

NOVEL HILDA: IMAGE OF WOMEN SEXUAL VICTIM VIOLENCE (GENDER AND FEMINIST STUDY)

Ainul Luthfia Al Firda
UIN Sunan Kalijaga Yogyakarta
ainulfrida@gmail.com

Received: 25 th December 2021	Reviewed: January-July 2022	Published: 22 th August 2022
---	--------------------------------	--

ABSTRACT

This study discusses the study of gender and feminism in a novel Hilda by Muyassarotul Hafidzoh. A novel that talks about the lives of survivors of sexual violence who struggle to get justice for themselves, fight trauma, and efforts to empower women within the scope of Islamic boarding schools. The purpose of this study is to analyze the study of gender and feminism in the novel Hilda, as well as to see the image of women who are victims of sexual violence. The research method used is descriptive-analytic with reference to the approach of feminism. The analytical knife used is the study of feminism and gender criticism. From the results of the study, it can be seen that Hilda is a representation of survivors of sexual violence who has experienced social discrimination, including expulsion from school, stigma, stereotypes, marginalization, violence, multiple traumas. The image of women in the figure of Hilda is depicted as a strong, intelligent character, and as a survivor of marital sexual violence, she also deserves to feel, because survivors are not unholy creatures. The image of pesantren can be categorized as an educational institution that is safe for women even in recovering past trauma by providing them with religious and social knowledge.

Keywords: Discrimination, Sexual Violence, Women, Islamic Boarding School

ABSTRAK

Penelitian ini membahas kajian gender dan feminisme dalam sebuah Novel Hilda Karya Muyassarotul Hafidzoh. Novel yang menceritakan tentang kehidupan penyintas kekerasan seksual yang berjuang memperoleh keadilan atas dirinya, melawan trauma, serta upaya untuk memberdayakan perempuan dalam lingkup pesantren. Tujuan dari penelitian ini menganalisis kajian gender dan feminisme dalam cerita Novel Hilda, serta melihat citra perempuan korban kekerasan seksual. Metode penelitian yang digunakan adalah deskriptif-analitis dengan mengacu pada pendekatan feminisme. Adapun pisau analisis yang digunakan ialah kajian kritik feminisme dan gender. Dari hasil penelitian, dapat diketahui bahwa Hilda merupakan representasi dari penyintas kekerasan seksual banyak mengalami diskriminasi sosial antara lain dikeluarkan dari sekolah, mendapat stigma, stereotipe, marginalisasi, kekerasan, trauma berlapis. Citra perempuan dalam sosok Hilda digambarkan sebagai tokoh yang kuat, cerdas, dan sebagai seorang penyintas kekerasan seksual pernikahan juga layak ia rasakan, karena penyintas bukan makhluk yang tidak suci. Citra pesantren dapat dikategorikan sebagai lembaga pendidikan yang aman bagi perempuan bahkan dalam memulihkan trauma masa lalu dengan membekalinya ilmu agama dan sosial.

Kata Kunci: Diskriminasi, Kekerasan Seksual, Perempuan, Pesantren



INTRODUCTION

The gloomy portrait of women victims of sexual violence is often regarded as a disgrace in society and in their families. In a feminist perspective, such an assumption is the impact of a patriarchal culture that is rooted in social construction. The institutionalization of ideology and patriarchal system is built through sexual violence, rape, harassment to misogynistic practices (Rohmaniyah, 2014). These images are often found in portraits of people's lives, film shows, to literary works.

Literature is part of works such as prose, poetry, and drama in the form of narrative texts or narrative discourses (Sofia, 2012). Narrative texts are often created through the description of social problems that are represented in the characters or characters in the story. Meanwhile, feminist literature is a work that criticizes life related to text, power and sexuality. Feminist literary criticism in novels with female backgrounds, such as Asma Nadia's novel *Namaku Tawerant*, which depicts a skewed image of an Asmat woman, which she represents as male lust satisfiers, marginalized women, uneducated women, domestic women. (Siti Gomo AttasRahmi Yulia Ningsih, 2021)

In contrast to the novel *Hilda* by Muyassarotul Hafidzoh, which is an imaginative literary work that provides a fictional story with the background of victims of sexual violence who are struggling against injustice. *Hilda's* novel comes from a serialized article uploaded by the author on the fatayatdiy.com page. *Hilda* as the main character who is a survivor of sexual violence has

experienced many traumas that are difficult to heal. *Hilda* as a victim of sexual violence (rape) had to suffer bitter consequences such as being expelled from school, which was said to be the root cause of heinous acts, stereotypes, ostracism and other discrimination. As a high school or high school student who has achievements, he is forced to bury his dreams just because of the trauma of the heinous act he received. In addition to the trauma that is difficult to heal, *Hilda* still has the desire to continue learning and obtain the highest education. Muyassarotul Hafidzoh as a writer managed to lead the reader to focus and have a perspective on the victim. Issues of anti-oppression, women, pesantren and empowerment have been successfully correlated in a novel. Besides that, Muyas also invites the reader not to blame the victim, but to target the root of the problem as fairly as possible.

Hilda's novel also provides education, especially treatment for victims of sexual violence. This includes advocacy, motivation and psychosocial services. In the plot, Muyas also talks about *Hilda's* struggle in obtaining justice, assisted by a group of social volunteers. Another advantage of *Hilda's* novel is that it provides gender education which includes three things, namely interpretation, hadith and social reality. The three of them became interesting issues which Muyas packaged very fairly and kindly.

