

Violence Against Children in the Novel '*Misteri Bilik Korek Api*' by Ruwi Meita

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ABSTRACT

This study is driven by the dual objectives of comprehensively identifying and elucidating the diverse manifestations of violence against children within Ruwi Meita's novel "Misteri Bilik Korek Api" (The Mystery of the Matchbox Room). The selection of the theme of violence stems from the novel's portrayal of acts of violence directed towards children. To undertake a comprehensive analysis of these instances, this research employs a literary psychology approach, augmented by the conceptual framework provided by Azevedo and Viviane's typology of five distinct forms of violence. Employing a qualitative methodology, the study delves into the intricate fabric of the prose, facilitating an in-depth exploration and interpretation of the textual data. The outcomes of this inquiry illuminate five primary forms of violence that children undergo within the novel's narrative canvas: Indifference: Evidencing scenarios in which characters display an unsettling apathy towards the well-being of children. Contempt: Unveiling instances of disdain or disrespect aimed at children from other characters. Isolation: Illuminating instances where children are deliberately secluded or isolated from their social milieu. Rejection: Disclosing portrayals of children confronting exclusion or repudiation across various spheres of their existence. Terror: Exposing moments of intense fear and apprehension experienced by children as a result of threatening circumstances or actions.

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1. Introduction

Unknowingly, violent behavior always occurs in people's lives which causes victims to have prolonged physical and psychological injuries. Victims of violence occur to vulnerable people, such as children, women and the elderly, while perpetrators of violence are people who abuse physical strength. Therefore, the perpetrator is aware about the power of its victim. Cases of violence can be said to be a form of violation of human rights because violence takes away the rights of freedom, the rights to live well and get good treatment too.

Children are included in the group of people who are vulnerable to acts of violence. Therefore, violence against children can occur wherever they live. In essence, children have human rights from birth, which cases of violence against children should not happen. However, violence against children still occurs in people's lives, because the perpetrators completely deny the abuse of human rights.

Regarding human rights, it was declared by the United Nations in 1948 that children have the right to live, maintain, improve their lives, have freedom, have needs that must be met by their parents, family and the state. Therefore, cases of violence against children is the actions against the UN Declaration on human rights and the Law of the Republic of Indonesia No. 39 of 1999 article 53 in (Rianawati, 2015).

In addition, there is an explanation about children, according to WHO 2004 in (Asy'ary) violence against children is an act of maltreatment or mistreatment of children in the form of physical, emotional, sexual harm, neglect of care and exploitation for commercial interests which can actually or cannot endanger the health, survival, dignity or development, acts of violence is obtained from people who are responsible, trusted or have authority in protecting the child. Violence against children, according to Anggraeni, (2013) brings children to physical and psychological misery and suffering that occurs in public or in private life. Physical acts of violence can be felt by victims and seen by the general public because there are residual wounds from the perpetrators, while acts of psychological violence cannot be seen or even felt by the general public (Guedes et al., 2016; Jumiati et al., 2022; Pereda & Díaz-Faes, 2020). Psychological violence can only be

felt by the victim because psychological violence is directly related to offending the victim's conscience or feelings (Dim, 2021; Andini, 2017; Walker et al., 2020).

Literary works have the unique power to compose the author's views on human life in various dimensions. Through artistic expression, writers can describe their view of human existence and introduce it to readers. This topic will explore how literary works are not only a reflection of creative imagination, but also a window that opens the horizons to view life and the meaning of existence.

Social phenomena related to people's lives make literary works live in it because the author can show its views on human life. Basically, literary works are not only works that contain the results of the author's imaginative, creative and aesthetic thoughts. However, literary works also contain intense contemplation which is consciously and responsibly based on explaining human life and humanity, the essence of life and existence (Rahman et al., 2023; Junaid et al., 2023; Rahman et al., 2019). It is a form of oral or written expression that invites readers to participate in contemplating the problems of life and human life. Therefore, literary works can be relied upon to shape humans to be more meaningful, or it can be said as "humanizing humans" (Lee, 2022).

