VIOLENCE AGAINST WOMEN IN CROSS' *POPE JOAN*

A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University in Partial Fulfilment for the Requirement to Obtain Sarjana Degree in English

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AGREEMENT

On Makassar, 6 January 2023, the Board of Thesis Examination has kindly approved a thesis A. Nur Hasnah (F21116023) entitled **"Violence Against Women in Cross' Pope Joan"** submitted in fulfillment one of the requirements to obtain Sarjana Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

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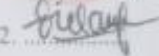
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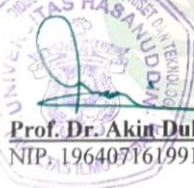
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ABSTRAK

A. Nur Hasnah. 2023. *Violence Against Women In Cross' Joan Pope.* (Dibimbing oleh **Burhanuddin Arafah** dan **Abbas**)

Penelitian ini bertujuan untuk menganalisis kekerasan dan dampak kekerasan yang terkandung dalam novel Donna Woolfolk Cross berjudul *Pope Joan.* Penelitian ini mengidentifikasi berbagai jenis kekerasan dan dampaknya yang dialami tokoh perempuan.

Penelitian ini menggunakan teori kekerasan oleh Johan Galtung untuk menganalisis jenis kekerasan yang dialami perempuan dan pendekatan strukturalisme digunakan untuk menekankan pada unsur-unsur instrinsik karya sastra seperti penokohan, plot, setting, dan tema. Metode penelitian yang digunakan penulis yaitu analisis kualitatif dan deskriptif untuk mengidentifikasi jenis-jenis kekerasan dan dampaknya terhadap perempuan.

Hasil penelitian ini menujukkan bahwa berbagai bentuk kekerasan yang dialami tokoh perempuan dalam cerita ini, seperti kekerasan fisik, psikis, kekerasan seksual, dan penghinaan. Agama dan tradisi dalam cerita melarang perempuan untuk mendapatkan pendidikan formal seperti laki-laki. Hal tersebut membuat dua hasil kontradiktif dalam penelitian ini terkait dampak kekerasan yang dialami perempuan. Pertama tokoh utama perempuan yaitu Joan melakukan perlawanan untuk mendapatkan kesetaraan hak dengan laki-laki. Kedua, dampak lain dari kekerasan yaitu perempuan menjadi patuh kepada laki-laki, hilang kepercayaan terhadap laki-laki, kematian, tidak mampu membaca dan menulis.

Kata Kunci: *Kekerasan, Perempuan, Pendekatan Structuralisme, Novel Pope Joan*

ABSTRACT

A. Nur Hasnah. 2023. *Violence Against Women In Cross' The Joan Pope*. (Supervised by **Burhanuddin Arafah** and **Abbas**)

This research aims to analyze the violence and the impact of violence which contained in Donna Woolfolk Cross' *Pope Joan*. This research identifies the kind of violence and its impact on female characters.

This research uses the theory of violence by Johan Galtung to analyze the various type of violence experienced by women and structuralism approach using to emphasize the intrinsic elements of literary works such as characterizations, plots, settings, and themes. The research method used by the writer is qualitative and descriptive analysis to identify the kind of violence and its impact towards women.

The results of this research show that there are various forms of violence experienced by female characters in this story, such as physical, psychological, sexual violence, and humiliation. Religion and traditions in the story forbid women to get formal education like men. It creates two contradictory results in this study regarding the impact of violence experienced by women. First, the main female character, Joan, fights to get equal rights with men. Second, other impacts of violence are women becoming obedient to men, losing trust in men, death, and being unable to read and write.

Keywords: *Violence, Women, Structuralism Approach, Novel Pope Joan*

CHAPTER I

INTRODUCTION

This chapter embraces an explanation of the research to be fulfilled. It is divided into five sub-chapters. They are background of the study, identification of the study, research questions, objective of the study and the last sequence of the writing.

1.1 Background of The Study

Violence is a behaviour that hurts someone physically and mentally. The impact of violence could be short and prolonged trauma, physical and mental disability. The worst severe forms of violence can lead to torture beyond the normal limits of humanity. It also can lead to the death of a person. Violence in physical forms such as beatings or killings while verbal violence such as insults and bullying. Galtung (1969: 169) describes violence as below:

> …the narrow concept of violence mentioned above concentrates on physical violence only. Under physical violence human beings are hurt somatically, to the point of killing. It is useful to distinguish further between 'biological violence', which reduces somatic capability (below what is potentially possible), and 'physical violence as such', which increases the constraint of human movements…the basic distinction between violence that works on the body, and violence that works on the soul; where the latter would include lies, brainwashing, indoctrination of various kinds, threats, etc. that serve to decrease mental potentialities.

