

Salasika

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Child-Gendered Mental Spaces Triggered by Space Builders Reflect Art Psychotherapy Clients' Childhood Experiences

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ABSTRACT

The language behaviour of clients' reflection journey in the final stage of art psychotherapy sessions entitled 'Reflect Interview' narrate their childhood experiences that become a lifetime memory. In this study, the topic of how clients can construct their conceptual ideas of childhood experiences is discussed under a cognitive approach to language study. This article argues that there are 1) REFLECTION SPACE, REALITY SPACE, DEPICTION SPACE, and POSSIBILITY SPACE of the child-gendered mental spaces in the reflection journey on art psychotherapy, 2) subject-verb combinations, connectives, and adverbs as the space builder on the child-gendered mental spaces, and 3) intersection between gender and child experienced by the psychotherapy clients are generally related to weakness, depression, struggle, and difficulties that become lifetime memories. This study also discusses a few background cases and government roles in Indonesia.

KEYWORDS: *art psychotherapy, child-gendered mental spaces, space builder*

INTRODUCTION

In recent days, modern society around the globe has highly recognized the significance of achieving positive mental health and well-being (WHO, 2018). Concerning the cruciality of public mental health investment, this article investigates the language behaviour of clients' reflection journey on art psychotherapy. The reflection journey on art psychotherapy is demonstrated from the final stage of art psychotherapy sessions entitled 'Reflect Interview'. This stage follows

the end process of the clients' mental recovery after interacting with art materials such as paper, pen, pastel, paint, watercolour, clay, and many more (Wadason, 2010).

The final stage, Reflect Interview, can be observed from Audio Image Recording. This stage consists of a combination of two procedures, interview and recoding, to reveal the art the clients created. The first phase of the interview is a mechanism to identify clients' mental changes through verbal practices. The second phase, the

Audio Image Recording, records the interview process representing clients' journey in art psychotherapy.

By giving feedback to the interviewer or art psychotherapists' interview questions, clients' have a chance to create a narrative about the relation of their artwork with their living experiences. Then, the interviewer or the art psychotherapists can capture clients' change of views and the therapeutic implementation of art psychotherapy (Springham & Brooker, 2013). Clients' responses in Reflect Interview are spoken narrative discourse that generally illustrates simultaneous interaction between human beings and human beings, as well as human beings with art materials (Holttum, 2020).

During the interview, clients verbalize art expressions in spoken narrative discourse. The verbalization shows that language behaviours play a noteworthy role in the clients' reflection journey on art psychotherapy. Clients' feedback during Reflect Interview provides insights into the conceptualization of abstract ideas while processing a narrative about their journey in art psychotherapy (Cienki, 2013; Van Krieken & Sanders, 2019).

Throughout time, clients' expressions about art are followed by further illustrations. For example, when people talk about family, they will continue speaking about the father, mother, or relationship within the family (Wadeson, 2010). Similar to the statement, the illustration of clients' thinking about their life experiences is later elaborated. In this study, the topic of how speakers can construct their

conceptual ideas is discussed in the light of Cognitive Linguistics, a cognitive approach to language study.

Clients' conceptualization of ideas while communicating through a narrative deploys certain linguistic forms, reflecting cognitively-based language discipline. Their linguistic forms provide cues to the therapists on how the clients construct the intended Gilles Fauconnier's 'Mental Space' model such as BASE SPACE, PARENT SPACE, CHILD SPACE (Fauconnier, 1994, 1997; Fauconnier & Turner, 2002), REFLECTION SPACE (Evans & Green, 2006; Fauconnier, 1994), REALITY SPACE (Al Masudi & Dagher, 2017; Fauconnier, 1994; Krieken, 2016; Van Krieken & Sanders, 2019), DEPICTION SPACE (Evans & Green, 2006; Mok et al., 2004), DESIRE SPACE (Fauconnier, 1994; Hamad et al., 2018) and POSSIBILITY SPACE (Evans & Green, 2006).

Mental spaces embedded in the art of psychotherapy clients' are principally constructed by some linguistic forms called space builders. Space builder is investigated to differentiate whether a subject exists in a schematic form or an object merely exists in a human's mental space. Space builders in a language are the space-building, space blending, and projection of generic spaces within such a space-construction process, for instance, prepositional phrases, adverbs, connectives, and Subject-Verb combinations (Fauconnier & Turner, 2002).

During the observation of clients' reflection journey on art psychotherapy, there are clients' statements discussing their ideas and life experiences of gender issues, particularly when they were young.