Types of literary works can be recognized in two forms, namely fiction and non-fiction. Fiction literary works contain prose, poetry, and drama, while nonfiction contains biographical facts, historical facts, and scientific facts (Rahman, 2018; Matravers, 2023; Qureshi et al., 2019). Fictional prose is a narrative work whose content does not suggest factual truth, something that actually happened (Abrams, 1999:94). In this study, the researcher chose prose fiction, namely the *Misteri Bilik Korek Api* Novel by Ruwi Meita. This novel was published in 2017. This novel tells the lives of children living in an orphanage. The children move into the orphanage's new building where they find a mysterious cubicle with a red door filled with matches. Children are gifts, parents or adults around them should be able to provide affection and provide a sense of security for their children. However, the reality of this novel is that parents or adults do not provide love and protection. Orphanage children often get verbal and psychological violence from orphanage caretakers.

Based on the background presented in the earlier, this research raises the issue of violence against children in this novel with a literary psychology approach. According to (Endraswara, 2013) literary psychology is a literary study that sees literature as a psychological activity. In addition, the presence of a psychological approach to literary works to examine behavior or activities that are seen as manifestations of human psychological life (Nuryanti & Sobari, 2019).

In other words, the science of psychology and the science of literature have in common, that is, both sciences discuss human life. Wellek and Warren (1990) stated that to present literary psychology, there are four possible meanings (Wiyatmi, 2011):

1. Study of the psychology of the author as a type or as a person.
2. Study the creative process.
3. Study of types and psychological laws applied to literary works.
4. The impact of literature and readers.

The form of acts of violence starts from neglect, exploitation, discrimination to inhumane treatment (Supaat & Fa'atin, 2019). This act of violence will be recorded in subconscious until it grows up and even throughout its live. These actions can be categorized as child abuse or cruel treatment of children.

In 2016 UNICEF (United for Children) in (Erniwati & Fitriani, 2020) explained acts of violence against children including forms of treatment both physical and psychological, usually carried out in the home environment, school, community, an institution, parenting or workplace.

Azevedo and Viviane (2008: 68) grouped five forms of psychological violence against children, namely indifference (not caring). This violent behavior is described by not talking to children unless necessary, ignoring children's needs, not caring, not providing protection and lack of interaction with children, humiliation. This violent behavior is depicted by insulting, ridiculing, calling inappropriate names, making feel childish, challenging the identity, dignity and child dignity, humiliating and so on, The next is isolation (isolating) this violent behavior is illustrated by keeping children away from their friends, breaking children's contact with other people, locking up the own children and so on, Then, rejection of this violent behavior is illustrated by rejecting or ignoring children's presence, not appreciating

children's ideas and achievements, discriminating against children, and terror is described by behavior that creates frightening situations for children, worry.

According to Rakhmad, (2016) forms of terror violence are in the form of threats to kill or hurt children, mentioning the child's bad past, making threats to destroy objects that children like and so on. Based on the description above, the researcher uses the five forms of violence by Azevedo and Viviane in this study because the theory can help to identify and classify forms of violence.

Based on the background described in the earlier, this research aims to find and describe the forms of violence against children in the mystery room of lighters novel by Ruwi Meita.

2. Methodology

This research used descriptive qualitative method. This method was chosen because it can describe and make an analysis description of violence against children in the Misteri Bilik Korek Api Karya Ruwi Meita novel. The data obtained in this research are forms of child abuse, namely indifference, humiliation, isolation, rejection, and terror in the novel *Mystery Bilik Korek Api* by Ruwi Meita. Data collection techniques in this research used the read and note method. This activity is needed in order to obtain data related to the violence in the novel. Collecting research data using literature study. Literature study in qualitative research contains theories related to forms of child violence, and organizes data systematically. The data analysis technique used by researchers is the model method from Miles and Huberman (1994).

2.1. Data reduction

At this stage the researcher collects and selects data related to forms of violence against children. After that, the data that has been grouped is selected for analysis based on the problem, namely violence in the form of indifference, humiliation, isolation, rejection, and terror.