Novel is one of the literary works that functions as a medium for imaginative artistic transformation, most of which tell the story of human life and the complexity of society's problems (Afiah, 2021). Not only that, the novel is also a method of

da'wah that is easily accepted by all circles (Lendari, 2017). With the rapid development of Indonesian society, especially in the pesantren area, now students are starting to engage in the field of writing, even many novelists are born from the pesantren environment. It is not surprising that many novels in Indonesia tell the story and twists and turns of Islamic boarding schools such as Novels Dua Barista, Dur, Hati Suhita to Hilda. The development of novelists who raise the issue of pesantren has varied themes, ranging from student romance, education, to women's empowerment.

The importance of studying a literary work is to see what messages are shown in the storyline and the image of a character. There are several previous studies that examine novels and literature. *First*, on research (Anam, 2019) tells about the image of women in Stories About Rani by Herry Santoso. Using a knife of feminist and gender critique analysis, Rani's character is described as a strong and tough figure. Her toughness is none other than fighting the patriarchal culture and against the domestic violence she experienced. The image of the woman is represented by her relationship with God, herself and others.

Second, in research (Feby Yoana Siregar, 2021) explained that the image of women in the Jinling Shisan Chai film represents women during the Japanese war in 1937. The women in the film experience an appalling condition where women often experience gender injustice. Gender injustice experienced by women will be more institutionalized if women do not dare to fight it. Therefore, many women in the film are trying to fight and

seize justice for themselves. The feminist image in the plot of this film tells that women have to fight if they want to achieve independence.

In every work such as a novel, of course, it contains a moral message, da'wah, education, socialization and so on. Education is one of the initial capitals in improving human intellectuals, increasing human resources, talents, character and morals. Literary works are also a medium in improving the quality of education. As stated by Mansur Fakhri, the task of education is to eliminate discrimination and fight for justice (Ratnasari, 2016). Literary works are expected to be able to provide innovations that have educational value and moral messages for readers and other connoisseurs.

Third, in research (Rina, Rohendi, 2021) and (Rina, Erfian Syah, 2022). Hilda's novel gives a touch as a da'wah message that is able to educate readers. Meanwhile, the da'wah messages found included the prohibition of women's prostitution, respecting women by lowering their eyes, behaving well and glorifying women, behaving fairly and taking care of and caring for their wives well. Based on several previous studies, most of them still explain the message of da'wah from a novel and have not explained how the representation of the characters in it. Therefore, to complete the gap in previous research, the author will discuss and examine the image of women victims of sexual violence in Muyassarotul Hafidzoh's novel Hilda.

RESEARCH METHOD

The research method was systematically used by the author to collect the necessary data. In this study, the

author uses a descriptive analysis qualitative research method that focuses on actual problem solving (Soendari, 2012). According (Somantri, 2005) Qualitative research methods are influenced by an interpretive paradigm that seeks to understand meaning and reality. In addition, qualitative research methods are very concerned about processes, events and authenticity. The data presented are sourced from the analysis of Hilda's novel which tells about the forms of discrimination against women and the struggles of women victims of violence against trauma. The object of this research is the novel Hilda by Muyassarotul Hafidzoh, while the formal object of this research is discrimination against women in Hilda's character.

RESULT AND DISCUSSION

Hilda Novel History

As one of the contributions to the Indonesian Women's Ulama Congress (KUPI), Muyassarotul Hafidzoh as the author of the novel Hilda wishes to channel KUPI's good intentions, especially in voicing messages of reciprocity and justice. According to Muyassarotul Hafidzoh or who is familiarly called Muyas, he feels that literary works are one of the eternal works and can be read at any time. The choice of the theme on the issue of sexual violence stems from his anxiety about the events that befell one of the students in high school. The incident occurred right at the teaching place of one of his friends. The case is a rape case where the perpetrator and the victim are high school students. Hoping to help the victim, one of the teachers was hindered by the existence of

a power relationship between the teacher and the principal's decision.

Furthermore, the social constructions that characterize Hilda's journey in obtaining justice are edited and adopted with phenomena that exist in society. Frequently viewing victims of rape as the root cause of violent acts that are only seen with one eye, led Muyas to straighten out people's rigid views on the issue of sexual violence. Negative impacts such as trauma, self-blame, negative labels, being expelled from school, being considered dirty and unclean, are all images that are often spoken by the public when they encounter cases of sexual violence against women. In addition, the difficulty and difficulty of the law in providing justice to victims is also an illustration of the existing phenomenon and colors the journey of survivors in obtaining social justice.

The image of female survivors of sexual violence is also often considered as an unholy creature because she has committed adultery is also raised based on phenomena that exist in society. So that Muyaslah straightened it out by bringing humanist and reciprocal social interpretations which then led the readers to understand them easily. This concept of empowering women survivors of violence who can continue their education is taken from one of the figures of a pesantren in the Jepara area, where this pesantren accepts all backgrounds of students from drug victims, widows, to survivors of sexual violence. The purpose of the inclusion of pesantren in the plot of Hilda's novel is as a form of proof that this is what pesantren should look like, which is able to accept, shelter, love, and

facilitate those (santri) who want to learn religious knowledge.

