

CHAPTER 4

FINDINGS AND ANALYSIS

This chapter includes findings and analysis of gender-based violence and the effects of gender-based violence that is represented in the selected poems from the poem book *Postcolonial Love Poem* by Natalie Diaz (2020). The selected poems are analyzed using feminism theory by Naomi Wolf (2002). The selected poems of *Postcolonial Love Poem* represented the struggle of women who experience the act of violence by their lover and the effects of violence they received. The mistreatments that the women receive are because they are seen as a weak person in society.

In this study, there are 5 selected poems to reveal the acts of gender-based violence and the effects of it. The first poem entitled *Postcolonial Love Poem* contains how women experienced gender-based violence because they are weak in front of their lover. Women are usually give what they have when they are fall in love which makes her lover feel free to do what they want to her. The second poem entitled *These Hands, If not Gods* talks about how the women are forced to full men's sexual desire, receives violence by being punched or bite, and her pleasure was ignored. The third poem entitled *From The Desire Field* talks about the effect of gender-based violence on women in which they are having problem to take a rest and losing they self-esteem. The forth poem entitled *Ink-Light* contains how men treat women while doing sexual activity. The last poem entitled *I, Minatour* contains how woman feel for being men's object of sexuality.

Furthermore, it is said that the speaker is mostly spoken through the poet's own experience as well as her point of view as woman. There is also a poem which spoken by the men as the superior who do the violence to women. Most of the poems are addressed to young women and women as a way to deliver messages of inspiration of women by using their experiences of gender-based violence to raise justice for women.

4.1 Gender-Based Violence in *Postcolonial Love Poem*

This sub-chapter discusses the acts of gender-based violence reflected in the first selected poem, *Postcolonial Love Poem*. This poem is a free-verse poem that has no stanza with 41 lines. The speaker of this poem is a woman who received violent acts from their partner. It can be seen as the speaker used I that, refers to herself who experienced violent acts. In this poem, the women talk about how weak they are in the relationship. They believe their partner to give them happiness, but later they only get violence from their partner. The phenomena of violent acts are discussed in this quotation below.

I've been taught bloodstones can cure a snakebite,
can stop the bleeding—most people forgot this
when the war ended. The war ended
depending on which war you mean: those we
started,
before those, millennia ago and onward,
those which started me, which I lost and won—
these ever-blooming wounds.
(Diaz, 2020, p.12)

In lines 1-8 of this poem, the speaker describes how she falls for her lover. The word **bloodstones** in the first line relate to a thing with blood color, which is

red. Based on the article “Color Symbolism in Literature” says that the red color symbolizes some of the most powerful human emotions like passionate love or lust, anger, danger, and violence. In other words, the term bloodstones or the red color means passionate love that leads to violence. The word **snakebite** comes from snake and bite, in which a snake is an animal that has a toxic in its saliva that it spreads from its bite. In other words, it is a hurtful thing caused by love, or in this case, it refers to acts of violence. The word **war** in the quotation above means the relationship between two people, which is full of different purposes for the two people in the relationship. The word **millennia** refers to the era that people live. **Those which started me, which I lost and won**, means that the women begin to lose her precious thing after she falls in love with her lover. She is winning her lover while she is losing self-esteem after receiving violence from her lover. Meanwhile, the word **ever-blooming wounds** refer to damage that never ends after many times passed. The quotations above show that people almost forgot that love could cause wounds and heal the wounds. It started a long time ago, making people lose and win for unhealing damages. It shows that people, or in this case women, are experiencing a hurtful love relationship that caused them to receive violence from their lover in a relationship.

The first quotation implies that love can sometimes make women forget that it brings both happiness and wounds that often happen to them. Wolf (2002, p. 76) states that women are having too many infrequent celebrations of shared femaleness, which are their loveliness and power. This implies that women are too much while sharing their feeling, so they are seen as weak when they have loved

something or someone; they must fall for it. The weakness itself brings women to a hurtful relationship.

I was built by wage. So I wage love and worse—
 always another campaign to march across
 a desert night for the cannon flash of your pale skin
 settling in a silver lagoon of smoke at your
 breast.