Violence often occurs in everyday life such as domestic violence, violence against children, gender-based violence, and others. The writer focuses on gender-based violence against women. Violence against women is not far from the social construction of a patriarchal society. Men and women as an identity in society put them in an unfair condition. Men are considered more dominant over women, then women are considered weak creatures who will not be able to defeat men.

The writer found an article on *sulsel.suara.com* that the violence experienced by a woman in the Kajang-Kassi sub-district, Bulukumba regency, South Sulawesi province. The article's content tells a pregnant woman who was beaten by a man who identified himself as a policeman. He beat, slammed, and slapped the pregnant woman over a housing dispute. Violence continues every second in a different place. Based on the press release of Komnas Perempuan Indonesia published on March 8, 2022, there was a 50% increase in cases of gender-based violence against women from the previous year. There were 338,496 cases in 2021 from 226,062 cases in 2020. Based on these data, it is clear that women have always been victims by the cases of violence.

Galtung (1969: 291-305) divides violence into three parts, namely direct violence, structural violence, and cultural violence. Direct violence takes the form of physical violence and verbal violence. Physical violence is present when humans experienced threats such as beating, killing, verbal violence, trauma and stress. Structural violence is formed by the community system with certain powers to oppress those who are considered weak. Meanwhile, cultural violence is a stereotype in society that legitimizes violence, including direct violence and structural violence.

In the three forms of violence that have been described above, the writer finds direct and structural violence from various literary works, such as William Faulkner's *Sanctuary*, Alice Munro's *Who Do You Think You Are*, Mario Puzo's *Short Story of The Godfather*, Donna Woolfolk Cross' *Pope Joan*, and others. The writer chose *Pope Joan* novel by Donna Woolfolk Cross which focuses on studying the violence experienced by female characters.

The main female character gets a lot of humiliation and violence because of her ambition for science. Pope Joan tells the story of a woman named Johanna or Joan. She was born in the world as the daughter of a village canon (a kind of priest) who highly respects religion and traditions. Joan often gets discrimination from her father. She was always full of curiosity and wanted to reveal every single thing. Her curiosity about writing and reading forced his brother Matthew to teach her. Luckily, Joan had learned a lot before Matthew died.

After Matthew's death, the messenger from *schola* (a special school to get higher education to become a priest or pope) of Dorstadt came to take Joan. Unfortunately, her father was not allowed her. Not running out of wits Joan ran away from home to chase the messenger and John who had been brought. Her days at the school are full of bad treatment from the principal named Odo and of course all the students who studied at the Dorstadt school. The students saw Joan as an oddity, although it is worth admitting that Joan's level of intelligence is far above the other students.

One day terrible incident attacked Joan's residence, it was invaded by the Vikings. John died in a distressful incident. Joan's decision to take the identity of John was able to make her survive even as far as Rome. She had cleverness of shrewdness in treating diseases that made her become an important person in the papacy. Joan's intellectual abilities led her to become the Pope of Rome. Her intuition as a woman leads Joan to a tragic ending. She died in a ritual of celebrating the holiday because something was forced out of his stomach.

The main female character in the story shows a long road full of violence that she must be through to get equitable rights towards men. The violence experienced by the main female character does not weaken her ambition to pursue and get the same education as men. Her decision to disguise herself as a man gave her the freedom to move without having to think about her identity as a woman. It is shown that her identity as a woman makes her get various forms of violence. She does not get a proper education like a man.

1.2 Identification of The Study

In this study, the writer elaborates further on issues of violence in the novel *Pope Joan* by Donna Woolfolk Cross. After reading the novel *Pope Joan*, the writer finds several problems which can be mentioned as follows:

1. Novel *Pope Joan* describes the violence experienced by women.

2. Limited access of women to socio-religious and educational institutions.

3. The main female characters fight to get the same rights with men.

4. The political issue raises in the story.

5. The domination of men over women through the scriptures.

1.3 Scope of Problems

Based on the title of this thesis, the writer focuses on finding violence and its impact against female characters in the *Pope Joan* novel. The writer uses the theory of violence by Johan Galtung and structuralism approach to analyze the kinds of violence.