Furthermore, the love story between Hilda and Mas Wafa illustrates that as a survivor of sexual violence, she also has the right to a new life, a life of being loved and loving by removing the stigma that female survivors of sexual violence ex-rape are not dirty or unholy creatures. Women who are victims of rape and adultery are very different. The presence of the figure of Wafa in Hilda's story is a spice that the victim can recover from past trauma with someone's motivation. The figure of Bunyai as a supporting image, an agent for empowering women and students who provide the widest possible space to develop talents and abilities as a living capital.

The Image of Women in Hilda's Novels

Basically, the image cannot be separated from the characterizations, the character is the most important element in a work of fiction whose function is to make it easier for readers to understand the storyline in a fiction novel. The image of the character can be seen based on his role (Herianti, 2019). The meaning of the image is an image, the image of a woman is a woman's image obtained based on the results of the analysis. The image of women is clearly adopted from feminist literary criticism (Arizona et al., 2013).

Hilda is the main character in the fictional novel Hilda. He is the son of Ibu Zubaedah and a survivor of ex-rape sexual violence. In the storyline, she as a victim represents a picture of the conditions experienced by women victims of sexual violence such as trauma, loss of self-confidence, feeling worthless, losing hope

to continue living. Meanwhile, Mrs. Zubaedah, who accompanied Hilda, represented the response of parents who heard the news that their children were victims of sexual violence. Starting from shaking, afraid, sad, confused to feeling guilty for not being able to take care of their children.

In another part, Hilda also managed to get the opportunity to continue her education in a pesantren environment. He managed to restore his spirit thanks to the support and motivation from the pesantren environment which was classified as being able to heal the wounds and trauma he experienced. This is thanks to Mrs. Nyai's acceptance of Hilda's desire to continue her studies despite her heartbreaking background. The boarding school under the care of Mrs. Nyai carries the theme of empowerment for all groups and from several backgrounds such as victims of drug abuse, victims of sexual violence, and so on.

Based on the empowerment practices provided by the pesantren, Hilda returned to life with a new spirit. He began to actualize himself by enriching religious and social sciences. Until one day he participated in a religious dialogue and managed to straighten out rigid and taboo understandings about gender and sexuality, especially the issue of religious text narratives which were interpreted haphazardly, one of which was about the difference between adultery and rape. Not only that, Hilda also expressed her opinion through writings sent to Gus Wafa (Bu Nyai's nephew).

Often women who are victims of sexual violence often feel ashamed of their future, especially regarding marriage. The

cultural tendency of victim blaming makes the victim the root cause of the occurrence of violence that triggers discriminatory attitudes towards the victim which ultimately triggers a feeling of insecurity and fear of having a relationship with a man. The treatment includes not believing the victim's story, blaming the victim, demeaning the victim and other crimes after the incident. This deviation in behavior eventually has an impact on marriage. Even though victims of sexual violence ex-rape should not be given a very terrible social punishment (E. P. Wulandari & Krisnani, 2021).

It is necessary to re-elaborate the problem of social punishment for victims of sexual violence ex-rape, because this deviation has an impact on the loss of the victim's sense of trust in the opposite sex. In research (E. P. Wulandari & Krisnani, 2021), mapping the root causes of victim blaming rape victims based on the myth of rape and the belief in a just world. These two factors both position women as the root cause of rape and justice belongs only to men.

Turning to the issue of injustice for rape victims, Hilda's novel presents a new phenomenon that can give hope and fresh breath for victims of sexual violence. Like humans in general, victims of sexual violence are also entitled to complete love and affection from the person they love. The story is told in the story of Hilda who was eventually married by the family of the Islamic boarding school, although with the twists and turns of very complex problems. But thanks to the openness of both parties and mutual acceptance of their past, Hilda and Gus Wafa were

finally able to continue their relationship to the level of marriage.

Hilda's story shows two positions of women victims of sexual violence, namely social inequality and social justice. This social inequality includes victim blaming, stereotypes, negative stigma, discrimination against victims and their families, not accepting victims to continue their education, and so on. Meanwhile, social justice that should be received by victims of sexual violence outside of Hilda's story, such as the school's support for the victim, fair education, not ignoring the victim's story, the eligibility of the victim to be able to access education and feel a normal life after the incident.

The Relationship of Literature with the Message of Da'wah

Epistemologically literature means letters, and literary terminology means the work of humans where language is used as an intermediary tool both orally and in writing. Literature has advantages with the nature of authenticity, uniqueness, beauty to artistic value. The function of literary works can be in the form of: (1) a reactive function or pleasure and entertainment for the reader, (2) a deductive function that makes literature a bridge of knowledge or scientific insight, (3) an aesthetic function, namely presenting beauty to the audience, (4) a morality function, namely provide good and bad moral knowledge for readers, (5) religious functions that can teach religious values. While da'wah etymologically comes from Arabic which means an appeal, invitation and call. The term da'wah means a call to communicate using media in the form of oral (sermons, speeches), writing (novels, magazines), paintings (photos, art), audio-visual

(television) and morals (da'wah by showing it through actions) (Yolanda, 2017).

Literary work is a person's idea that is adopted from phenomena that exist in society. Novels are one of the most popular literary works today. In addition to his writing which contains the artistic style of each author, the novel also contains religious values and scientific values (F. Wulandari et al., 2020). Literary works in the form of novels cannot be separated from the background of the author, especially for authors with Muslim backgrounds who must have a style in channeling motivation and knowledge. With the development of technology, da'wah or the message that someone wants to convey that started with oral da'wah is now spreading into bil qalam da'wah, namely da'wah through literature (Adawiah, 2017).