(Diaz, 2020, p.13)

Moreover, in lines 9-13 the speaker describes how she feels for the love. The word *wage* refers to a reward which makes the women pay more rewards to love. ***I was built by wage. So I wage love and worse*** implicitly says that women know that her relationship will makes her hate herself so that she put herself more into it. The word ***campaign*** refers to the sound from the women's heart which supports her to keep hurting herself by loving her lover. ***The cannon flash of your pale skin*** refers to the physical appearance of their lover in which they look shine in her eyes. Silver lagoon refers to a deep and dark hole which full of smoke. ***Smoke*** refers to the fog that makes woman hard to breath. It means that her lover gives her a deep and dark relationship which makes her feel like they are in the foggy dark place.

The quotation describes how woman throw themselves into the relationship. Wolf (2002, p. 127) stated that submissiveness are rewarded by love, winning love grows harder and harder. It says that when the woman fall for her lover they will doing everything to be with him as a reward for the love that her lover give. Later on, when she finally has a relationship with her lover, her lover start to make her feel like she was in a place which dark and full of smoke. In

other words, her lover makes her feel like their relationship makes her hard to breathe.

I dismount my dark horse, bend to you there,
 deliver you
 the hard pull of all my thirsts—
 I learned Drink in a country of drought
 We pleasure to hurt, leave marks.
 the size of stones- each a cabochon polished
 by our mouths. I, your lapidary, your lapidary
 wheel
 turning—green mottled red—
 the jaspers of our desires.
 (Diaz, 2020, p.13)

From line 19-23 of this poem, the speaker describes how she goes out from her comfort zone and let themselves fall in their lover. The first line of the quotation which reads *I dismount my dark horse, bend to you there*, means that the woman leaves their dark horse, which in this case is her comfort zone, and start to make her comfort zone around her lover. The word *thirsts* in the next line refers to women's desire in which she want to be loved and to reach it, she need to lean on her lover. The woman left her comfort zone to meet her lover and full her desire. In this case, to be loved, she needs to pay the love that she received from her lover with what she have, their body. *Country of drought* means that the woman tries to full her desire when she is in emptiness. The word *stones* refer to the bad action that her lover did. *Cabochon* refers to the stones like ruby that has been polished. In this case, woman knows that her relationship with her lover is full of fake action. She knows that her lover always makes her hurt, but she thinks it is not that damaged because of her desire. Later on, she realizes that her lover's action leave marks on her. It says that the sexual relationship they had leave a green

mottled red, which means bruises that originally red turn into green. It is caused by acts of violence which done by her lover in their relationship.

Men are moving into passionate, sexual love of real women (Wolf, 2002, p. 143). It implies that men realize that the women already fall to far for him. They feel a high pride for being the person who loved by the women as they can do anything with her including in sexual activity. Men are being too passionate while doing sexual activity with the women which they treat the women harshly by using their power which actually stronger than women. Women realize that their sexual activity create bruises on her body which are the result of their abused desires, especially her lover who release his desire by hurting her body. The bruises on her body makes her feel pain then makes her fear and shame to show it to other which lead them to start hiding themselves to not having relationship again.

Where your hands have been are diamonds
on my shoulders, down my back, thighs—
I am your culebra.
I am in the dirt for you.
Your hips are quartz-light and dangerous,
two rose-horned rams ascending a soft desert wash
(Diaz, 2020, p.13)

The words **diamonds** in the sentence **where your hands have been are diamonds** refers to a diamond, a beautiful thing that sparkled and bring happiness to everyone who see it. In this case, diamond is not only a beautiful thing but also a hurtful thing. Diamond is beautiful, but has a hard texture and makes a wound if we hold it too hard. From the quotation above, it can be seen that the women says men's hand is like a diamond which sometimes make her feel pleasure, but sometimes make a wound. She can feel it when her lover's hands touch her body.

Moreover, on her shoulder, she can feel the hard touch her lover's give, and on her back, she can feel the power of the touch which leads into a punch. *I am your culebra, I am in the dirt of you* shows that women are objects as an object of men's desire, deserve to receive any treatments given by men to fulfill their desire.