1.4 Research Questions

Some issues can be found in the novel *Pope Joan* by Donna Woolfolk like as violence, discrimination, gender identity, gender inequality, politics, education, religiousness and others. The writer focuses this study on violence based on identity by following questions below:

1. What are the kinds of violence against women characters in the novel *Pope Joan* by Donna Woolfolk Cross?

2. What are the effects of violence towards women characters in the novel?

1.5 Objective of The Study

Based on the research questions, the writer constructs the aims of this study in the following as:

1. To identify the kind of violence against women characters in the novel *Pope Joan* by Donna Woolfolk Cross.

2. To reveal the effect of violence towards women characters in the novel.

1.6 Sequence of The Writing

This research is divided into five chapters. Chapter one is the introduction which has five subchapters, including background, identification of the study, research question, objective of the study, and sequence of the writing. Chapter two is a literary review in which there is a previous study, theoretical background, and an explanation of the approach used by the author including feminism, violence and identity. Chapter three consists of the methodology that consists of the method of collecting the data, the method of procedure of the data analysis and research.

The fourth chapter is the main part of the research that will discuss the characterizations and physical appearance of the main character in the novel. Then it is presented about violence against women in Cross' *Pope Joan*. The final chapter consists of conclusion and suggestions for the next research.

CHAPTER II
LITERATURE REVIEW

This chapter focuses on the literature review of related fundamental elements in the novel *Pope Joan*. It is related to the issue of violence against women in literary works which consists of the previous study, the structuralism approach, and the theory of violence.

2.1 Previous Studies

Previous study is a related study of the research to be conducted. In addition, it is also to avoid the existence of the same research with the focus of the study that will be discussed in this novel. The writer found several related studies from English Literature students at Hasanuddin University, including Mutmainnah (2011) with the research title *Violence On Women In Mario Puzo's Short Story The Godfather*, Siti Nurul Hidayah (2015) *Women Violence In Faulkner's Sanctuary*, Friska Sundari Kusmana, (2020) *Violence On Women In Munro's Who Do You Think You Are*, Rachmat Julaini (2017) *The Unique Women Character In Cross' Pope Joan*.

Mutmainnah's study, in her abstract she wrote that the purpose of the thesis was to find out what types of violence were experienced by the female characters in the novel and to explain how the violence had an impact on the female characters. In simplicity, she analyzed his thesis using a structuralism approach. Then she also uses the theory of violence from I Marshanda Windu to further analyze what acts of violence are contained in the novel. At the end of her abstract, she concludes that almost all female characters in the novel experience violence, both physically and psychologically. Do not forget she also stressed that the violence has strongly

influenced the formation characteristics of female characters and the storyline to the end.

In Siti Nurul Hidayah's thesis, the purpose of her research was to find out the types of violence experienced by female characters and the impact of the violence they experienced. Hidayah uses the pure structural approach in the research. In addition, she also uses descriptive analysis methods to produce a deeper and more detailed analysis of the content and meaning of his research. Hidayah answered the research, she found three types of violence experienced by women, namely psychological violence, physical violence and gender violence, gender violence which means sexual violence. There are two impacts caused by the violence, which Hidayah wrote in her analysis, namely serious effects and non-serious effects. Serious effects such as depression, behavioural changes, and prolonged trauma can make victims assume that there is no longer future for them. The non-serious effect is in the form of severe stress which can appear at any time if triggered by the violence that has been experienced. Hidayah also said in her thesis that they also became reluctant and afraid to socialize as usual in society.

Friska Sundari Kusmana's thesis is to explain the violence experienced by women and its impact. She uses a structuralism approach and the theory of violence to analyze a number of violence experienced by female characters in the novel. She concluded that a number of violence experienced by women were in the form of violence, sexual harassment, humiliation, and murder. She also explained that some of the impacts of the violence that had been experienced could end in death, including trauma, loss of self-confidence, lifelong disability, and mental disability.

The writer found one thesis using the same novel with the title *Pope Joan*. It is from Rachmat Julaini's thesis that aims to identify the uniqueness of each female character in the novel. The approach used in this research is structuralism. The result is that each female character in the novel has its uniqueness because of the interactions between female characters and male characters.

From the previous study above, the writer concludes that several authors have almost the same focus of study with different objects. The structuralism approach is used to analyze and complete the research, which will then be developed by the writer to carry out this research. Besides, the writer will use the theory of violence to conduct a more detailed analysis related to violence against women in the novel *Pope Joan* by Donna Woolfolk Cross.