According to (Yolanda, 2017) Da'wah-laden literature in Indonesia departs from the framework of understanding the world after this world, namely heaven and hell. An example is the work of the novelist Tere Liye which contains a message of da'wah that connects humans with God. According to him, the development of literature that contains da'wah is growing and is considered effective if it is filmed and raised on the big screen. However, the effectiveness of the development of da'wah-laden literature is not only seen based on the opportunity to be appointed to the big screen but also the achievement of a da'wah mission that can be accepted and implemented by readers. In line with this. (F. Wulandari et al., 2020) divide the

message of da'wah into three things, among others:

1. *The message of aqidah*, the message contained in the pillars of faith which includes believing in Allah SWT, believing in angels, believing in His books, believing in the Messenger of Allah, believing in the last day and believing in qodho and qodar.
2. *Shari'ah messages*, messages that are universal in nature concerning Muslims and non-Muslims as well as issues of worship and muamalah
3. *Moral messages*, messages that not only connect humans with God but also the relationship between humans and humans.

According to Syamsul Munir, the classification of da'wah with a pen is a method that is easily accepted by listeners. In addition to the easy way, da'wah with writing (pen) with the intermediary of literary works has become a communication taxonomy that has original, artistic, and beautiful value both in terms of content and expression (Herlina et al., 2019). Along with the development of the times, women and feminism combine into an interesting study to be used as a novel. In this case, women occupy two sides between being glorified and discriminated against, from a feminist perspective, the issues raised are sourced from social and cultural conditions that are universal in nature. However, according to Adib Sofia in (Bhakti, 2019) society still considers and still assumes from the point of view of men and places the position of women as passive objects. This proves that women are attractive objects in literature, politics, culture, and religion. Some people regret

that the issues raised in literary works are issues of gender bias and feminism, because this shows the side of women's exploitation in the form of literary works.

The emergence of feminism literature as a form of resistance to violence, injustice, and oppression experienced by women. In addition to fighting against forms of oppression, feminist literature aims to show how the real image of women is conveyed from a storyline. Some feminist literary works have values of advocacy, socialization, education, service and prevention. Hilda's novel is one of the interesting novels to be studied in this research where this novel contributes a lot in the form of Islamic scientific treasures and social values, as well as forms of service and prevention of sexual violence.

Gender and Feminist Analysis

Hilda's novel is a novel that tells the story of love, pain and struggle. In the storyline, there are several figures who color the story, such as Hilda transforming into a cheerful, high-achieving student, but in the middle of her studies she has to experience sexual violence. Hilda was raped by her classmate at school. He is an orphan who currently lives with a mother named Zubaedah. They live in simplicity and religious observance. Then Rindang as an advocate who helped advocate the case experienced by Hilda. Mrs. Nyai as a figure who gives leeway for Hilda in studying at the boarding school. Gus Wafa is the nephew of Mrs. Nyai who admires Hilda from afar.

One day Hilda and her friends wanted to watch an art performance. Before Hilda left, he always took the time to ask permission from his mother. Hope to

return home safely, it turns out that the news received by Mrs. Zubaedah is sad news. Hilda came home with tears, depression, despair and even she hesitated several times to say what had happened to her. Hilda dared to say that she was not holy. Suddenly Mrs. Zubaedah's heart was hit and tried to calm Hilda while asking the chronology of what happened to her.

While children of her age could enjoy a proper education, Hilda couldn't feel the joy of receiving knowledge. He had to swallow the bitter experience of being a victim of sexual violence (rape). Various forms of discrimination against a person's heinous act must be accepted even though it is full of wounds. In the verse that tells the chronology of Hilda's rape, Muyas as a writer actually leads the reader not to blame the victim, but instead invites the reader to take the side of the victim and analyze the case from a gender perspective. In addition to mapping the case experienced by Hilda, Muyaz also explained clearly what bitter experiences were received by women victims of sexual violence.

Reflecting on daily life, women are often faced with violence, coercion, torture, both physical and psychological. Women are currently still classified as marginalized creatures, weak creatures, objects to satisfy men's sex, which must be controlled and exploited (Ni Nyoman Juwita Arsawati, 2019). Based on social phenomena and social realities, most of the victims of sexual violence are experienced by women with the perpetrators being dominated by men. It is undeniable that men can also experience sexual violence, but the available evidence

shows that women tend to be victims of sexual violence.

Gender as a form of social construction that is non-biological, not natural. The difference is built socio-culturally in terms of status, nature, roles and responsibilities between men and women. The concept of gender gives birth to social injustice in society, differences in the position of men and women to discrimination. The form of gender inequality depends on the structure of the economy, social, culture, customs and religion. Inayah Rohmaniyah divides forms of gender injustice including stereotypes, stigma, subordination, marginalization, double burdens to sexual violence (Rohmaniyah, 2014).

In contrast to the concept of gender offered by Mansour Fakih, according to him, gender is the difference between men and women which is constructed based on social and cultural aspects. Meanwhile, the patriarchal pattern places women as inferior and men as superior to women. Departing from this perspective causes a lot of harm to those who are victims of patriarchal culture. Not only women can become victims, men can also become victims of the oppression of patriarchal culture. Especially if the patriarchal culture is institutionalized and supported by power relations (Bhakti, 2019).

Gender inequality begins with restrictions on access, rights, roles, space, participation, position, obligations, and education. This limitation often arises and is experienced by women because of the assumption that women are second class creatures and weak (inferior) beings. This sexist perception places women in other forms of discrimination and

compartmentalization of public and domestic spaces. Discriminatory attitudes and behaviors include harassment, restriction, exclusion, stereotypes, marginalization, subordination, double burden and violence (Apriliandra & Krisnani, 2021).