On the next line, which reads *your hips are quartz-light and dangerous* shows that men were too hard when they are doing sexual relationship with the women. It relates to the action that was done by men in which they are losing control to full his sexual desire with the women. Men cannot control themselves to put it hard on women while they know it is dangerous for her. Later on, the woman states that their relationship looks soft and beautiful outside, but full of thorns inside by saying *two rose-horned rams ascending a soft desert wash*. The word *rose-horned* refers to a rose which looks beautiful outside but dangerous to touch because it has a thorn.

The rain will eventually come, or not.
Until then, we touch our bodies like wounds—
the war never ended and somehow begins again.
(Diaz, 2020, p.13)

In the quotation above, the woman describes that boths her and her lover will never end their hurtful relationship. *The rain* in the first line refers to a condition when the woman will find her happiness to end the hurtful relationship. Then the woman describes boths her and her lover always touch the body which is feel like a wounds. Their hurtful relationship never end, they even take the worse to start it again.

4.2 Gender-Based Violence in *These Hands, If Not Gods*

This sub-chapter discussed about the act of gender-based violence in the second selected poem *These Hands, If Not Gods*. This poem consists of eleven stanzas. The lines in each stanza is different. There are three lines in the first and fifth stanza. Two lines in the second, sixth, and eighth stanza. Four lines in the ninth stanza. Fifth lines in the third, fourth, seventh, tenth, and eleventh stanza. The speaker of this poem is the woman as it uses “I” as the pronoun which refers to herself, and there is also the word “breast” as women’s part of body. This poem talked about how women experience gender-based violence in their sexual relationship with their partner. The phenomena of gender-based violence in this poem are discussed in this following quotation.

It is hard not to have faith in this:
From the blue-brown clay of night
These two potters crushed and smoothed you
into being-grind, then curve-built your
form up—

atlas of bone, fields of muscle
one breast a fig tree, the other a nightingale
both morning and evening
(Diaz, 2020, p.17)

The quotation above is from the fourth and fifth stanza of this poem. It shows that the man is taking control of the relationship while woman have no power to take control. ***It is hard not to have faith in this*** means that it is very hard to have no control of men. She has no power in the relationship. The word ***two potters*** refers to men or her lover’s hands. ***Atlas of bone, fields of muscle*** means that her lover’s hand is full of muscle and his bone is strong. When the night

comes, when there are only two of them, which are the woman and her lover, she can feel that her lover's strong and muscled hands crushed her and make her has no energy to refuse. Her lover using his hands over her harshly as she can feel it crushed and smoothed her like she is not a human. Then, she can feel her lover curved her and doing it again and again.

Later on, she can feel the power of her lover's hands in her breast. Her lover touches them without thinking if she is pleased, whether she likes it or not because she can feel that her lover touches them too strong. The word **tree** refers to a place that can be used as a handle when we are tired. In this case, the woman's lover treats her breast differently. The one he touches too hard as he used it as a handle when he is busy in other part of her body and the others he touches gently. Later on, the woman says **both morning and evening** which means that her lover doing those acts without considering the time. As long as he wants, he will do it no matter if it is morning or evening or even both. It shows that only man's desire which pleased while woman feels inconvenience because of this. She has been forced for doing sexual activity both morning and evening.

Aren't they, too, the carpenters
of your small church? Have they not burned.
on the altar of your belly, eaten the bread
of your thighs, broke you to wine, to ichor,
to nectarous feast?

Haven't they riveted your wrists,
haven't they had you at your knees?
(Diaz, 2020, p.17)

Moreover, the seventh and eighth stanza of this poem talk about the woman's desperate moment for being forced in doing sexual activity with her lover. The word *carpenters* means that men also a worker who are also still learning for their jobs. **Small**

church means the world in which a place of the workers to do their jobs. The word **wine** means blood which is wine has a red color as blood. **Nectarous feast** means flower nectar which is usually in the form of powder or liquid. It implicitly says that women have no power which they will become weak as a powder when they meet their lover. The quotation above illustrates that the woman's lover also be a worker who is still learning which also means they have a lot to learn about how this relationship will work. But in reality, they are not learning.

