VIOLENCE SUFFERED BY QUEER CHARACTERS IN LISA WILLIAMSON'S *THE ART OF BEING NORMAL*

THESIS

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Violence Suffered by Queer Characters in Lisa Williamson's *The Art of Being Normal*

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MOTTO

فَٱذۡكُرُونِيٓ أَذۡكُرۡكُمۡ وَٱشۡكُرُواْ لِى وَلَا تَكۡفُرُونِ ۝

يَـٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ ٱسۡتَعِينُواْ بِٱلصَّبۡرِ وَٱلصَّلَوٰةِۚ إِنَّ ٱللَّهَ مَعَ ٱلصَّـٰبِرِينَ ۝

So remember Me and I shall remember you; give thanks to Me and do

not be ungrateful to Me for My favours.

Believers! Seek help in patience and in Prayer; Allah is with those

that are patient.

Al-Baqarah 2:152-153

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DEDICATION

This thesis is presented to:

My Beloved parents,

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My beloved brother,

Muhammad Rahmandhani Susilo

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And also special thanks to all people who support and accompany me in struggle,

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Finally, I acknowledge that this thesis is still having some deficiencies. Therefore, I need constructive criticism and suggestion from the readers to make it better. I hope this thesis can render inspiration to the readers and being a reference for conducting better analysis in other realms..

Malang, 14 June 2019

Researcher

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ABSTRACT

Susilo, Dinantari. 2019. **Violence Suffered By Queer Characters in Lisa Williamson's** *The Art Of Being Normal.* Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

Keywords : Violence, Queer, Gender Approach, Hegemony of Masculinity

Minority groups are often considered to be deviants that come out of the norms prevailing in the majority. Therefore violence by the majority against minorities is inevitable and even unconscious. Both of physical and psychological treatment, all are considered normal and legal as a form of disciplining and enforcing norms by majority group. It is like described in Lisa Williamson's novel, The Art of Being Normal (2014). It tells about two characters who suffered violence because they are perceived as queer (minority gender groups).

The researcher focused on analyzing and interpreting literary works by looking at the phenomenon of violence that suffered by two main characters (David Piper and Leo Denton). Then for the objective of research are on the elaboration of the violence types that suffered by two main identified queer characters and their efforts to overcome violence they face in The Art of Being Normal.

Using Galtung's theory of violence and the gender approach, the writer was helped to find the types of violence according to Galtung's typology in his theory and also the struggle analyzes that made by two queer characters to against violence. Researcher finds three types of violence suffered by two queer characters in the novel. They are namely: direct violence which perpetrated by their family and friends at school, structural violence which is hidden in school rules and cultural violence, the almost invisible violence since it united in the norms of society. Then, the two queer characters also make efforts in various ways against the injustices they received. David Piper and Leo Denton try to get recognition from family and social recognition from their friends to achieve peace and avoid them from violence.

Furthermore, this study has the conclusion that the violence that occurred in the two queer characters in the novel experienced all types of violence included in the typology proposed by Galtung (direct, structural, cultural violence). While the queer characters obtain the recognition as a form of resistance to violence were ultimately from their family and social sphere. To complement other studies that use the same theories and literary works, researchers provide suggestions for further researchers to explore other fields. As in the sociology section of the writer who influenced him to write a novel.

ABSTRAK

Kelompok minoritas sering dianggap menjadi deviant yang keluar dari norma yang berlaku dalam mayoritas. Oleh karena itu kekerasan oleh kelompok mayoritas terhadap minoritas tidak bisa dielakan dan bahkan tidak disadari. Baik perlakuan secara fisik maupun psikologis, semua dianggap hal biasa dan sah sebagai bentuk pendisiplinan dan penegakan norma. Seperti yang dideskripsikan dalam novel Lisa Wiliamson, The Art of Being Normal (2014). Novel yang menceritakan tentang dua tokoh yang mengalami kekerasan sebab mereka dianggap queer (kelompok gender minoritas).