According to Poewandari, sexual violence is an act that leads to sexual urges such as touching, touching, kissing, coercion, sexual jokes, pornography, sexual harassment, forced sexual intercourse, humiliating to injure the victim. The negative impact is in the form of physical, psychological, mental stress, trauma, depression to property losses (Fu'ady, 2011). Violence can occur and be carried out anywhere regardless of gender, economy, social status, private space or public space. Generally, women victims of sexual violence tend to withdraw from their social environment, blame themselves, become depressed to despair (Tri Wuryaningsih, Nalfaridas Baharudin, 2017). It is even more ironic that the perpetrators of sexual violence can still breathe fresh air without hindrance while the victims have to endure prolonged bitter experiences, fight trauma, and face social discrimination.

Hilda is one of the victims of physical violence, she experienced sexual violence in the form of rape committed by her schoolmates. Hoping to get justice, it turns out that victims of sexual violence actually experience multiple layers of discrimination. The gender discrimination she experienced such as school policies that were forced to expel her because it was considered a disgrace, the stigma of society that considered her a prostitute, family marginalization, legal injustice that

complicates the complaint process, and women as the cause of sexual violence. In contrast to a perpetrator, he is still given the freedom to continue his education, live in peace without being discriminated against.

It did not stop there, religious leaders also uttered sexist sentences that created a new burden for the victim. The recommendation to marry the victim of sexual violence with the perpetrator and if she is not willing to marry him, Hilda is recommended to become a second wife or a third wife. Opinions like this actually give birth to new trauma for the victim. Victims who are forced to marry do not necessarily have recovered from their trauma in the past, (Masrifah, 2018) explained that victims of sexual violence who were forced to marry will often experience social phobia when meeting new people, find it difficult to make peace with themselves, worry about new violence like what they experienced in the past. As we know, someone who has had a dark experience as a child has the potential to experience trauma even though he is married. This will be very worrying if a rape victim is forced to marry the perpetrator, because psychologically the victim will experience double trauma (Jannah, 2021).

According to Burgess/Holmstrom post-rape syndrome there are two stages. First, the acute phase is characterized by victims who tend to show unstable emotions or hide their suffering quietly. Second, victims often have nightmares and experience deep depression. The following are the effects of rape, among others (Afifah, 2013):

- a) The woman (victim) can become pregnant. The possibility of the mother's hatred of the child due to the mothering of an unwanted child, this is due to the father's behavior that damages the body and its future. Rape also destroys two generations, namely mothers (victims) and children
- b) If the victim does not become pregnant, it is certain that the victim has lost her virginity, dignity, morals as a woman
- c) Traumatic and psychological disorders
- d) Hate all men to the point of being afraid to enter marriage
- e) Possibility of having AIDS

Hilda also experienced two post-rape syndromes such as an acute phase with unstable emotions as well as nightmares and depression. Unstable emotions are often felt after the incident, while nightmares and depression often repeated when Hilda was in boarding school. This picture concludes that the impact of discrimination on women actually brings down the road for women who are victims of sexual violence. Not only for victims, families also experience the impact of a patriarchal culture where there are still few people who understand and take sides with the victim.

Hilda and her family have gone through a long process of obtaining justice and protection. Until one day Hilda's desire to continue her studies was realized in a boarding school that was able and accepted all the backgrounds of its students, including survivors of sexual violence. In her journey of seeking knowledge, moral and religious support was transferred from the figure of Mrs. Nyai or the caretaker of the cottage by

facilitating Hilda in the form of space to develop her talents and voice her opinions. As an intelligent figure, in a religious dialogue forum Hilda as a woman's representation is depicted that women are worthy and have the right to get a stage and a space to voice their opinions. Therefore, according to the researcher, the author of the novel Hilda has succeeded in leading the reader to criticize gender inequality more by pointing it out to a fact where women's aspirations are also appropriate. In this case, Hilda voiced some of her opinions about society's rigidity in viewing social reality.

First, in the case of rape which is often equated with adultery. Hilda's figure became Muyaz's intermediary to voice the opinion that rape and adultery are both sexual categories that are prohibited by religion. The difference lies in behavior, first adultery is sexual intercourse carried out by a partner outside the marriage bond which is carried out voluntarily or consensual. Meanwhile, rape has an element of coercion carried out by the perpetrator and causes harm to the victim. Therefore, rape victims do not deserve to be punished because they have experienced acts of oppression, were hurt, forced, injured and threatened. The location of the blame for the act of rape lies with the perpetrators and the ruthless ideology and patriarchal understanding that undermines their thinking. *Second*, the prohibition to prostitute slaves or women who want to maintain their chastity. *Third*, the command to glorify women. *Fourth*, behave fairly and equally towards men and women.

The points above are a solution to the gender inequality that has been experienced by the community, both women and men. Furthermore, in the storyline written by Muyaz, he describes that what has happened so far is the impact of patriarchal culture. In a feminist view, the literary works written by Muyas are a form of resistance from rigid and unfair understandings in placing women's position. In line with Mustaqim's perspective in (Bhakti, 2019), Feminist literature leads readers to be more humanist, fair, respectful and eliminate forms of discrimination. The concept of feminism comes from the notion of equality; emphasize justice between men and women.