Later on, the woman says that when doing a sexual activity, her lover treats her belly like bread in which it is bitten or pinched like when someone is eating bread. On her thighs, the man scratches something that bleeds which makes helpless. What she can do is just receive her lover's treatment. This quotation shows that sometimes, when doing sexual relationship, the woman's lover use a thing which should not be used in sexual relationship. It makes disadvantages to woman in which only her who receive wounds from the relationship. **Haven't they riveted your wrists, haven't they had you at your knees?** shows that when doing sexual activity, the men invented women's hand which make women cannot move freely except beg to the men to let her go.

And when these hands touched your throat,
 Showed you how to take the apple and the rib
 How to slip a thumb into your mouth and
 Taste it all,
 Didn't you sing out their ninety-nine names—
 (Diaz, 2020, p.17)

And when these hands touched your throat depicts an act in which her lover put his hands on her throat like he is going to choke her. **Showed you how to take the apple and the rib** means her lover makes her mouth open to show the inside

part of her mouth. Then, her lover put his thumb into her mouth which make her feel hard to breath and feel hurt on her throat when her lover hold her throat open while he puts his finger into her mouth. The words ***ninety-nine names*** refer to God in which God has ninety-nine names. It shows that sometimes, the woman lover is overused his power like choke or put his finger into her the woman's mouth to show that he has strength and power of the relationship. The woman who receives those acts cannot do anything beside remember God.

These hands, if not gods, then why
 When you have come to me, and I have returned you
 to that from which you came—white mud mica,
 mineral salt—
 why then do you whisper, O, my *Hecatonchire*. My
Centimani.
My Hundred-Handed One
 (Diaz, 2020, p.17)

The quotation shows that her lover's hands are not God's hands, but God's creation. It implicitly shows that if her lover's hands are God's creation, why those hands not used properly. Later on, the woman says ***when you have come to me and I have returned you*** mean that when her lover comes to her, she feel a little bit of hope to get happiness in relationship. Unfortunately, when she feels the touch from her lover's hand, she want to return her lover or in other words, she will turn back to the time before she meets him. ***White mud mica, mineral salt***, means that the woman hopes that her lover will turn back into his form before he was born as a human.

The quotation implicitly says that women feel guilt of being fall in to wrong person. It shows the woman's regret which she is expecting too much happiness because of wanting to be loved. In the end, she is disappointed because

it didn't live up to her expectations. It makes her hate herself for being fall into her lover which she will turn back her time into the moment before she meets her lover and let them touch her.

4.3 Gender-Based Violence in *From the Desire Field*

This sub-chapter discussed about the act of gender-based violence in the third selected poem, *From the Desire Field*. This poem consists of nine stanzas. The lines in each stanza are different. The first, third, and eighth stanza of this poem has two lines. The second and fourth stanza has four lines. The fifth stanza has nine lines. The sixth stanza has six lines. The seventh stanza has three lines and the ninth stanza has eight lines. This poem talk about women's feeling for receiving violence act in their relationship.

I don't call it sleep anymore.
I'll risk something new instead—
Like you lost your rosen moon, shook it loose.
(Diaz, 2020, p.23)

The quotation above is from the first stanza of *From the Desire Field*. The phenomenon of women feel worthless after receiving violence acts can be seen from line 1-3 of the first stanza which implicitly talks that women lost her precious things. *I don't call it sleep anymore* shows that the woman cannot feel a comfortable sleep anymore after she received the unpredictable acts from her lover. *I'll risk something new instead* shows that she even takes a risk that she has never taken before. The risk itself refers to the relationship between her and her lover which caused many problem to her. She is fear of thinking that she might be violence again so that she feel hart to close her eyes. Sleep actually is a

condition when people take a rest in the night after a tiring day. In this case, woman cannot feel that sleep can make her rest, but it is a nightmare for her. In other words, she can let to lose her sleep time because she takes a new risk with her love. ***Like you lost your rosen moon, shook it loose*** means that when the woman gives her sleep time and doing sexual relationship with her lover, she feels like she lost her pride. She cannot even sleep because her lover keep disturbing her time by pushing her to make a sensual night with him, hurting her that make her shock and feel that everything she has is gone. In other words, she got nothing from giving her time for her lover except losing her pride. She feels that most of her time is used to serve her lover.