2.2 Structuralism Approach

The writer uses structuralism approach in analyzing the novel of *Pope Joan*. Structuralism was first performed by the modern linguist, Ferdinand de Saussure in the early 1900s. Structuralist is the study of society that produces culture or concept of an object. Childs and Fowler (2006: 225) said:

> "The basic premise of structuralism is that human activity and its products, even perception and thought itself, are constructed and not natural. Structural is the principle of the construction and the object of analysis, to be understood by its intimate reference to the concepts of system and value …"

There are two ways to define structuralism according to Child and Fowler (2006: 225) the first one is structuralism as a broad intellectual movement of theorizing in the human sciences. Second, structuralism as a particular set of approaches in literature (and other arts and other aspects of culture) flourished especially in France in the 1960s. The structuralist method is a determination to look

at language as a self-enclosed and self-generating system. According to Saussure, he turns attention away from the empirical study of individual speakers communicating in specific social contexts (parole) and instead inductively "theorizes" the laws that govern the construction of language itself, that enable words (signs) to mean. Saussure then conceptualizes language as an autonomous totality: by bracketing the specificity of individual utterances and the historical (or diachronic) development of language, Saussure could imagine a linguistic system whose elements were all equally present and dynamically interrelated (langue) (Hale, 2006: 187-188).

Furthermore, Hale (2006: 188) mentioned that Saussure's structuralist theory of language for this reason contrasts profoundly with an empirical model that imagines language to be a second-order cultural interest, an abstract manner of regarding a cloth and urban "actual world" that seems previous to and hence generative of language. Moreover, the discovery of logical laws that govern the system of meaning that is wholly linguistic has given a self-defining autonomy of its own. The empiricists' meaning model of cause and effect is not the "real" word referent that gives rise to language but rather the human cognitive ability to produce language (as a signifying system) that dictates the very conditions for knowing the "real world".

On the other hand, Hale (2006: 189) states that Saussure mentions the generative logic of dyadic association as a "chain of signification". The important thing is the logical linkage from one word in the chain to the next word. The association logic of the signification model, which is "horizontal" functioning, is

complemented in Saussure's theory by the "vertical" production of meaning. Every sign is composed of two elements: the signifier (or sound image) and the signified (the concept associated with the signifier by social convention). The signifier thus derives its signifying power not only from its relation to other signifiers but also from its link to a signified. The signified is the idea of an object, the meaning it is produced through its signifying chain.

Additionally, as Hale (2006: 189) mentioned in his book based on Saussure's, the meaning of a sign, then, comes from two kinds of linguistic activity: 1) meaning is produced horizontally through the respective chain of associations established by the signifier and signified 2) is produced vertically through the coupling of a particular signifier to a particular of signified. According to Saussure, there is no necessary reason why the concept of an object is different from another country, except the society has established such conventions.

Based on the description mentioned above, the writer considers literary works in a structural approach to have their structure and elements on the text itself. Structuralism arises as an objective approach and takes only the intrinsic elements of literary work. The elements in question include characters and characterization, setting, plot, and theme.

2.2.1 Character

Character in literary works is not simply represented verbally but impersonated by the actor or the narrator's explanation. The author often used the situation to explore the paradoxes of being or identify the character in the story as Forster (1927: 63) explains:

…a world that is not and cannot be ours, to a world where the narrator and the creator are one. And now we can get a definition as to when a character in a book is real: it is real when the novelist knows everything about it. He may not choose to tell us all he knows—many of the facts, even of the kind we call obvious, may be hidden. But he will give us the feeling that though the character has not been explained, it is explicable, and we get from this a reality of a kind we can never get in daily life.

According to Child and Fowler (2006: 23), the character is the fictional representation of a person, which is likely to change, both as a presence in literature and as an object of critical attention, much as it changes in society. Moreover, the idea of character often attaches, therefore, to the personalizing or humanising dimension of literature; thus naturalism, which tends to create plots in which characters are not self-determining agents but in ironic relationships to larger sequences of force, seems remarkably impersonal writing.

On the other side Abrams (1999: 32-33) defines characters are the persons represented in a dramatic or narrative work, who is interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person says and their distinctive ways of saying it—the dialogue— and from what they do—the action. Moreover, the grounds in the characters' temperament, desires, and moral nature for their speech and actions are called their motivation. A character may remain essentially "stable", or unchanged in outlook and disposition, from the beginning to end of a work, or may undergo a radical change, either through a gradual process of development or as the result of a crisis.

Based on the explanation above the writer concluded that character is a fictional actor with various kinds of ideas told in the story. It is may inspire by reality because the description of the character could be found in the reality of social interaction. The character in the story can be divided based on the point of view

taken such as major and minor characters. Nurgiyantoro, (2010: 176) said that there are five elements of characters in the fiction story, it is described below:

a. Major and Minor Character

The major characters are the most dominant told in the story either do action. The major characters are the actors which appear the most in the story and always have a connection with other actors. The main characters really determine the development of the plot. The major character in a short story could be more than one with different major qualities.