Although in the story Hilda departs from a patriarchal ideology where the storyline begins with a rape case that leads to other forms of discrimination and its effects. This means that the beginning of cases of sexual violence such as that experienced by Hilda is a form of discrimination that originates from social construction (Rohmaniyah, 2014). Therefore, it is in this literary criticism that Muyas brings the reader to conclude what is actually happening around us. With the presence of Hilda's novel, it becomes a guidebook in responding to gender injustice and preventing sexual violence.

Feminism exists as a movement that not only defends justice on behalf of women, but also defends justice for all groups. In short, it is a form of protest from other forms of discrimination. Meanwhile, the feminist image depicted in Hilda's literary novels includes:

1. As a form of respect for women, Hilda as a survivor of sexual violence is

- given the opportunity to seek knowledge, given access and space
2. Women can be agents of change
 3. Correcting the understanding of misogynistic views and negative views of women victims of sexual violence
 4. 4. Women who are victims of sexual violence also have the right to fulfill their biological needs, such as (marriage) by not considering them as unholy creatures.

Islamic Boarding School Women Empowerment

In the process of Hilda's recovery after the trauma she experienced, pesantren became a strategic place to gain security and continue her education. Pesantren itself is a traditional educational institution inhabited by santri or students, teachers or utsadz and ustadzah, as well as kyai or nyai figures who live in one dormitory. The figure of the kiai or nyai has a central role in the activities of the pesantren, because it is the source of education, religion, and social sciences. Mosques or langgars become places for worship, schools and other means of activity. The advantages of Islamic boarding schools lie in the implications of traditional and modern teaching which are affiliated with the Ministry of Religion and the Ministry of Education (Suib, 2017).

Sometimes pesantren are also referred to as a counter part of government development in Indonesia (Nugroho, 2017). Starting from empowering the village economy, women's education to literacy. Today's Islamic boarding schools have contributed a lot and gave birth to intellectuals who help build human resources. Its existence is increasingly existent and rapidly makes

pesantren as an educational institution that gives birth to many superior generations in advancing the nation and state. Although the position of pesantren is not as a formal institution, now the position of pesantren alumni or santri is starting to be taken into account.

Islamic boarding schools also play a role in character strengthening education (Nugroho, 2017). Although many initially assumed that pesantren with education that was old-fashioned, traditional, outdated, all of these assessments were successfully refuted by the achievements of both alumni and students, especially in the field of character, which only capitalized on simplicity, sincerity and self-sacrifice. In addition, the sources of the Qur'an and hadith are the main basis in building the character of students in Islamic boarding schools.

Empowerment contains two elements of tendency, namely the element of transferring community power from the helpless to becoming more empowered, the second is the emphasis on the process of encouraging, motivating individuals to be more empowered than before. Therefore, empowerment is a process that requires efforts to develop strengths or abilities so that they have more potential so that they can defend themselves. Furthermore, the term women empowerment comes from the term women empowerment which originates from gender discourse with the background of community concerns about discrimination that many women experience (Rosana, 2014).

Jessie Bernard's theory of women's empowerment is the result of the adoption of a feminist theory that was developed

based on social life and experiences centered on women. Bernard focuses his theory on women in terms of three things, namely the situation of women and their experiences in society, seeing the world from a woman's point of view, feminist theory developed by critical activists is aimed at creating a better life for women and the whole society (Goodman, 2007). In general, women's empowerment within the scope of Islamic boarding schools is still very minimal, even in Indonesia.

In Indonesia, there are only a few Islamic boarding schools that are able to implement and promote gender equality and women's rights. The Hasyim Asyari Islamic Boarding School Jepara is one of the pesantren that has succeeded in implementing the issue of women and gender equality (Zahroh, 2019). The pesantren-based women's empowerment program is expected to be able to lead women (santri) to recognize their potential, be able to analyze problems. Under the care of Nyai Hindun Annisa, the instillation of the value of women is expected to be able to fortify the students so that the value of empowering women is imprinted in their hearts and can be practiced daily.

According to Pinky Saptandari in (Zahroh, 2019), The concept of empowering women in Islamic boarding schools aims to prosper women by providing encouragement and motivation to recognize their potential. The approach is carried out in several stages, including:

1. A cutting-edge or empowerment approach. Women are not only used as objects but also actors who participate in empowerment efforts

2. Equal access. The point is to provide space for women to gain access and information, opportunities in the employment sectors for women, opportunities to obtain education like men.
3. Equal distribution of awareness which aims to make women aware that women can also obtain their rights and improve themselves so that women are no longer dependent on men
4. Equitable participation. The point is that women are no longer the object of development but are actors or participants who are actively involved in building human resources

Based on the four points mentioned above, it can be concluded that the concept of women's empowerment in the scope of pesantren is the initial capital for the entire pesantren community, both male and female, in the hope of empowering each other by eliminating forms of discrimination and violence. The process of empowering women can be applied by emphasizing the process of distributing women's strengths, abilities and powers in a balanced way to be more empowered, motivating women to be able to determine their life choices, prioritizing women's independence so that they are not easily dependent on others and finally actualizing women's potential.

Darussalam Jepara Islamic boarding school as told in Hilda's fiction novel tells that this boarding school is the face of inclusive boarding school empowerment. The point is, the boarding school occupied by Hilda has an open nature in accepting students who have diverse backgrounds such as victims of sexual violence, victims of drug abuse, children

abandoned by their parents, widows and orphans. The form of pesantren empowerment is marked by advice from Umi or Mrs. Nyai who teaches students to be forgiving figures and continue to learn and look to the future for a better life.