But sometimes when I get my horns in a thing—
a wonder, agrief, or a line of her—it is a
sticky and ruined fruit to unfasten from,
despite my trembling
(Diaz, 2020, p.23)

In the second stanza the woman describe how their condition after being violence. The quotation above depicts a condition in which women regret the condition when they only quiet without fight for the violence actions that happen to them. ***It is a sticky and ruined fruit to unfasten from*** means that the condition that happen to the women is too strong and hard to throw. Women are realizing that they have a desire to be release and they need a partner to release it, but the way that they do to release their desire is not good for them. Women are feeling pain after releasing their desire with their partner because of the violence they receive. Women hate the condition which they need to release teir desire, but they

also get hurt for it. Women are fear to see their partner and hate to see themselves being silence without take any actions to save her.

Let me call my anxiety, desire then
Let me call it a garden

Maybe this is what Lorca meant
when he said, *verde que te quiere verde*—
because when the shade of night comes,

I am a field of it, of any worry ready
to flower in my chest
(Diaz, 2020, p.23)

The quotation about is from the third, fourth, and fifth stanza of this poem which talks about women's thought after receiving violence. **Anxiety** refers to the woman's suspicion. It shows that the woman cannot even differentiate her desire and her suspicion. **Garden** refers to a place with full green color that can bring peace. In this case, garden refers to the woman's suspicion in which she will not think of it too hard instead of keep it going. *Verde que te quiere verde* comes from Spain language which means green that loves your green. In this case, it means that the more she thinks about what happen to her, the worse she gets. When the night comes, she thinks deeply and even more than that. She is in a field of her mind. She is trapped in it. She is used to feel worry because of her mind. In other words, the bad relationship that she live, has turned her into a thinker person in which she cannot even differentiate the bad and good suggestion in her mind. She let herself trapped in there without any actions she does to move from there. She cannot feel peace at night because she keeps think of what happen to her and she is getting worry every night because of her relationship. She is fear to face other because she thinks that she is not worth enough after receiving violence.

My mind in the dark is una bestia, unfocused, hot.
 And if not yoked to exhaustion
 beneath the hip and plow of my lover,
 then I am another night wandering the desire field–
 bewildered in its low green glow,
 belling the meadow between midnight and morning
 Insomnia is like spring that way-surprising
 and many petaled,
 the kick and leap of gold grasshoppers at my brow
 I am struck in the witched hours of want–
 (Diaz, 2020, p.23)

The sixth stanza of this poem talks about the condition when the women stuck in her thoughts. It consists of 11 lines. In line 1-3 the women says that what happen to her keep staying in her mind like her best friend. The moment when her position is beneath her lover's hip brings her to feel exhausted and fear. In line 4-5 the women says that after receiving that, she is still wandering about what will happen to her on the next night. What action that they will be receive from her lover. The word **insomnia** refers to a sleep disorder that makes a person feels difficult to sleep. In this case, the woman feels that the hard time to sleep is like a friend for her. It is surprising at first; it caused many problems for her. **The kick and leap of goldgrasshoppers** refers to the thoughts that often come and go in her mind. **I am struck in the witched hours of want** means that the woman stuck in her mind, she keep thinking that she want something. In other words, her bad relationship make her hard to take a rest that surprised her at first but become her friend as she even get used to it. Her hard time and her thoughts caused more problems as the woman becomes a thinker which she just can think that she want to do something without even trying to make it real. It shows that to solve her problems, she takes no action except imagining it.