For example, an Audio Image Recording containing Reflect Interview with a client named Jacquie in sentences 157 to 158 depicted, "I was always the child part of the swing. The child when was being back home, I was always told, strong.." In this context, Jacquie shared a reflection about her life when she was young. She felt that she preferred to be alone rather than to invite other people into her life. She said that after drawing a house aligned with and surrounded by nothing but trees.

Jacquie's and other art psychotherapy clients' childhood experiences can portray a larger social context in the intersectional topics of gender, women, children, and social inclusion. In gender studies, women and men shape the interactional sociolinguistics in a way that speakers are primarily constrained by the gender-based cultural system they learned as children (Bucholtz, 1998). Gender labelling and naming at birth require a referent. People respond to that referent to meet relevant gender norms and expectations.

Bucholtz's (1998) statement is aligned with the young Jacquie, who was culturally treated as part of the swing and always told by her parents to be strong. Sometimes, when adults talk to an infant, they do it differently depending on whether the child is a girl or a boy. Gender in childhood is essential because gendered behaviour can vary at different stages of a client's life cycle. Institutions are portrayed as unequally treating people, especially women and children, based on racial and ethnic minorities, social classes, and gender. Therefore, those

communities are often mentioned as marginalized groups in society.

The marginalized group in almost any region is inclined to be minorities that have been the target of discrimination, exclusion, and violence. It occurs not only in developing countries but also in some of the most developed countries. It leads to the issues of intersectionality between gender and age (UNDP, 2010), particularly before adulthood. Further investigation into art psychotherapy clients' child-gendered mental spaces involves gender discourse intersecting with the lexicon meanings of *child*, *childhood* and *children*.

Child, *childhood*, and *children* refer to a young human who is not yet an adult, a son or daughter of any age, and a period of somebody's life when they are children. To delve into the gender-age intersectionality experienced by the art psychotherapy clients, this article aims to 1) describe clients' child-gendered mental spaces in the reflection journey on art psychotherapy, 2) examine space builders triggering child-gendered mental spaces, and 3) illustrate the general social context situated in the child-gendered mental spaces. This study presents art psychotherapy clients' mental spaces developed based on the discourse of gender intersecting with the lexicon meaning of *child*, *childhood*, and *children*.

METHODS

This is a qualitative research project that suggesting that language reflects humans' thoughts. Language plays a vital role in communication

between art psychotherapists and clients. Many research projects have pointed out that using a qualitative method in linguistic study has proved appropriate for studying human language behaviour. This is because the method involves collecting and analyzing data in the forms of text, video, or audio to understand concepts, opinions, or experiences. The method is used to gather in-depth insights into generating new ideas for research.

To focus on the study of human language behaviour, this research project collected non-numerical data. Non-numerical data is measured in symbols or letters, which can only be identified in a word format. Afterwards, the non-numerical data were interpreted. This method aims to help understand the in-depth insights into the cognitive semantics of human language behaviour of art psychotherapy clients.

Data were collected from the Audio Image Recordings of the National Healthcare System (NHS) projects in the United Kingdom from 2015 to 2021. Some projects are Avon and Wiltshire Mental Health Partnership NHS Trust, Devon Partnership NHS Trust, and Birmingham and Solihull Mental Health by NHS Foundation Trust. In addition, other videos were taken from the British Association of Art Therapists. The data collected from YouTube were widely accessible to the public and did not need some particular permissions to be used as research data.

Besides the data collected from the Audio Image Recordings, this study used twenty videos, including video transcriptions on the YouTube

platform. The video transcriptions merely contained raw data materials. The transcriptions were then distinguished into 1,445 sentences. The data included the transcription of question marks (?), commas (,) and dash (.

The research data analysis involves four stages. Firstly, sentences were sorted based on the discourse containing child-gendered lexical meanings such as *child*, *childhood*, and *children*, whereas clients' sex classification was analyzed based on the Reflect Interview. Secondly, space builders constructed in child-gendered mental spaces were identified. Thirdly, their child-gendered mental spaces were categorized. Fourthly, the researchers illustrated the general social context in child-gendered mental spaces, particularly with common practices.

RESULTS AND DISCUSSION

Results

There are three essential research findings: 1) four categories of child-gendered mental spaces in art psychotherapy clients' spoken discourse, 2) three models of space builders symbolized by the underlined words triggering child-gendered mental spaces created, and 3) the fact that child-gendered mental spaces in the reflection journey on art psychotherapy illustrate the general social context issues of the intersectionality between gender and child experienced by the art psychotherapy clients.