Andin and Hilda hold this advice tightly, both of whom have a pretty grim past. Education is the first bridge in efforts to empower women. Apart from giving them the space to access information and seek as much knowledge as possible, pesantren should also provide flexibility for women to get an education that is equal to that of men. Hilda's novel tells the image of pesantren and pesantren women who break down the backwardness of santri. Through the dialogue space, the freedom to learn new things and even openly access books is a manifestation of the process of empowering women. Overhere, the pesantren becomes a safe space or media for trauma healing for victims of sexual violence. Hilda is one of the testimonies that Islamic boarding schools with some of their activities in teaching and learning can actually be a medium for recovery for post-traumatic victims. One of them is to provide motivation to think ahead, especially in pursuing goals for a better life.

CONCLUSION

Hilda's novel tells, about social injustice that is often accepted by women. Even when women become victims, they still get layers of injustice. This is more commonly known as a form of 'victim blaming'. Hilda is proof that a victim of sexual violence who gets discriminatory behavior from various things ranging from expulsion of the victim from school, stigma, stereotypes, being ostracized,

labeled as a naughty woman, family also gets negative stigma from society and the difficulty of victims to get justice.

Empowerment of women through the pesantren education system is one of the forums and solutions to build independent and empowered women, including those who are victims of sexual violence. Hilda's face represents the figure of the pesantren as a channel of motivation and psychosocial reinforcement for victims so that they can continue their lives and focus on the future. This description provides input so that future education can apply the principles of justice and take sides with victims when there are cases of violence that occur in the educational environment.

Explicitly in efforts to handle and analyze cases of sexual violence should be based on the perspective of the victim by using the perspective of gender justice and feminist perspective. Meanwhile, the important messages from Hilda's novel include clarifying the understanding that rape is different from adultery, prohibition to force women or female slaves to have sex if they want to maintain their chastity, protect and honor a wife, are fair and equal to fellow human beings. The image of women in the figure of Hilda is described as a woman who is strong and intelligent, strong in fighting and going through trauma and the spirit of fighting to pursue her dreams which were dimmed due to the bitter experience of victims of sexual violence ex-rape.

BIBLIOGRAPHY

Adawiah, U. A. (2017). Karya sastra islam sebagai pesan dakwah untuk generasi muda (Studi analisis novel berjudul api tauhid karya Habiburrahman el Shirazy).

Jurusan komunikasi dan penyiaran islam Fakultas Ushulluddin, Adab Dan dakwah Institut Agama Islam (IAIN), 106.
[https://etheses.iainponorogo.ac.id/2148/1/Ulu Azmi Adawiyah.pdf](https://etheses.iainponorogo.ac.id/2148/1/Ulu%20Azmi%20Adawiyah.pdf)

Afiyah, K. N. (2021). Feminisme Dalam Pesantren Kajian Kritik Sastra Feminis Dalam Novel Dua Barista Karya Najhaty Sharma. *Gender Equality: International Journal of Child and Gender Studies*, 7(1), 104.
<https://doi.org/10.22373/equality.v7i1.8900>

Afifah, W. (2013). Perlindungan Hukum bagi Perempuan Korban Perkosaan yang Melakukan Aborsi. *DIH*, 9(18).
<https://journal.trunojoyo.ac.id/personifikasi/article/view/6758>

Anam, C. (2019). Citra Perempuan dalam Novel Cerita tentang Rani Karya Herry Santoso ; Tinjauan Kritik Sastra Feminis* (The Image of Women in the *Alayasastra*, 71–89.
<https://scholar.archive.org/work/bhtz7ud5jjcy3axfru2ki7kx5q/access/wayback/http://jurnal.balaibahasajateng.id/index.php/alayasastra/article/download/303/216>

Apriliandra, S., & Krisnani, H. (2021). Perilaku Diskriminatif Pada Perempuan Akibat Kuatnya Budaya Patriarki Di Indonesia Ditinjau Dari Perspektif Konflik. *Jurnal Kolaborasi Resolusi Konflik*, 3(1), 1.
<https://doi.org/10.24198/jkrk.v3i1.31968>

Arizona, R. D., Gani, E., & Arief, E. (2013). Citra Perempuan dalam Novel Kekuatan Cinta karya Sastri Bakry. *Pendidikan Bahasa Indonesia*, 1(2), 104–110.

Bhakti, W. P. (2019). Femisnisme Konvensional Ke Feminisme Islam Dalam Karya Sastra: Pendekatan Sosiologi Sastra Terhadap Novel Di Indonesia.

Journal of Chemical Information and Modeling, 53(9), 1689–1699.

Febby Yoana Siregar, N. K. S. (2021). *Ketidakadilan Tokoh Perempuan dalam Film 金陵十三钗 《Jīnlíng Shísān Chāi》 karya Zhang Yimou*. 9(3), 501–504.

Fu'ady, M. A. (2011). Dinamika Psikologis Kekerasan Seksual: Sebuah Studi Fenomenologi. *Psikoislamika : Jurnal Psikologi dan Psikologi Islam*, 8(2), 191–208.
<https://doi.org/10.18860/psi.v0i0.1553>

Goodman, G. R. dan D. J. (2007). *Teori Sosiologi Modern*. Kencana.