And even though you said today you felt better
 and it is so late in this poem, it is okay to be
 clear; to say, I don't feel good.
 to ask you to tell me a story
 about the sweetgrass you planted—and tell it
 again or again—
 Until I can smell its sweet smoke,
 leave this trashed field, and be smooth.
 (Diaz, 2020, p.23)

The ninth stanza of this poem talks that women keep lying to themselves.

And even though you said today you felt better shows that woman keep lying to herself that she feel better after the night when it is actually fine if she tell the honest to herself, that she is not okay. *To ask you to tell me a story* refers to the message that the woman want to say to her lover. *About the sweetgrass you planted—and tell it again or again* refers to the acts of violence that her lover gave to her and how she feel for receiving it more than once. *Until I can smell its sweet smoke, leave this trashed field, and be smooth* shows her deepest desire to be free from the relationship and throw away her burden to be relieved. In other words, after a night with her lover, she will say to her lover that she never feel okay. She will tell him about how hard she lives when she is with him. She will tell him that she is tired for receiving his actions more than once. She feels like she can tell him everything to relieved her burden that she hold when she is with him. In facts, she only say that she feel better without telling the truth about her feeling. In other words, the woman is not brave enough to tell the truth to her lover about what she feels. She keeps lying and just receives what happen to her. It shows her hopelessness for her own rights as a woman.

4.4 Gender-Based Violence in *Ink-Light*

This sub-chapter discussed about the act of gender-based violence in the fourth selected poem, *Ink-Light*. This poem consists of seven stanzas. The lines in each stanza are different. The first, fourth, and sixth stanza has four lines. The third and fifth stanza has three lines. The second and seventh stanza has five lines. The speaker of this poem is the man who done violence act to women. It can be seen from the word “I” which refers to himself. The words “she” and “her” which is the pronoun for women. This poem talk about how men did the action and their feeling after release their desire to the women.

We moved within the snow-chromed world. Like-animal. Like deer.
An alphabet. Along a street white as lamplight into the winter,
walking-: like a language, a new text. I touch
her with the eyes of my skin.

The way I read any beloved-: from the ramus of the left jaw down
to the cuneiform of the right foot. She isn't so much what she is-:
and becomes herself only when added to the space where she isn't.
What is touch-: not the touch not the hand but the white heat it
floats through.
(Diaz, 2020, p.45)

The quotation above is from the first and secon stanza of *Ink-Light* which shows how the men feel in the relationship with the women. It shows how the men treat the women. The word we refer to the men and the women in a relationship. ***Like-animal. Like deer*** means that they have sexual activity like an animal do. Deer is an animal which known as a fast and strong in which relates to the quotation that men are strongly hard while doing sexual activity with women. ***Along a street white as lamplight into the winter, walking*** means that men are doing the actions without thinking the time and season. ***Like language, a new text***

means that men feel that his sexual activity with the women is like a new experience. *I touch her with the skin of my eyes* means that men are intimidating women by their gaze that leads women to fear and keep men touching them in every part of their body without any complains. On the next line which reads *The way I read any beloved—: from the ramus of the left jaw down to the cuneiform of the right foot* means that the men already observing the women before they decide to do his action. *And becomes herself only when added to the space where she isn't* means that the women are not herself until the men bring her to the new experience that they never had before. It shows that the men are being selfish for making the women get new experiences which hurt them in the end.

I count her my desires, mark her—: hoofprints across the frozen
page. *Four strokes of dusk. Carbon black, Lamp black, Bone
black, Hide glue—:*
I am the alchemist of ink. She answers me, *Quicksilver*,
(Diaz, 2020, p.45)

The quotation above is from the third stanza of *Ink-Light*. The phenomenon of what men think about women are describe in line 1-4. *I count her my desires* shows that men do not have any special feeling for women. Men only think that women are their desire in which they can do whatever they want to women. Men can release their sexual desire by touching women's body. *Mark her—; hoofprints across the frozen page* shows that while doing sexual activity with women, men left marks in women's body by using their fingers all over women's body. *Hoofprints* refers to a finger's mark which also implicitly means a slap's mark. *Frozen page* refers to women's part of the body that receives a slap. *I am the alchemist of ink* refers to men's feeling. They are proud to left marks in women's

body. It implicitly shows that men feel that they have power of women by giving those marks and doing violence in sexual activity.