The researchers used the Oxford Learners Dictionaries to define the

four categories of child-gendered mental spaces.

- a) REFLECTION: Careful thought about something, sometimes over a long period. A person's written or spoken thoughts about a particular subject or topic. An account or a description of something.
- b) REALITY: The true situation and the problems that exist in life, in contrast to how a person would like life to be. A thing that is experienced or seen in contrast to what people might imagine.
- c) DEPICTION: The act of showing somebody/something in a particular way in words or pictures, especially in a work of art.
- d) POSSIBILITY: A thing that may happen or be true but is not certain. One of the different things that a person can do in a particular situation. Something that gives people a chance to achieve something.

Next, the researchers examined the space builders that constructed mental spaces and found only three categories of space builders in this study. Each category of space builder found was indicated by prepositional phrases, adverbs, connectives, and Subject-Verb combinations in English grammar.

The table below illustrates the four categories of child-gendered mental spaces and three types of space builders triggering child-gendered mental space construction. The analysis was based on each lexical meaning of *child*, *childhood*, and *children*.

The above statements include three lexical meanings: *child*, *childhood*, and *children*. The observation of art psychotherapy clients' sex identity was determined through the pronouns used by the clients during the Reflect Interview. Table 1 presents two categories of sex: female and not stated.

A. Subject-Verb Combinations and Connectives Triggering REFLECTION SPACE and DEPICTION SPACE of the Female Art Psychotherapy Clients

Table 1 indicates that at least seven data, R3-S156, R3-S157, R3-S173, R3-S178, R5-S272, R5-S290 and R5-S297, were uttered by female clients. The six data represent REFLECTION SPACE with an intersectional gender issue under the lexicon *child*. In addition, data R5-S272 shows the use of DEPICTION SPACE. Thus, there are two child-gendered mental space categories, REFLECTION SPACE and DEPICTION SPACE, throughout R3-S156, R3-S157, R3-S173, R3-S178, R5-S272, R5-S290 and R5-S297 data triggered by related space builder.

The space builder for R3-S156, R3-S157, R3-S173, R3-S178, R5-S272 and R5-S297 data is similar. They are Subject-Verb combinations: "I was" (R3-S156; R3-S157; R3-S173), "I kinda feel" (R3-S173), "it's" (R3-S173; R3-S178), "they used" (R5-S272) and "I realized" (R5-S297). However, R5-S290 employs a different category of space builder, "both ... and", a conjunction in English. In English, conjunction is two elements connected by correlative conjunctions and are usually similar in length and grammatical structure. It is part of the English connectives.

Table 1. Clients' Child-gendered Mental Spaces

Code.	Sex	Lexicon	Sentence	Mental Space
R3-S156	Female	<i>Child</i>	<u>I was</u> always the <i>child</i> part of the swing.	REFLECTION SPACE
R3-S157	Female	<i>Child</i>	The <i>child</i> when was being back home, <u>I was</u> always told, strong.	REFLECTION SPACE
R3-S173	Female	<i>Child</i>	That's horrible and <u>I kinda feel</u> a little bit unfortunate because <u>it's</u> not like my parents beat me, or <u>I was</u> never sexually abused, or a battered <i>child</i> .	REFLECTION SPACE
R3-S178	Female	<i>Child</i>	<u>It's</u> just, as long as, just being an awful <i>child</i> .	REFLECTION SPACE
R5-S272	Female	<i>Child</i>	And <u>they used</u> that as a display, a very plain, colourless picture of a <i>child</i> , a little girl.	DEPICTION SPACE
R5-S290	Female	<i>Child</i>	<u>Both</u> as a <i>child</i> <u>and</u> as an adult, and all the things that attempted to make that.	REFLECTION SPACE
R5-S297	Female	<i>Child</i>	<u>I realized</u> it's because I never had it as a <i>child</i> .	REFLECTION SPACE
R8-S550	Not stated	<i>Child</i>	<u>I chose</u> a place where <u>I used to feel</u> holiday as a <i>child</i> .	DEPICTION SPACE
R11-S734	Not stated	<i>Childhood</i>	<u>My up being a childhood environment</u> , having any kind of correlation and impact on my adult mental health.	REALITY SPACE
R11-S785	Not stated	<i>Child</i>	And <u>this is</u> also massive in terms of finally admitting, <u>but</u> the environment I was in as a <i>child</i> did actually have an impact.	REALITY SPACE, REFLECTION SPACE
R12-S852	Not stated	<i>Childhood</i>	My family, as <u>it was</u> in my <i>childhood</i> .	REFLECTION SPACE
R12-S894	Not stated	<i>Childhood</i>	<u>I just had</u> my <i>childhood</i> was, <u>I've had</u> the opportunity to talk about my <i>childhood</i> and to really put it all now on the table, and really examine it and look at it from various angles.	REALITY SPACE, REFLECTION SPACE
R12-S911	Not stated	<i>Childhood</i>	<u>I obviously still live</u> with the memories and the consequences of my <i>childhood</i> , <u>but</u> I am able to not dwell on as much as <u>I used to</u> .	REALITY SPACE, REFLECTION SPACE
R13-S977	Not stated	<i>Children</i>	And <u>it reminds</u> me a lot of the innocent joy that <u>I've really enjoyed</u> seeing through my <i>children</i> , especially my daughter who <u>I've seen</u> almost growing up with her.	DEPICTION SPACE, REALITY SPACE
R14-S1063	Not stated	<i>Child</i>	And <u>I think</u> , it was struggling with <u>whether or not</u> <u>I should go</u> further and talking about the difficult side as a <i>child</i> .	REALITY SPACE, REFLECTION SPACE, POSSIBILITY SPACE
R14-S1075	Not stated	<i>Childhood</i>	<u>I suppose</u> representing the more difficult things like her to mean my <i>childhood</i> .	DEPICTION SPACE
R14-S1078	Not stated	<i>Childhood</i>	And <u>I think</u> that's <u>probably</u> , <u>it doesn't surprise</u> me that the box itself, <u>I chose</u> to paint back get some secrets from my <i>childhood</i> are quite, quite <u>dark</u> .	REALITY SPACE, POSSIBILITY SPACE, DEPICTION SPACE