The minor characters are the character that appears once or several times in the story and it can be relatively a short portion (Nurgiyantoro, 2010: 176). In means that the minor character appears to support the act of the major characters or as the complement character of the story.

b. Protagonist and Antagonist Characters

The protagonist is a character who is admired. It is popularly called a hero or a character who understands norms, values, and the idea of society (Altenbernd and Lewis, 1966: 59). It is made the audience feel sympathy or empathy for the character. Nurgiyantoro states that the protagonist character gave the same expectation of the audience's decision. The antagonist is the opposite character of the protagonist. It is the reason for making the conflict in the story (2010: 178-179). Sometimes the antagonist character is called the bad guy in the story who invited chaos with the protagonist.

c. Flat and Round characters

Nurgiyantoro (2010: 181) explains that the flat and round characters came from Forster in his book *Aspects of the Novel* (1927). A flat character, Foster says, is built around "a single idea or quality" and is presented without a whole lot individualizing element, and therefore may be fairly competently described in a unmarried word or sentence. A round character is complex in temperament and motivation and is represented with subtle particularity; such a character, therefore, is as difficult to describe with any adequacy as a person in real life, and like a real person, is capable of surprising us (Abrams, 1999: 33).

d. Static and Dynamic Character

The static character has relatively permanent attitudes and ideas or qualities and has not developed character from the first to the end of the story (Nurgiyantoro, 2010: 188). The meaning is the kind of character that does not give the involved and the impact by the changes of the social relationship in the story. The dynamic character has experienced the changes and developed character as long as the developing of the plot in the story. It is the opposite of the static character.

e. Neutral and Typical Characters

Nurgiyantoro (2010: 190) stated that the typical character is the character who has less individuality performed instead of the quality of the work and nationality. This character constitutes reflections, descriptions, or indications to the person or group who has worked in a department, whereas, the neutral character describes the imaginary character who is only life in fiction.

2.2.2 Plot

Plot is the maximum vital detail in a story. The tale will no longer be interesting if the groove does now not exist. Luxemburg, (1984: 149) states that the plot is the structure of motion which is contained in a story or construction making the author logically interrelated chronologic and caused or experienced principals. Plot is the sequence of events involving the character or characterization, (Jones, 1968: 63). It may be simple or complex. The simple one deals with one character or a single group of characters, and it follows their fortunes to the conclusion. Whereas the complex one has several groups of characters, the story deals with one, takes up another, returns to the first, and then takes up another.

On the other hand, Childs and Fowler (2005: 177) state that the plot constitutes the dynamic whole to which the other parts relate, the necessary order as opposed to enabling features of development. It is the distilling centre of the choices available to the author, having determined a medium and a mode, the author must also choose other essential principles of coherence. The plot must have a sequence or order determining the kind and degree of effort at particular points (beginning, middle, end), and it must have a size (magnitude, duration) which will help determine that shape and sequence. The plot must have agents and society, it must have a developing psychology culminating internally in good tragedy in the protagonist and externally in an effect on the audience.

Different from Childs and Fowler's statement about plot, Forster (1927: 86), has defined plot as a narrative of events, the emphasis falling on causality. The time sequence is preserved, but the sense of causality overshadows the plot. Moreover,

Forster explains the fundamental difference between the story and the plot in literary work, especially in a novel. If it is in a story the statement could be "and then?" while if it is in a plot the statement is a question like *why*. Plot cannot be told to a gaping audience of cavemen or a tyrannical sultan or their modern descendant the movie public. The only reason is that the plot demands intelligence and memory also.

On the other side, plot has a relation with the previous explanation that plot has related to the storyline of characters and its action. Abrams (1999: 224) states that plot in a dramatic or narrative work is constituted by its even and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by a particular character in a work, and are the means by which they exhibit their moral and dispositional qualities.

In the *Technique of the Drama* (1900), a German critic Gustav Freytag introduced an analysis of plot that is known as Freytag's Pyramid. The description of Freytag's pyramid is the typical plot of a five-act play as a pyramidal shape, consisting of exposition, rising action, climax, falling action, and resolution. It is described in the following:

a. Exposition

The de-facto introduction brings out the story's cast of characters and plants the seeds of conflict. In this part, the authors will introduce the main character, the arrangement of the story scenes and the relationship between the characters in a

story. According to Freytag (1900: 121), Exposition is the beginning of the story with the construction of a regular introduction such as clearly defining keynote, finished scene, and short transition into the first moment of the exciting action.

b. Rising Action

In which a series of events (usually triggered by an inciting incident) escalates and sets the rest of the story in motion. In this part of the author or story maker will bring up parts in a story that could pose a problem. On the other hand, rising action shows the action of the story has started. The interest in the story has been awakened and the involution has received an impulse in a given direction (Freytag, 1900: 125).