and the noise of her boots upon the snow is
 the weight of a night bird bending the
 Meteor-blue branch fruiting white flames of cotton
 Each of her steps, an allograph—
 bird, flexed limb, perfect line of vertebrae
 the glyph of my pelvis
 (Diaz, 2020, p.45)

The quotation above is from the fourth stanza of *Ink-Light* which shows how men eroticized women. The phenomenon of men eroticized women's bodies can be seen in the quotation above. It talks about how men's bodies react when they see the women. The speaker uses *I* to show that the action was done by them or the men while the word **her** refers to the women who receive the action. ***Each of her steps, an allograph*** can be interpreted that when a man see women walking towards him, it looks like a sign which call him to touch them. ***Bird, flexed limb, perfect line of vertebrae*** shows how men pay attention and observe women's body. ***Bird*** is known as an animal which has beautiful chirp. In this case, it relates to women's voice that sounds tempting to men's ears. ***The glyph of my pelvis*** means that women's body arouses men's sexual desire which make them want to release it with the women.

The quotation above shows that women are always being eroticized as an object of men's sexual desire even when women are doing nothing. The way they walk and how they talk are being considered that they are seducing men. In fact, that is not true in which women are acting as usual, but men who have high sexual desire assume that women are seducing them which lead to acts that violence women.

When I put my teeth to her wrist, the world goes everywhere
white.
Not sound but the dizzying nautilus of what is both the palm
and the ear. I invented her hand in this texture—: a grapheme
(Diaz, 2020, p.45)

The quotation above is from the fifth stanza of *Ink-Light*. ***When I put my teeth to her wrist*** means that men bite women's hand. In this case, biting is one of the violence act which can harm women and left bruises on her body. ***The world goes everywhere white*** means that men are feeling pleasure for what they did, bite women's hand. This means that in sexual activity, men are only care of their own pleasure without thinking about the result of their actions. ***Nautilus*** refers to women's hand texture. ***Not sound but the dizzying nautilus of what are both the palm and the ear*** means that men are not feeling pleasure from the women's sound or voice when they bite women's hand, but men feel pleasure when they touch the women's hand. ***I invented her hand in this texture*** shows that men have found their favorite part from women's body which is the hand. This shows that women are seen as an object to full men's sexual desire.

I burn on the silver sparks of her breath moving out of her
body. The miracle. No. The power and the glory glory
glory of her—she breathes. Out—: Out—: twenty red seats of
the desire, I break every one. A series of waves against
hammer anvil stirrup—: a vibration of light I can hold with
my mouth
(Diaz, 2020, p. 45)

The quotation above is from the seventh stanza of *Ink-Light* which consists of 6 lines. It shows how men become crazier when women show their powerlessness during sexual activity. ***I burn on the silver sparks of her breath moving out of***

her body show that when men hear women's breath panting, they take it as an encourage to do more. **The miracle. No. The power and the glory glory glory of her** show that men action is not a miracle, but it is a power that makes women look glorious. It implicitly says that it is the power of women's charm which provokes men's desire even higher. **She breathes. Out-: Out-:** shows that women are hard to breath. Women are even hard to take a breath. **I break every one. A series of waves against hammer anvil stirrup** shows that men are proud to make women feel difficult to breath and move while men get their satisfaction. **A vibration of light I can hold with my mouth** can be interpreted that the vibration from women's body make men hold his moan inside his mouth.

The quotation shows that in sexual activity, women are always the one who suffer because of the action. Men are keep moving in women's body even he heard that women already hard to breath. It shows that men keep forced to release their desire to women without thinking women's condition. Women cannot express their desire freely and they are only men's sexual object to satisfy them. Only women who have a hard time in a relationship while men find it satisfying by violence women's body and treating them as they want during sexual activity.