Peneliti fokus melakukan analisis dan interpretasi karya sastra dengan melihat fenomena kekerasan yang terjadi terhadap dua tokoh utama (David Piper dan Leo Denton). Kemudian tujuan dari penelitian adalah pada penjabaran tipe-tipe kekerasan yang terjadi terhadap dua tokoh utama yang identifikasi sebagai tokoh queer serta upaya-upaya dua tokoh tersebut mengatasi kekerasan-yang mereka hadapi.

Menggunakan teori kekerasan dari Galtung dan pendekatan gender, penulis dibantu untuk menemukan jenis-jenis kekerasan sesuai typology Galtung dalam teorinya. Berikut menganalisis upaya yang dilakukan dua tokoh queer dalam perlawanan kekerasan tersebut. Secara spesifik, ada tiga jenis kekerasan yang terjadi terhadap dua tokoh queer dalam novel yakni: Kekerasan langsung yang dilakukan oleh keluarga dan teman-teman mereka di sekolah, kekerasan struktural yang tersembunyi dalam peraturan yang tersembunyi dalam aturan sekolah dan kekerasan budaya, yang hampir tidak terlihat karena telah bersatu dalam norma-norma masyarakat. Kemudian, dua tokoh queer juga melakukan perjuangan dengan berbagai cara melawan ketidakadilan yang mereka terima. David Piper dan Leo Denton berusaha mendapat pengakuan dari keluarga dan pengakuan sosial dari kalangan teman mereka sendiri sehingga mencapai kedamaian dan menghindarkan mereka dari kekerasan.

Lebih jauh penelitian ini memiliki kesimpulan bahwa kekerasan yang terjadi pada dua tokoh karakter queer di dalam novel mengalami semua jenis kekerasan yang termasuk dalam typology yang diusulkan Galtung (kekerasan langsung, struktural, kultural). Sementara upaya mendapat pengakuan sebagai bentuk perlawanan terhadap kekerasan itu pada akhirnya didapatkan oleh tokoh queer dari lingkup keluarga dan lingkup sosial mereka. Untuk melengkapi penelitian lain yang menggunakan teori maupun karya sastra yang sama, peneliti memberi saran untuk peneliti-peneliti selanjutnya bisa mengupas bidang-bidang lain. Seperti pada bagian sosiologi penulis yang memperngaruhinya menulis novel.

الملخص

سوسيلو, دينان تاري. 2019. العنف الّذي يحدث بواسطة شخصية عليْلية في رِواية ليسا ولّيامْسن '*The Art of Being Normal*. الْبحث الْعلَميّ. قسم الأدب الإنجليزيَّة. كلية الإنسانيَّة. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: محمد أدي طيِّب الماجستر.

الْكلماتُ المفتاحاتُ: العنف, العليل, التدريس الجنس, هيمنة الذّكورة

المجموعة الأقلّيّة تعتقد غالبا كالمجتمع الذين غير مناسب بالقواعد الثّقفيّة الّذين ينطبقون عند المجتمع. بسبب تلك الحديثة, العنفُ من المجموعة الأغلبية إلى المجموعَةِ الأقلّيّةِ يحدث دائما بوَعيٍ و بغيرِ وَعيٍ. العنف الجسديُّ أو النّفسيُّ يعتقدان كعلاجٍ عادٍ وَ صحيحٍ, و كان هذا الإعتقادُ لأن يتأدّب المجْموعَ الأقليَّ و يَتمسّكَ القواعدَ الثّقفيَّةَ. كالقصّةَ في روَايَةِ ليسا ولّيامْسن,*The Art of Being Normal*' (2014). تقصّ الرّواية عن شخصيّان اللّذان يحدثان العنف لأنّ يعتقدان كرجلين عليْلين (المجموعة الجنسية الأقلّيَّة).

يركز الباحثة الى تحليل و تفسير الأعمال الأدبيّة بنظر ظاهرة العنف الّذي يحدث إلى شخصيّتين (دافيد فيفر و لبيو دينْطان). و أهدف هذه الدّراسة هم لأن تبين أنواع العنف الّذي يحدث بواسطة شخصيّان اللّذان يحددان كشخصيّان عليليان و لأن تبين جهود الّذين يعملون عن الشخصيّتين في تغليب العنف الّذي يحدثهما.