c. Climax

The climax of the story is the place in the piece where the results of the rising movement come out strong and decisively. It is almost always the crowning point of a great, amplified scene, enclosed by the smaller connecting scenes of the rising, and the falling action (Freytag, 1900: 128).

d. Falling Action

The distinction between the climax and the resolution subplots and mini-conflicts are resolved. In this part also the character in the story will be faced with a final determination that will be experienced, success or failure is a determination of the character in the story. Freytag (1900: 135) said the falling action must not come entirely as a surprise to the audience.

e. Resolution

Freytag (1900: 137) stated the resolution or catastrophe of the story is the closing action. This section explains how the fate of the character in the story is whether the ending is happy, bad, or hanging. The characteristics of resolution are appeared after falling action and being at the end of the story.

Based on the whole explanation above, the writer understands that the plot is an important part of the fiction story and a section that contains the events in a story. The events in the plot are creatively designed to attract readers. The arrangement of stories related to one another makes the development and changes of characters in the story more varied and surprising. The plot starts with the beginning that shows the problem of the story. It is interesting to make the reader or the audience look forward to what is the story trying to tell. Then the main conflict would be in the middle of the line story to make the reader think about what has been required before to follow the next story until the end of the story.

2.2.3 Setting

The society and events in the literary work is complete with the scope of the place, time, and situation. Setting is the description of place, time, or situation, in the beginning, middle or end of the fictional work. Setting in the literary work includes the environment of the story such as climate and weather, also physical setting such as the name of the city, village or the name of school and others.

Setting usually directs to the definition of place, the connection of time and the social environment where the event happens. Setting gives the basic story of the story correctly and clearly. It is important to give realistic impression to the readers,

creating a certain situation at a glance is really happened (Nurgiyantoro, 2010: 217).

The general placing of a story or dramatic work is the overall locale, ancient time, and social circumstances in which its movement occurs. The setting of a single episode or scene within such a work is the particular physical location in which it takes place (Abrams, 1999: 284).

Setting does not limit to the place, time or situation but it can be identified in various elements. Nurgiyantoro (2010: 227) states that the elements of the setting are divided into three such as setting of places, setting of time, and setting of social.

a. Setting of places

Setting of places is where the location of the story occurs. These locations are divided into three: certain names, certain initials, and also unclear places. Certain names usually refer to the name of the city or district in the real world. While certain initials simply call for example place D, X, or O. Then there are also common or unclear places such as home, city, village, and others (Nurgiyantoro, 2010: 227).

b. Setting of time

Setting of time is associated with when the story occurred. Setting of time is related to or can be linked to historical events and is functional. In the setting of time, there is the length of a story (Nurgiyantoro, 2010: 230).

c. Setting of social

The social setting is related to the behaviour of the social life of the community in a place recounted in the novel. These settings include the habits of life, customs, traditions and beliefs of the people in the story. To more easily

understand the social situation of community life, it can also be seen in the presence of identical regional elements (Nurgiyantoro, 2010: 233).

2.2.4 Theme

Theme is usually known as the basic idea in making literary works. It is used for the author to make the target of the beginning, middle and end of the story which is sometimes there is a development to make the story more interesting. Childs and Fowler (2005: 239-240) state that traditionally means a recurrent element of subject matter, but the modern insistence on simultaneous reference to form and content emphasizes the formal dimension of the term. A theme is always a topic, however a subject is not always a topic: a theme is not usually thought of as the *occasion* of a work of art, but rather as a department of the concern which is not directly expressed thru the recurrence of certain events, pics or symbols. Determining the theme in literary work is not easy. It is because some story offers the action of events as an important part of their subject matter, not simply one kind of event which becomes 'thematic' by repetition.

Hartoko and Rahmanto in Nurgiyantoro (2010: 68) defines theme as a general basic idea that sustains a literary work and is contained in the text as a semantic structure and which makes equations or differences. The theme becomes the basic core of the development of the whole story, it is the soul of the story. Nurgiyantoro (2010: 77) divided themes into three elements such as traditional and non-traditional themes, the level of themes according to Shipley, and the major and minor themes.

a. Traditional and Non-traditional Themes

Traditional theme is the common element which contains goodness, such as a story about goodness will destroy evil, romance with a happy ending story, or repentance after committing a major sin. While, the non-traditional theme is the crime story that does not fit the morals of the nation or the desires of the general reader community such as sexuality or atheism (Nurgiyantoro, 2010: 77).