4.5 Gender-Based Violence in *I, Minotaur*

This sub-chapter discuss about gender-based violence in the fifth selected poem, *I Minotaur*. This poem consists of fourteen stanzas. The lines in each stanza are different. There are three lines in the first, third, and twelfth stanza. The second, seventh, and thirteenth stanza has six lines. The sixth stanza has five lines. The fifth, eighth, and tenth stanza has four lines. In the fourth and fourteenth stanza, there are seven lines. The ninth and eleventh stanza has nine lines. The speaker of this poem is the woman as the one who experienced violence from her partner. It can be seen from the word “I” which refers to herself as the victim of the relationship. The phenomena of gender-based violence discuss in this following quotation.

The dusked mirage of lake above your knee I sip and lick
My tongue blush as the fluoresced ear of a jackrabbit.

I obey what I don’t understand, then I become it,
which needs no understanding
(Diaz, 2020, p.69)

The quotation above is from the sixth and seventh stanza of poem entitled *I, Minotaur* which describes how women are forced to satisfy men’s sexual desire. ***The dusked mirage of lake above your knee*** refers to men’s vitality between their legs. ***I sip and lick*** means that women sip and lick men’s vitality to satisfy them. ***My tongue blush as the fluoresced ear of a jackrabbit*** means that women are forced to sip and lick until their tongue is red and numb. This implicitly depicted that women are forced to satisfy men without thinking the time. Men will not stop until they reach their satisfaction as they want.

Like any desert, I learn myself by what's desired of me—
and I am demoned by those desires.
For this, I move like a wound— always and fruiting,
sweetened by the thorn.

The tumbleweed turns and turns,
until it bursts free all it spores into the wind,
until it is only what it might become.
(Diaz, 2020, p.69)

The quotation above describes the condition of women who forced to do something that they do not want to do. *Like any desert, I learn myself by what's desired of me* means that women finally learn and get used to what they desire in their love life. *And I am demoned by those desires* shows that women are enslaved and abused by the desire in which they do not get any pleasure and only used as a tool to satisfy desire. *For this, I move like a wound* shows that in order to satisfy the desire, women are keep moving no matter what even though they are hurt. *Sweetened by the thorn* is a connotation in which *sweetened* means adding or their wound increases with *thorn* which means bad action that women receive.

There is no such thing as time or June,
only what you're born into—
only waiting for the rain, for the flood,
for what erupts my badlands and my tired eyes in beauty—
Mojave aster, desert globemallow,
where once was terrible nothing.

There is no god here in these flesh-hours,
though your jaw is a temple and your hips
strike like an axe—
the labrys I injure myself against
(Diaz, 2020, p.69)

The next quotation is from the ninth and tenth stanza of *I, Minotaur* which describes how men forced sexual force with women's body. *There is no god here in these flesh-hours* means that there is no one who can help women to get out

from the situation they are facing. *Through your jaw is a temple* shows that men are showing their power in which they keep their face remain expressionless while they are busy moving in the women's body. *And your hips strike like an axe* shows that men's hips are moving rougher and erratically which harm the women. *The labrys I injure myself against* shows that women are realizing that their activity is hurting themselves.

I obey what I don't understand, then I
become it, which needs no understanding.
The astonishment of my body's limits—
how it is easily divided by a black field,
a black field multiplied in stars
The throng of a lover constellating.
(Diaz, 2020, p.69)

The quotation is from the seventh stanza of *I, Minotaur* which describes how women regret the things that happen to them. In line 1-2 which reads *I obey what I don't understand, then I, become it which needs no understanding* depicted that women are starting to understand and used to things which they don't understand before which is getting violence from their partner. *The astonishment of my body's limits* shows that women know that their body have a limit to feel tired, but women cannot do anything to fight it. *How it is easily divided by a black field, and the black field multiplied in stars* shows that women's body are easily broken, violenced by the touches from their partner which they can feel it many times and getting hurt more than before. *Black field* in this case means a sorrow that women feel when getting touched. *The throng of a lover constellation* show that the violence touch is a result from the love relationship that women want.

The quotation implicitly shows that women are hating and regretting the condition when they can be easily broken by the touches from men. Their silence when getting violence makes men being more aggressive. This leads women to realize that their love relationship brings bad results which are caused by their partner's acts.