2.2. Data Presentation

The researcher present data based on forms of violence against children in the form of indifference, contempt, isolation, rejection, and terror. After that, the researcher interprets and describes clearly the forms of indifference, contempt, isolation, rejection, and terror

2.3. Final Conclusion Drawing

At this stage, the researcher draws final conclusions based on the forms of violence, indifference, contempt, isolation, rejection, and terror.

3. Result and Discussion

3.1. Forms of Violence

1) Indifference

a. Ignoring Children's Needs

Even though I'm grateful he's not the head of an orphanage, he can starve us with the food he makes as tight as possible. (Ruwi Meita, 2017:4). In quote (1) there is an act of violence in the form of ignoring children's needs (a small portion of food) committed by Mrs. Nasti against children. The acts of violence committed by Mrs. Nasti could starve the children.

b. Not Caring for Children

1) The next violence was experienced by Emola, namely one of the children living in the orphanage who was telling about the condition of her family before. She thinks that her father has a bad temper and her mother does not care about the condition of her household. 2) Papa and Mama do not have ability or power. Papa only has anger. Mama only had indifference. (Ruwi Meita, 2017:9). In quote (2) there is an act of violence in the form of not taking care of the child by Emola's parents. Her father and mother were busy with their selfish behavior without seeing Emola as their child which caused Emola to never be cared for by her parents. 3) I looked after Sonya while they were away. Upon returning from Germany, Mrs. Mayang presented Sonya with a large number of matchboxes. It seemed, it was enough for Sonya. Unfortunately, Sonya needs other guidance, care and affection. Mrs. Mayang has never cooked fried shrimp even though Sonya really likes it. (Ruwi Meita, 2017:175)

In quote (3) there is violent behavior not taking care of the child which is not realized by the mother (Sonya). This was known from the actions of the mother (Sonya), who only gave Sonya gifts in the form of matchboxes and Mrs. Mayang never cooked for Sonya.

2) Not Providing Protection and Lack of Interaction with Children

The next form of violence is still experienced by Sonya. Sonya's nanny told her that Sonya's parents had given up on Sonya's condition, which they thought was not normal. Sonya's parents do not understand what Sonya needs. 4) "It's just she could not communicate with his parents, while her parents had given up before even trying. (Ruwi Meita, 2017:174)

In quote (4) there is violent behavior in the form of not providing protection and lack of interaction with children. As a parent, who should provide protection for the child, they give up on Sonya's condition and consider Sonya an abnormal child. The behavior of Sonya's parents made it difficult for Sonya to communicate and express what Sonya needed.

2) Humiliation

a. Insult or ridicule

The next form of violence was experienced by Kiki, one of the orphanage children. Kiki was telling the other orphanage children that she had gotten from Mrs. Nasti that she said harsh words that shouldn't be shown to children.

5) He said earlier, I can make everyone go deaf if I speak. He also told Kiki that mad dogs would eat me if I couldn't tell the difference between b and d. (Ruwi Meita, 2017:6)

In quote (5) there is violent behavior in the form of insulting or ridiculing Mrs. Nasti. She mocked Kiki's intelligence that Kiki would be eaten by a mad dog if she couldn't distinguish the letters b and d and Mrs. Nasti mocked Kiki's physical condition that everyone would go deaf if Kiki spoke.

Further violence was experienced by Emola while still living with her parents. The violence was perpetrated by Emola's father, who looked emotional and took out his frustration with Emola with harsh words.

6) "Foul bitch! Foolish slut!" Papa was screaming, his eyes were bloodshot and he was brandishing a dagger. (Ruwi Meita, 2017:19)

In quote (6) violent behavior in the form of insulting or mocking by Emola's father. Emola's father had a bad temper so that Emola often found violence committed by his father as an outlet for his emotions. Emily's father. His father calling Emola a "foul whore" was an insult to Emola's status.

b. Calling Inappropriate Names

Further violence was experienced by the orphanage children when the child blocked Mrs. Nasti's path and the emotions released by Mrs. Nasti through harsh words.