Source: Avon and Wiltshire Mental Health Partnership NHS Trust; Devon Partnership NHS Trust; Birmingham and Solihull Mental Health by NHS Foundation; The British Association of Art Therapists, 2015 - 2021

B. REFLECTION SPACE, REALITY SPACE, DEPICTION SPACE, and POSSIBILITY SPACE are Triggered by Subject-Verb Combinations, Connectives, and Adverbs for Child-Not-Notated Gendered Art Psychotherapy Clients

No less than ten data, R8-S550, R11-S734, R11-S785, R12-S852, R12-S894, R12-S911, R13-S977, R14-S1063, R14-S1075 and R14-S1078, did not indicate the sex: female, male, or any other gender and sexual status. The reason behind the unidentified sex was that no pronouns were used to refer to the clients in the Reflect

Interview. However, ten data represent REFLECTION SPACE, REALITY SPACE, DEPICTION SPACE, and POSSIBILITY SPACE in the clients' reflection, intersecting with gender and age through the lexicon of *child*, *childhood*, and *children*.

Child-not-stated gendered mental space that establishes REFLECTION SPACE is found in the R11-S785, R12-S852, R12-S894, R12-S911, R14-S1063, and R14-S1078 data. There are two space builders throughout the data. The Subject-Verb combinations were: "it was" (R12-S852), "I've had" (R12-S894), "I used to" (R12-S911), "it was struggling" (R14-S1063), and "I should go" (R14-S1063). Another space builder was the connective "but" (R12-S911).

REALITY SPACE was evident in the art psychotherapy clients' child-not-stated gendered mental space R11-S734, R11-S785, R12-S894, R12-S911, R13-S977, R14-S1063, R14-S1075, and R14-S1078. Like the general type of space builder category found, Subject-Verb combinations are the basic construction of REALITY SPACE created in the clients' reflection on art psychotherapy. Subject-Verb combinations are also observed, such as in: "my up being a childhood environment" (R11-S734), "this is" (R11-S785), "I just had" (R12-S894), "I obviously still alive" (R12-S911), "I've seen" (R13-S977), and "I think" (R14-S1075 and R14-S1078).

Another child-not-stated gendered mental space is DEPICTION SPACE identified in R8-S550, R13-S977, R14-S1075, and R14-S1078. Each DEPICTION SPACE is constructed by the Subject-Verb combinations space builder as in: "I chose" and "I used to" (R8-S550), "it reminds me" (R13-S977), "I suppose" (R14-S1075) and

"some secrets of my childhood are quite, quite dark" (R14-S1078).