تستخدم هذه الدراسة نظريّة العنف عن غالتونج و تقريب الجنس. الباحثة تسوعد لأن تعين أنواع العنف كتصنيف عند نظريّة غالتونج. ويكون حاصل تحليل عن جهد الشخصيّتين العليليّتين في تغليب العنف الّذي يحدثهما. على وجد التحديد, يكون العنف ثلاثة أنواع الّذي يحدث الى الشخصيّتين العليليّتين. و يكون العنف: العنف الفور الّذي يفعل عن الأسرة و الأصدقاء في المدرسة, العنف البنيوي الخفيّ في القواعد الخفيّة و العنف الثّقفي الّذي لا يرى لأن الثّقف متحدّون في قواعد المجتمع. ثم, الشخصيّتان العليليّتان يكافحان بكثير الطريق لمحاربة

الظلم. يحاولون دافيد فيفر و لييو دينْطان لأن يجدان إعترافا إجتماعيا من الأصحاب, حتى يجدان الهدوء و يكونان بمنأى من الأنف.

يكون إستنباط الدراسة هو الأنف الّذي يحدث الى الشخصيّتين العليلِيّتين هو الأنف ثلاثة أنواع كتصنيف عند نظريّة غالتونج (العنف الفور و العنف البنيوي و العنف الثّقفي). و جهد الشخصيّتين العليلِيّتين لأن يجدان إعترافا كمقاومة للأنف, يجدهما حول أسرتهما و أصحابهما. لإكمال دراسة الأخر, الّذي يستخدم نظريّة و أعمالا أدبيّة متساوية, تعطي الباحثة إقتراحا للباحثون القادمون لتحديد الحقول الأخر, كعلم المجتمع عند الكاتب, الّذي يُؤثّر الرواية.

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CHAPTER I

INTRODUCTION

A. Background of The Study

According to the World Health Organization report (2006), violence is the global public health problem that noted as the leading causes of death worldwide for people aged 15–44 years. They observe about more than a million people lose their lives, and many more suffer non-fatal injuries, as a result of collective, self-inflicted, even interpersonal violence. The background of violence grows in vary. Therefore multiple factors necessary need to be elaborated the reason behind some individuals behave violently toward others or more prevalent in some communities. It is the result of the complex interplay of relationship, individual, cultural, enviromental, and social factors. Indirectly this emerges as a crucial problem in society and also interesting topic for writers of literary works around the world. They convince the problem in various ways and also the aims.

One of writers purposes is to raise awareness of society or people about the urgency of violence. By using mimetic orientation, the explanation of art as essentially an imitation of aspects of the universe (Abram, 2010), violence being one of the prominent parts to show the conflict in the real world that should be noticed.

Maulini (2016) stated that violence might found whether in films, books, or video games. In other terms, it generally exists in many forms of

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entertainment, including in literary works. Violence inside literary work or art forms the common fictional element that expresses more graphic extent in our contemporary society. In literary work, it is motivated by issues at certain times. For instance, *Oliver Twist* by Charles Dickens*, Violence* by Iyayi Fetus*,* and *Blood Meridian* by Cormac McCarthy. Those are written in generally examine the violence, slavery, and criminality in advance 2000s. In that time, the issue of hierarchy power to control other people is depicted as the impact of the war. While for the contemporary work, we may find the almost same violence cases but motivated by many social problems nowadays and its figures in ways. For instance, the dystopian story such as *Hunger Games* by Suzzane Collins and *Harry Potter* by J. K. Rowling, and raising a social issue like *The Wind-Up Bird Chronicle* by Haruki Murakami and *The End of Eddy* by Édouard Louis. They are known more with violence inside domination and exclusion issue.

