made me relish the sensations he created when he touched every part of my body. He was wild, fierce, and lustful” (Fang, 2013, p. 116)

Even though she enjoys at first after, she no longer feels the excitement when she makes love with him because afterwards all Sujono do to her is sexual violence. Even, she feels really sad and fear when she having sex with Sujono, like what she says “Sujono made lovemaking lose its beauty, tenderness, even passion. He disgusted me, leaving my whole body and heart in pain. I could no longer get through the nights without tears”.

The third woman who deals with their sexual objectification is Lestari. Lestari is Sujono and Matumi’s daughter. She becomes sexual objects for her stepbrother, Joko.

Severe injuries had scarred 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 (Fang, 2013, p. 194)

From the quotation above the writer can understand if Lestari feels very sad and traumatized because she became the victim of sexual objectification, moreover, she says that her experience in the past destroyed her hopes and smile. The sadness are also showed when she says” I felt very sore but the pain, the agony, not only came from my bleeding body. Tears filled my chest, all my pores and flowed from the deepest corners of my heart” (Fang, 2013, p. 210). From what Lestari says, the writer can conclude that she feels hurt, sad, frightened and hopeless because of her dark past.