Herianti, I. (2019). Citra Perempuan dalam Novel Suti Karya Sapardi Djoko Damono: Kajian Kritik Sastra Feminisme. In *Universitas Muhammadiyah Makassar*. Universitas Muhammadiyah Makassar.

Herlina, N., Amin, D. E. S., & Aziz, R. (2019). Pesan Dakwah dalam Karya Sastra. *Tabligh: Jurnal Komunikasi dan Penyiaran Islam*, 4(4), 344–362.
<https://doi.org/10.15575/tabligh.v4i4.1054>

Jannah, S. M. (2021). *Korban Pemerkosaan akan Alami Trauma Ganda jika Dinikahi Pelaku*. Tirta.id. <https://tirta.id/korban-pemerkosaan-akan-alami-trauma-ganda-jika-dinikahi-pelaku-ggju>

Lendari, H. (2017). Pendidikan Karakter Kemandirian bagi Perempuan dalam Novel Love Sparks in Korea Karya Asma Nadia (Pendekatan Analisis Gender). *Jurnal Ilmiah Mahasiswa Raushan Fikr*, 6(2), 253–272.
<https://doi.org/10.24090/jimrf.v6i2.2745>

Masrifah. (2018). Sikap Terhadap Pernikahan Pada Penyintas Perempuan Korban Kekerasan Seksual. *Personifikasi*, 9(1), 20–37.

<https://journal.trunojoyo.ac.id/personifikasi/article/view/6758>

Ni Nyoman Juwita Arsawati, A. N. T. R. G. (2019). Anak Korban Kekerasan Seksual Akibat Ketimpangan Gender. *Jurnal Legislasi Indonesia*, 16, 1–9.

Nugroho, T. (2017). Reorientasi Peranan Pesantren Pada Era Pembangunan Menuju Partisipasi Pemberdayaan Masyarakat Bawah. *Ulumuddin : Jurnal Ilmu-ilmu Keislaman*, 7(2), 147–155. <https://doi.org/10.47200/ulumuddin.v7i2.197>

Ratnasari, D. (2016). Pemberdayaan Perempuan dalam Pendidikan Pesantren. *Anil Islam: Jurnal Kebudayaan dan Ilmu Keislaman*, 9(1), 122–147. <http://jurnal.instika.ac.id/index.php/AnilIslam/article/view/11>

Rina, Erfian Syah, A. K. (2022). Analisis Pesan Dakwah dalam Novel Religi; Pesan Anti Kekerasan terhadap Perempuan dalam Novel Hilda Karya Muyassarotul Hafidzoh. *Muttaqien*, 3(1), 15–41.

Rina, Rohendi, M. K. (2021). *Analysis of Dakwah Messages and Anti-Violence Messages Against Women in Muyassarotul Hafidzoh 's Novel "Hilda"*. 301–317.

Rohmaniyah, I. (2014). *Gender dan Konstruksi Patriarki dalam Tafsir Agama*. Diandra Pustaka Indonesia.

Rosana, M. N. dan E. (2014). Pemberdayaan Politik Perempuan Pondok Pesantren Diniyyah Putri Lampung. *Jurnal TAPIs*, 5(2), 40–51.

Siti Gomo AttasRahmi Yulia Ningsih, Z. (2021). Citra Perempuan Asmat dalam Roman Namaku Teweraut Karya Ani Sekarningsih: Kajian Sastra Feminis. *Bahtera*, 20, 196–209.

Soendari, T. (2012). Metode Penelitian pendidikan Deskriptif oleh Tjutju Soendari. *Metode Penelitian Deskriptif*, 2(2), 15–23.

Sofia, A. (2012). *Aplikasi Kritik Sastra Feminis*. Citra Pustaka.

Somantri, G. R. (2005). Memahami Metode Kualitatif. *Makara*, 9(5), 26.

Suib, M. S. (2017). Sinergitas Peran Pondok Pesantren Dalam Peningkatan Indeks Pembangunan Manusia (Ipm) Di Indonesia. *Jurnal Islam Nusantara*, 1(2), 171–191.

<https://doi.org/10.33852/jurnalin.v1i2.34>

Tri Wuryaningsih, Nalfaridas Baharudin, A. M. (2017). Advokasi Korban Kekerasan Berbasis Gender Dan Anak. *"Pengembangan Sumber Daya Perdesaan dan Kearifan Lokal Berkelanjutan VII"* 17-18 November 2017 Purwokerto, 6(3), 1665–1673.

Wulandari, E. P., & Krisnani, H. (2021). Kecenderungan Menyalahkan Korban (Victim-Blaming) Dalam Kekerasan Seksual Terhadap Perempuan Sebagai Dampak Kekeliruan Atribusi. *Share : Social Work Journal*, 10(2), 187. <https://doi.org/10.24198/share.v10i2.31408>

Wulandari, F., Sumijaty, S., & Ridwan, A. (2020). Konstruksi Pesan Dakwah dalam Karya Sastra. *Tabligh: Jurnal Komunikasi dan Penyiaran Islam*, 5(3), 249–267. <https://doi.org/10.15575/tabligh.v5i3.1947>

Yolanda, Y. (2017). Sastra Bermuatan Dakwah Dan Perkembangannya Di Indonesia. *Seminar Nasional Bahasa dan Sastra*, 455–461.

Zahroh, S. F. (2019). Peran Ponpes Hasyim Asy'ari dalam Pemberdayaan Perempuan Desa Bangsri Kecamatan Bangsri Kabupaten Jepara Tahun (2006-2015). *iain salatiga*, 8(5), 55.