7) "Hey, crazy kid! step aside! (Ruwi Meita, 2017:9)

8) "Hey you little devil! Where are you going? (Ruwi Meita, 2017:10)

In quotations (7) and (8) there is violent behavior received by children in the form of calling inappropriate names. Mrs. Nasti was angry with the children who were blocking the road so that she uttered the words "crazy kid" and "little devil". The nickname or name is inappropriate for children to hear.

Further violence was experienced by Emola when she hits her head on the bus which caused the driver to get angry and say harsh words to Emola.

9) "Hey, don't hit your head on the bus! Crazy person!" shouted a man reeking of cigarettes and sweat. "Are you deaf? Watch out if the bus gets dented" (Ruwi Meita, 2017:18)

In quote (9) there is violent behavior in the form of calling the driver an inappropriate name. The driver snapped at Emola with the words "crazy man" and "you are deaf".

Further violence was experienced by Emola while still living with her parents. His parents thought that he was jinxed and a burden.

10)“Shit child!” cried Papa. Everything that happened to our family because I brought a thousand curses inside me. Mama says I'm a burden. Papa says this beta is suanggi. (Ruwi Meita, 2017: 65 to 66)

In quote (10) there is violent behavior in the form of calling inappropriate names by Emola's parents. Her parents think that Emola has brought a curse on her parents. Because of this, his parents called Emola an inappropriate name.

c. Make Them Feel Childish

Sunday and the other children experienced further violence. Sunday had the notion that Mrs. Nasti only thought she was an annoying little child.

11) In his eyes we are just annoying little children, like dandruff. Itchy, but hard to get rid of. (Ruwi Meita, 2017:3)

In quote (11) there is violent behavior originating from Mrs. Nasti. Mrs. Nasti only sees them as annoying children who are hard to lose from her sight. This behavior made Sunday judge herself as a child who was a nuisance to the caregivers

d. Hurt the Dignity and Self-Esteem of Children

The next violence was carried out by Mrs. Nasti against Sunday. She saw Sunday putting her clothes in a suitcase in the room because Sunday had moved to a new orphanage.

12)“Welcome to a new place. However, that doesn't change your status. You are still an orphan, he said with a smile. My body shivered at his words. (Ruwi Meita, 2018:6)

In quote (12) there is violence in the form of injuring the dignity and self-esteem of the child by Mrs. Nasti. It can be seen that Mrs. Nasti gave words that could hurt Sunday, namely about Sunday's status (orphan).

The violent events that follow are depicted with Sunday telling his real name which was given by his parents to a close friend.

13)“I found my original birth certificate. They gave me the name Busu. You know what that means? It means rotten. Why do they give me such a bad name? How much do they hate me? The answer is only one they never wanted me. That is my biggest fear.” (Ruwi Meita, 2017:155)

In quote (13) there is violent behavior in the form of children's dignity and self-esteem. Sunday's parents named him Busu which means rotten. The naming of the name hurt Sunday.

The next violence was carried out by Mrs. Nasti against Sunday. It can be seen that Mrs. Nasti gave hurtful words to Sunday

14)“There is no such thing as freedom. You will be a loser,” she continued. (Ruwi Meita, 2017:191)

In quote (14) there is violent behavior in the form of hurting dignity and self-esteem by Mrs. Nasti. She said that she would always fail or lose. Therefore, Mrs. Nasti's words dropped Sunday's hopes and hurt Sunday's pride.

3) Solation

a. Keeping Children Away From Their Friends

Sonya experienced further violence. Her neighbors shared that her parents never interacted with the others.

15) Rarely leave the house. Especially his son. Blas, never asked to leave the house. (Ruwi Meita, 2017:124)

In quote (15) there is violent behavior in the form of keeping children away from their friends by Sonya's parents. Sonya's parents are known to rarely leave the house so they never introduce the outside environment to Sonya.

b. Locking up his son

Further violence is still experienced by Sonya. She is told to have a tantrum disease. The disease relapses if Sonya's wish is not fulfilled.