b. The Shipley's level themes

Shipley in Nurgiyantoro (2010: 80-82) defines theme as the subject of discourses, general topics, or the main problem in the story. He differentiated the themes of literary work into five levels: first, the level of the physical theme, the body or human activity is more presented in the story. second, the level of the organic theme concerns a lot of issues or questions about sexuality. Every problem about sexual life in the story especially the abuse or manipulation of sexual life such as the traitor between the husband and wife and other scandals of sexuality. Third, the level of the social theme, man as social relation becomes the major of this theme. It raises issues of social life such as economics, politics, education, cultures, and others. Fourth, level of the egoic theme, man as an individual have many problems and conflict between themselves. This theme is about individuals with problems in their social life. Five, level of the divine theme, contains the problem between man and God, religion, or other philosophical problems about faith, vision and others.

c. Major and minor theme

Major theme comes from the stories that are dominant or more discussed than any other theme. It is the main theme of the story. While the minor theme is the supporting theme, it is identified by the conditional part of the story.

Theme becomes the basic idea in making a storyline. The writer concludes the theme by the description above is the prime element of the literary work. The underlying meaning of the story theme reflects reality such as madness, love, society, individual, life, death and others. The authors develop themes more interesting and creative than reality to catch reader attention. In literary works sometimes the theme is more than one, but still, there must be a major theme told in the story (Nurgiyantoro, 2010: 83).

2.3 The Theory of Violence

Regarding the etymology, violence has its roots in the concept of 'force', hence the primary dictionary definition of violence: 'the exercise of (physical) force'. It is derived from the Latin noun *violent* ('vehemence', 'impetuosity') and the adjective *violentus* ('vehement', 'forcible', 'impetuous', 'violent') and it appears to have become an independent word in Anglo-French and Old French somewhere around the fourteenth century. The verb to which both relation *violentia* and *violentus* is *violare*, means 'to outrage, to dishonour' or 'to treat with violence' (Schinkel, 2010: 19).

Galtung (1969: 168), violence is present when human beings are being influenced in order that their actual somatic and intellectual realizations are below their capacity realizations. Violence is *somatic* incapacitation, or deprivation of

health, alone (with killing as the extreme form), at the hands of an *actor* who *intends* this to be consequence. A prolonged idea of violence is critical however that concept have to be a logical extension, no longer simply a list of undesirables. Moreover, Galtung (1969: 168) explains some remarkable words, 'actual' and 'potential'. Violence is defined as the purpose of the distinction among the capability and the real, between what could have been and what is. Violence is that which increases the distance between the potential and the actual, and that which impedes the decrease of this distance. When the potential is higher than the actual is by definition avoidable and when it is avoidable, then violence is present. The definition points to at least six important dimensions of violence.

a.   Physical vs Psychological Violence

Physical violence is characterized by somatic hurt. Within the category of physical violence, Galtung further distinguishes between 'biological violence', which reduces somatic capability (below what is potentially possible)', and 'physical violence as such' (Galtung, 1971: 169). An example of the latter is the imprisonment of a person or the uneven distribution of access to transportation. Psychological violence, 'violence that works on the soul', includes lies, brainwashing and indoctrination of various kinds, threats, etc. all of these decrease mental potentialities.

b.   A Negative and Positive Approach to Influence.

Like 'negative' and 'positive' freedom, one can speak of negative influence and positive influence as violence. The first includes cases of punishment that lead to decreased potentialities, whereas the second refers to rewards that have the result.

Both are called 'violence' by Galtung because in both cases, the effect is decreased potentialities (Schinkel, 2010: 37).

c. An Object Hurt vs No Object Hurt

Galtung (1971: 170) states that there are cases where no object of violence exists, such as when a group of people throw stones around, or when nuclear arms are tested. However, he does state that such occasions usually amount to the threat of physical violence, which is a form of psychological violence. The same applies, according to Galtung, to the destruction of material things (Schinkel, 2010: 38).

d. A Subject Acting vs No Subject Acting

This distinction refers to an agency of violence. Galtung makes an important distinction: "we shall refer to the type of violence where there is an actor that commits the violence as non-public or direct, and to violence wherein there is no such actor as structural or oblique" (Galtung, 1971: 170). His concept of *structural violence*, as opposed to *personal violence*, has been innovative in research on violence. It enables Galtung to speak of violence, as an avoidable negative influence on a person's potential, even in cases where a performing subject is absent. A major reason for structural violence is the uneven distribution of resources. According to Galtung, structural violence exists when people are starving "when this is objectively avoidable" (1971:171). He therefore also refers to structural violence as 'social injustice'.

e. Intended Violence vs Unintended Violence

In Judeo-Christian ethics and Roman jurisprudence derives their relevance from the question of guilt which has been more relevant than the matter of

consequences of the action. When the distinction between indeed and not intended violence is not made, one is not only unable to distinguish intended instances of personal violence from unintended instances thereof, but one will also have a hard time recognizing structural violence for what it is (Schinkel, 2010: 38).

f. Manifest Violence vs Latent Violence

It partly concerns the observability of violence, for manifest violence is violence, personal, or structural, that is observable. Latent violence is, however, not simply to be equated to unobservable violence. Rather, by 'latent violence', Galtung intends a situation, 'so unstable that the actual realization level "easily" decreases' (Galtung, 1971: 172).