POSSIBILITY SPACE is found in the art psychotherapy clients' child-not-stated gendered mental space R14-S1063 and R14-S1078. The space builder identified is subordinating conjunctions of "whether or not" (R14-S1063), an English connective. Another type of space builder triggering POSSIBILITY SPACE is the adverb "probably" (R14-S1078).

Discussion

This section illustrates the general social context issues of the intersectionality between gender and child experienced by art psychotherapy clients. The intersectionality of gender and child has declined, along with the rising human rights violations such as violence against women and children (Braidotti, 2013). For instance, the rise in global poverty has affected many people's childhoods and caused cycles of exploitation, including domestic acts of violence against children.

Thus far, detecting violence against children at the domestic level is difficult. The reason is that children have powerful attachments to family members and friends. Young children seem not only to care about the feelings, wants, needs, and interests of those to whom they are related. They also act upon sentiments beyond them (Tong & Botts, 2017). Many facts show that kids' violations are highly problematic whilst having lifelong impacts on the health and well-being of children, families, communities, and nations.

Regarding this, the World Health Organisation has estimated that up to one billion children aged two to seventeen years experienced physical, sexual, and emotional violence or neglect in 2021 (WHO, 2022). Later, the world targets the 2030 Agenda for Sustainable Development to end abuse, exploitation, trafficking, and all forms of violence against children. To achieve the target, it is essential to understand childhood experiences that presumably are related to child violation issues from the art psychotherapy clients' language behaviour.

The discussion to investigate the art psychotherapy clients' childhood experiences is divided into two: 1) to align with the findings of art psychotherapy female clients' experiences from their REFLECTION SPACE and DEPICTION SPACE, and 2) to correspond with the experiences of the child-not-stated gendered youth clients observed from the clients' REALITY SPACE, REFLECTION SPACE, DEPICTION SPACE, and POSSIBILITY SPACE.

1) REFLECTION SPACE and DEPICTION SPACE Portray Art Psychotherapy Female Clients' Experiences

In the child-gendered mental spaces of art psychotherapy female clients, there are two data samples consisting of REFLECTION SPACE and DEPICTION SPACE that portray their childhood experiences. Both REFLECTION SPACE and DEPICTION SPACE in the data illustrate Tong & Botts's (2017) argument that girls are more likely than boys to grow into adults. Girls can continue to respond to other people's need to be loved and appreciated. However, Tong and Botts (2017) align with the notion

that the concept signals women's moral strength.

1) R3-S157

[REFLECTION SPACE] The child when was being back home, [REFLECTION SPACE] I was always told, strong. (The British Association of Art Therapists, 2017)

The use of tense in R3-S157 shows the REFLECTION SPACE in the form of Jacquie's childhood experiences. This REFLECTION SPACE is constructed by Subject-Verb combinations, using the tense "I was". The *child* in the discourse is the counterpart of 'I' or Jacquie, who uttered the statement in the interview. Under the framework of child-gendered discourse, this supports the gender theory that, in Jacquie's REFLECTION SPACE, a young girl is commonly seen as the symbol of weakness as she explained in her second statement. Her second statement implies that she was weak because weak is an antonym of strong.

2) R5-S272

And they used that as a display, a very plain, colourless picture of a *child*, a little girl. (The British Association of Art Therapists, 2017)

MF stated this. The use of past tense shows the form of DEPICTION SPACE, which is the picture or drawing of MF's childhood life. This DEPICTION SPACE is constructed by Subject-Verb combinations "they used". The *child* in the discourse is the counterpart of 'that' or a picture of a very plain, colourless picture of the little girl. It can be concluded that in MF's DEPICTION SPACE, the child is recognized as experiencing forms of violence resulting in depression in her past life.

2) The Child-Not-Notated Gendered Clients' Experiences in REALITY SPACE, REFLECTION SPACE, DEPICTION SPACE, and POSSIBILITY SPACE

Besides REFLECTION SPACE and DEPICTION SPACE, there are other child-not-notated gendered mental spaces, such as REALITY SPACE and POSSIBILITY SPACE in art psychotherapy for female clients. Though the sex identity of the clients cannot be identified, being a child is considered as having the capability to store memories. Children commonly care about the whole experience in their lives, like all human beings. Therefore, it can be concluded that kids likely memorize domestic acts of violence against children throughout their lifetime. It is illustrated by the two data samples below.

3) R14-S1063

And [REALITY SPACE] I think, [REFLECTION SPACE] it was struggling with [POSSIBILITY SPACE] whether or not [REFLECTION SPACE] I should go further and talking about the difficult side as a *child*. (Devon Partnership NHS Trust, 2017)

Art psychotherapy is a form of therapy working with individual clients or groups. R14-S1063 data includes therapy for a group; thus, the sex identification as child-not-notated gendered mental spaces is suitable for this study.