16) Sonya will have a tantrum if her wish is not fulfilled. Instead of calming her, Mr. Genes actually built a small cubicle in the room. Every time Sonya has a tantrum she locks him in there. While her mother tends to be passive. (Ruwi Meita, 2017:174)

In quote (16) there is violent behavior in the form of locking up the child by Sonya's parents. Sonya is portrayed as a character who has difficulty communicating with her parents so that her parents feel hopeless and give up on Sonya's condition. Then, She also has a tantrum disease, the disease will relapse if her wish is not fulfilled. Parental figures who should be responsible for their child's condition instead ignore them and lock her in a small cubicle in her room.

4) Rejection

a. Ignoring the Presence of Children

Further violence was experienced by Emola when the nanny gave information about the condition of Emola's family to Sunday. It is known that Emola's mama worked as a waitress in a night cafe.

17) Her mother works at a night cafe. He doesn't really care about Emola. (Ruwi Meita, 2017:39)

In quote (17) there is violent behavior in the form of ignoring the child's presence by Emola's mother. Based on these quotes, it can be seen that Emola's mother does not care about Emola's presence as her child.

b. Disrespecting Children's Ideas and Achievements

Sunday experienced further violence. It is known that Sunday wants to study in college in the future. However, it was Mrs. Nasti who always broke Sunday's spirit and dropped her hopes.

18) "You know, taking care of this will take up a lot of your time so you won't be able to be as free as a bird. There's no such thing as freedom. You will be stuck in the orphanage, just like me. Forget going to college if you're just an orphanage caretaker." (Ruwi Meita, 2017:4)

In quote (18) there is violent behavior in the form of not appreciating children's ideas and achievements by Mrs. Nasti. Sunday often gets violence in the form of rejection by Mrs. Nasti, one of which is her idea about the hope of going to college.

The next violence experienced by Sonya was carried out by her parents. Sonya's parents are depicted as characters who think their children are crazy because their parents cannot understand their own child's thoughts.

Sonya was told by the nanny who had cared for this child for four years. Her parents often cannot understand their own child's mindset and think their child is crazy.

19) "Yes, I taught for four years. He's a good kid, it's just that he has things his parents don't understand. They actually think the child is crazy even though his thinking space is very beautiful." (Ruwi Meita, 2017:173)

In quote (19) there is violent behavior in the form of parents' rejection of their child's mindset. The rejection was caused because his parents failed to understand his child's mindset.

5) Terror

a. Scary Situation

In Ruwi Meita's novel (2017), the portrayal of violent behavior and intimidation offers insights into the complex dynamics and emotional struggles that characters face. One such instance involves Mrs. Nasti and Sunday, where the power dynamics are sharply evident. Mrs. Nasti, known for her unkind treatment of orphanage children, employs a manipulative form of intimidation. She instills fear in Sunday during her transition from the old orphanage to the new one, whispering, "If I were you, I would be scared." The description of Mrs. Nasti's thin lips curving into what almost resembles a grin contrasts with the harshness of her words. Her shrill voice, in any situation, maintains an unsettling tone (Ruwi Meita, 2017:2). This calculated intimidation leaves Sunday feeling powerless, trapped by her role as an orphanage caretaker.

Another character, Berli, experiences a different kind of violence. As Berli and Kiki aspire to be adopted, their hopes are disrupted by an unexpected event. Kiki falls ill, leading to a delay in their adoption plans. Amid their anticipation, this setback introduces an undercurrent of uncertainty and unease, showcasing how the unpredictability of life can be a form of emotional violence in itself."

Within Ruwi Meita's novel (2017), the portrayal of psychological violence wielded against young characters reveals the lasting emotional consequences such actions can have on them.

Mrs. Nasti, a central character, embodies this psychological violence through her interactions with the children. In quote (21), her words inflict emotional harm on Berli as she insinuates that no one would desire to adopt her. This harmful statement instills self-doubt and fear in Berli, leaving her questioning her own worth and place in the world.

Mrs. Nasti's manipulation extends to creating a sense of worry in the children. In quote (22), she dampens Sunday's excitement for the future by hinting at impending failure. Quote (23) demonstrates how she frightens Kiki with tales of geckos, causing genuine distress.