Violence is any avoidable insult to simple human wishes, and, greater commonly, to sentient life of any type, described as that which is able to suffering ache and enjoying nicely-being. Violence lowers the actual level of needs satisfaction underneath what's probably feasible. Violence against human beings hurts and harms the body, mind and spirit. Hurting/harming one of them usually affects the other two through psychosomatic transfers; an example of one of the most solid theorems in social science: *violence breeds violence* within and among actors, in space and over time.

Violence leaves deep wounds, *trauma*, that is difficult to heal. Violence to the thoughts takes the shape of distorted cognitions and feelings, and to the spirit, the form of hopelessness, possibly because a meaning-producing venture failed.

Threats of violence are also violence, as insults to mind and spirit, growing distortions and hopelessness via fear. The item of violence is any service of

lifestyles, in particular a man or women, an actor, person or a collective (organization, community, etc.). The subject of violence can be any actor, as in meant actor or direct violence. Or, a structure at work, churning out harm, inflicting fundamental human desires deficits, as in accidental, oblique, or structural violence. Or, lifestyle at paintings when used to legitimize direct and structural violence, the legitimating then being oblique, or cultural violence.

As mentioned above, Johan Galtung (2013: 34) divided violence into three categories. It is known as triangle violence such as direct violence, structural violence, and cultural violence.

a. Direct Violence

It is the various kind of physical and psychological violence. It was mentioned above, physical violence such as killing, hitting, sexual abuse, violating, and others. While psychological violence such as humiliation, bullying, doctrine, and any kind of treatment result in abuse mind and cause mental illness. Direct violence leaves trauma that can be difficult to heal (Galtung and Fisher, 2013: 35).

b. Structural Violence

To speak about the categories of structural violence a photograph of a violent structure, and a vocabulary, a discourse, is wanted to identify the aspects and notice how they relate to the needs categories. The people who die from exploitation differ in space and time. Galtung (2013: 37) stated that nature has programmed humans to die sooner or later. The word 'sooner' is avoidable and clearly may have causes that are structural rather than natural. The structural of violence can lead to the psychological trauma. It leaves trauma on the body, mind, even spirit. The next four

terms can be seen as parts of exploitation, or as reinforcing components in the structure. They feature by using impeding recognition-formation and mobilization; two conditions for a warfare against exploitation. Penetration as the implanting of the mind to talk, combined with segmentation, giving the underdog most effective a completely partial view of reality, will impede recognition-formation. Fragmentation, preserving the underdogs faraway from each other, with marginalization keeping the underdogs at the out of doors, will impede mobilization (Galtung and Fisher, 2010: 38).

The ones four phrases were working in gender contexts, as components of patriarchy, even if girls do not have higher mortality and morbidity prices however higher lifestyles expectancy than guys, provided they live on gender-unique abortion, infanticide, and the first years of childhood. Exploitation, alienation and repression move hand in hand, with violence, however are not equal (Galtung, 2010: 38).

c. Cultural violence

Cultural violence is the aspects of lifestyle, the symbolic sphere of human life, it's far exemplified via religion and ideology, language and artwork, empirical technology and formal technology (common sense, arithmetic)—that can be used to justify, legitimize direct or structural violence. Cultural violence makes direct and structural violence appearance and experience proper, or as a minimum no longer wrong. The study of cultural violence highlights how the acts of direct and structural violence are legitimized, internalized, and for this reason rendered desirable in

society, as an instance, being 'homicide on behalf of the us of a as proper, on behalf of oneself as wrong' (Galtung and Fisher, 2013: 41).

From the theory have been explained above, the writer understands that there are many ways to identify violence. The most known is physical violence, which is seen in daily life for example when a friend got angry and ended up hitting his friend or when neighbours caught a thief and then accidentally give a punch to the thief because of their angriness, and others. Some psychological violence such as bullying still comes up from students nowadays. These study cases of violence left trauma, stress etc. to the victim. It is difficult to heal. Those kinds of violence are direct violence. In this study, the writer's analysis is about the violence in the novel *Pope Joan* by using a structural approach as the supporting methodology to analyse violence against female characters in the novel.