In R14-S1063, a person within the group shared her/his mind. This utterance comprises at least four clauses: I think, it was struggling, I should go further, and talking about the difficult side as a child. Besides, this utterance embeds three child-not-notated gendered mental spaces: REALITY SPACE, REFLECTION SPACE, and POSSIBILITY SPACE. It is possible, considering that mental spaces in

individual thoughts are sometimes blended through cross-mapping or generic within the identical space.

The REALITY SPACE is constructed by Subject-Verb combinations in "I think" (present tense), "it was struggling" (second clause), and "I should go" (third clause) space builders. Meanwhile, the POSSIBILITY SPACE is created by "whether or not", a subordinating conjunction. In general, a subordinating conjunction is part of English connectives.

The client in the R14-S1063 data sample shared some experiences he/she remembered. However, the children's memories remain in his/her lifetime. The struggle and difficult situations experienced during childhood can be traced even when the child has grown up or becomes an adult.

4) R14-S1078

And [REALITY SPACE] I think that's [POSSIBILITY SPACE] probably, [REALITY SPACE] it doesn't surprise me that the box itself, [DEPICTION SPACE] I chose to paint back get [DEPICTION SPACE] some secrets from my childhood are quite, quite dark. (Devon Partnership NHS Trust, 2017)

Another sample of art psychotherapy clients' experience recorded in the Reflect Interview is R14-S1078. Since there is no sex identification in the data, it is classified as child-not-notated gendered mental spaces. A person within the group shares her/his perspective in R14-S1078 in four clauses depicting REALITY SPACE, POSSIBILITY SPACE, and DEPICTION SPACE with the Subject-Verb combinations space builder and POSSIBILITY SPACE with the adverb space builder "probably". The life experience in R14-S1078 is

parallel to R14-S1063, depicting dark experiences of childhood memories.

CONCLUSION

This study 1) describes REFLECTION SPACE, REALITY SPACE, DEPICTION SPACE, and POSSIBILITY SPACE of the child-gendered mental spaces in the reflection journey on art psychotherapy, 2) examines Subject-Verb combinations, connectives, and adverbs as the space builder on the child-gendered mental spaces, and 3) illustrates that the intersection between gender and child in social context issues experienced by the art psychotherapy clients are generally related to weakness, depression, struggle, and difficulties that become lifetime memories.

Further investigations of art psychotherapy clients' spoken discourse regarding childhood experiences are needed since the experiences impose enormous consequences throughout their lifetime. A cognitive based-language study can investigate clients' language behaviour to complement research results from other

disciplines. This approach can be applied to many spoken languages. With approaches from many disciplines, child abuse or domestic violence against children can be detected and tackled by a wide variety of agencies such as police, lawyers, teachers, or any mental healthcare professionals.

In our society today, child abuse issues have yet to gain fair attention. Many children around the world suffer physically, psychologically, and sexually as a result of violence against them. Regarding this, most developing countries show much higher prevalence rates, including Indonesia. One example of child abuse is child marriage (Pradipta et al., 2019). Even sending children to religion-based schools may not necessarily reduce the chance of child abuse (Putri, 2022). However, the Indonesian government, as the agent of change, has demonstrated an act of courage to take responsibility for abuse crimes against children, for example, in Samarinda (Suryaningsi et al., 2022).

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ABOUT

SALASIKA etymologically derived from Javanese language meaning 'brave woman'. SALASIKA JOURNAL (SJ) is founded in July 2019 as an international open access, scholarly, peer-reviewed, interdisciplinary journal publishing theoretically innovative and methodologically diverse research in the fields of gender studies, sexualities and feminism. Our conception of both theory and method is broad and encompassing, and we welcome contributions from scholars around the world.

SJ is inspired by the need to put into visibility the Indonesian and South East Asian women to ensure a dissemination of knowledge to a wider general audience.

SJ selects at least several outstanding articles by scholars in the early stages of a career in academic research for each issue, thereby providing support for new voices and emerging scholarship.

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There are other journals which address those topics, but SJ approaches the broad areas of gender, sexuality and feminism in an integrated fashion. It further addresses the issue of international collaboration and inclusion as existing gaps in the area of academic publishing by (a) crossing language boundaries and creating a space for publishing and (b) providing an opportunity for innovative emerging scholars to engage in the academic dialogue with established researchers.

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