Sunday's struggles with identity and self-worth are exacerbated in quote (24), where the negative meaning of her name becomes a source of anxiety. The name "Busu" becomes a symbol of potential rejection, leaving Sunday to grapple with feelings of being unwanted.

The novel also delves into the uncertainty of the children's histories. Quote (25) shows Sunday's fear of being intentionally abandoned by her biological parents due to her lack of information. This uncertainty fuels her insecurities and adds to her emotional burden.

In summary, Ruwi Meita's portrayal of psychological violence underscores the profound impact it can have on children's emotional well-being. Mrs. Nasti's manipulation, fear-inducing tactics, and reinforcement of self-doubt illustrate the depth of the wounds inflicted by psychological violence. The novel serves as a poignant reminder of the importance of recognizing and addressing the emotional toll of such abuse on young minds."

b. Eliminating or Harming a child

Further violence experienced by Emola. Emola said that his father would beat him when he was drunk

26)Oma once told a story to me when Papa was too drunk to get up and beat me. (Ruwi Meita, 2017:50)

In quote (26) there is violence in the form of disappearing or hurting a child by Emola's father. Emola often gets painful things from her father's behavior, both physically and psychologically, causing fear. Emola is afraid of his father when he is drunk and wakes up because Emola is about to be hit by him.

Further violence was still experienced by Emola and violence was also carried out by Emola's father. Emola is described as a child who can see things that other people cannot see, at that time Emola saw a snake in his father's body.

27) "Papa you have a snake in your body," I said. The snake immediately looked at me with a burning gaze. I sees fire there. A fire that not only scorches but also obliterates. Papa growled loudly, then beat me mercilessly. (Ruwi Meita, 2017:66)

In quote (27) there is violence in the form of eliminating or hurting a child by Emola's father. The violence committed by Emola's father was very severe, the father who did not like what Emola said immediately beat Emola if this continued Emola would die.

28)Papa beat me up. He broke me, he has the index finger on the right. Until now I couldn't bend it. Papa told people that his finger was caught in the door. Mom doesn't even care. (Ruwi Meita, 2017:76)

In quote (28) there is violent behavior in the form of physically hurting a child by Emola's father. The father character's behavior is always depicted with physical injury violence. The father figure gives torture, such as beating or beating so that Emola's forefinger is broken.

The next violence experienced by Sonya, this violence was seen by Sunday when she dreamed of Sonya's figure.

The man grabbed the girl, choked her, then laid her down. The little feet kicked The man was getting more and more violent. He spread his hands while his legs clamped the tiny body. Mature women looked at the scene with blank eyes. He didn't even do anything. (Ruwi Meita, 2017:164)

In quote (29) there is violent behavior in the form of eliminating and hurting a child by Sonya's father. The violence was carried out by kicking and the woman who was known to be the mother did not help the child.

30) Suddenly the man appeared. He pulled Sonya's hair and threw her out of the booth. He kicked him repeatedly. The man forced Sonya to stand up. The girl thrashed. The man got impatient and then slammed Sonya against the wall. Sonya fell. He didn't move. (Ruwi Meita, 2017:199)

In quote (30) describes the violence of a father against his son, Sonya. The violence committed by the father character is pulling Sonya's hair, throwing Sonya's body, kicking, hitting Sonya's head against the wall. Sonya, who couldn't stand the pain her father gave her, lost her consciousness.

c. Giving Threats To Children

The narrative delves deeper into the unsettling issue of child abuse, exemplified through an incident involving Mrs. Nasti, who was summoned to a new orphanage due to staffing shortages and the need to care for ailing children. As highlighted in Quote (31), her actions reveal a disturbing pattern of using threats to assert dominance:

"As long as I'm here, no one cries, no one whines, gets up late, or plays with water." He consistently employed threats after morning or evening prayers. (Ruwi Meita, 2017:157)

Within this passage, violence takes shape in the form of threats issued by Mrs. Nasti. Through her behavior, she instills an atmosphere of fear and control by resorting to threats. These threats are specifically aimed at quelling natural behaviors like crying, complaining, tardiness, and even engaging in innocent activities. The consequences of noncompliance, as intimidated by these threats, involve the ominous prospect of dousing the children with water.

Additionally, the narrative reveals another facet of violence through Emola's recollection of her father's conduct within the family dynamic. Quote (32) underscores the disturbing nature of these threats:

Papa always warned beta and mama that he would eliminate anyone who dared oppose him. (Ruwi Meita, 2017:77)

In this quote, Emola's father resorts to menacing threats to assert control. The underlying threat of physical harm is evident, as he explicitly conveys his readiness to eliminate anyone who challenges his authority. This threat encompasses both Emola and her mother, further perpetuating an environment of fear and submission.

Another instance of coercive behavior is encapsulated in Quote (33):

"You dare to disobey? Enter the room immediately or you'll find yourself locked in the bedroom and deprived of a shower." (Ruwi Meita, 2017:150)

In this quote, Mrs. Nasti's behavior once again manifests in a coercive manner, directed at Emola. The quote serves as a stark reminder of her willingness to confine Emola in the bathroom if Emola fails to promptly comply by entering the designated room.

In summary, this segment of the narrative vividly portrays violence through the unsettling use of threats. Mrs. Nasti utilizes her position of authority to instill fear and submission among the children under her care. Her tactics involve leveraging the fear of punitive actions, such as water dousing and confinement. Similarly, Emola's father employs threats of grave consequences to enforce unwavering compliance within the family unit. Collectively, these instances underscore the pervasive theme of threats as a means of instilling fear, compliance, and control.

d. Saying Bad Past

34) "You think you want to know what your real name is? I can tell you now." All my life I've only been called Sunday. Mrs. Marta once told me that she gave me that name after I was brought to the orphanage. However, she never said what my real name was. It seems that today Mrs. Nasti issued her final stance as the final torment for me. For her this might be a way of saying goodbye. (Ruwi Meita, 2017:5)

In quote (34) there is violence in the form of reminding the bad past. This bad thing is related to Sunday's real identity or name.

e. Destroying Objects or Children's Toys

35) One day Mrs. Nasti threw away the Berli doll because for her it was dirty and smelly. Berli was very sad because the doll was her favorite. (Ruwi Meita, 2017:22)

In quote (35) there is violence in the form of destroying children's toys by Mrs. Nasti. She threw away Berli's toys, namely dolls, which made Berli sad.

4. Conclusion

The children in the *Misteri Bilik Korek Api* by novel Ruwi Meita found five forms of violence, namely violence of indifference, contempt, isolation, rejection, and terror. Five forms of violence that are found by children occur where they live, namely homes and orphanages. Violence against children living in orphanages is carried out by caregivers and violence against children living at home (Emola and Sonya) is carried out by their parents. Child violence in this novel is divided into five forms of violence, namely as follows:

1. Forms of child violence in the novel *Misteri Korek Biliki Api* novel by Ruwi Meita, are as follows

a. Indifference

The form of violence experienced by the orphanage children in the novel is indifference that comes from Mrs. Nasti (one of the caretakers of the children at the orphanage) and Emola's parents (orphanage children). The form of indifference is described by ignoring the needs of children, not caring for children, and not providing protection and a lack of communication with children.

b. Humiliation

The form of violence experienced by the orphanage children in the novel is humiliation that comes from the nanny, Mrs. Nasti and Emola's biological father. Violence in the form of humiliation is described by insulting children, using inappropriate names, making them feel childish, and hurting the dignity and self-esteem of children.

c. Isolation

The form of violence experienced by orphanage children in the novel is violence in the form of isolating children, such as keeping children away from their friends and locking children up.

d. Rejection

The form of violence experienced by orphanage children in the novel is violence in the form of rejection, such as ignoring the presence of children and not respecting children's ideas.

e. Terror

The form of violence experienced by the orphanage children in the novel is violence in the form of terror, such as giving children a frightening situation, causing them to worry, disappearing or hurting children, telling them about a bad past, giving threats to children, destroying children's toys.

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