Those literary works prove violence theme in literature as one concern of writers who see the problem in society. It as important as the real world case even though it is discussed just in small portions. Carroll (2012) argues violence as one of the conflicts can affect subsequent events in the plot and add by her supported statement directly

> *"When we speak of "violence," the connotations of that word do not limit themselves to actions. "Violence" suggests high stress: intense passion and conflict, including inner conflict. Popular action movies are imaginatively uninteresting because they falsely depict violence as natural; they are emotionally shallow. Literary depictions of violence are most attractive when they evoke the greatest degree of inner struggle. No form of inner struggle is more intense than that which culminates in taking one's own life." (Caroll, 2012)*

Since violence forms vary in literary works, it could be more exciting than movie depiction. Because of that, the researcher takes remarkable Lisa Williamson's novel, *The Art of Being Normal* as the principal object for research. Moreover, the novel provides violence depiction towards youth with gender issues and adds by illustrations of teens' life which people commonly ignore as the violence.

It narrated two main characters, David Piper and Leo Denton, as the victims of violence because they are considered different from youth in general (Williamson, 2014). In this case, the researcher perceives them as queer characters due to the precise specification of this category. For the researcher, *The Art of Being Normal* is the kind of exciting novel since the author had its own experience working for The Gender Identity Development Service in 2010-2012. She got lots of data and inspiration through the cases she faced. Indirectly, the author has her perspective about the violence based on gender issues. However, Lisa Williamson, who was inspired, admitted that this story is not about a particular person or a case. This personal opinion was stated by herself on an interview in Curtis Brown Creative youtube channel on 25 January 2017.

The researcher pointed out issues made the violence raised in the novel for the concern of the study. The universal problem that closely related to social construction since gender is made by it. In extend elaboration, gender is performed socially through interaction and within institutions. Understandings of gender changed over time and location by individuals, but not only changes, but it also shapes the larger structure of gender (Omar, 2011). Before going further,

people remain to know that gender has a distinction from the term sex. Sex has the meaning of the term that used for biological definition of maleness and femaleness, while gender is a social entity that relates to socially understood sets of behaviors, generally divided into two main categories of femininity and masculinity (Cregan, 2012). Many factors in society and someone own self to construct it. So, if the violence incorporated with gender, which many social elements are involved, so that the perpetrators violence cannot be said to be entirely guilty. Everyone in someone's social circle has peobably a role of violence. It is called gender-based violence, which may be experienced by anyone.

The violence not only occur between men towards women but may occur within men or within women, moreover women may against men. This abuse performed as the impact of "hegemonic masculinity." A phenomenon that often conflated with traditional masculinity or macho masculinity characterized by toughness, muscularity, rationality, individualism, courage, as well as aggressiveness, violence, emotional indifference, misogyny, and homophobia (Harper, 2007). It includes support the patriarchy, a system of society which places masculinity as the central norm and gives privileges toward men to access basic of power material rather than women. That automatically made the social community also build socio-cultural values that related to authenticity as men (masculinity) and as women (femininity) (Muttaqin, 2015).

Hegemonic masculinity implicitly makes men in the social sphere have a dominance of roles to determine the rules and standards for men and women.

Then, they made a considerable influence. It embodies the honored or dominant form of masculinity and requires all other men to position themselves in relation to it (John, 2017). Those also related to MacKinnon statement that emphasizes men are the source of all aspects of culture that make the differentiating rules between men and women, then community legitimize it (Gardiner, 2005). These general traits of hegemonic masculinity made men also may have the potential being violence perpetrators and victims. Men have rights to create culture, but the risks for experienced violence ina same time. The violence may suffered by men who is considered as deviant, or out from rules of the masculinity construction.

This concept of hegemony shows, when men or women do not meet the socio-cultural expectations that develop in the community, it becomes a risk for them to be violence victims. Notably for men who are considered to be not right in the construction of masculinity, are considered fair when it is carried out by Violence or abuse (Muttaqin, 2015). For example the jobless men, the barren men, the men who choose not to marry, the men who work on activities traditionally carried out by women and men who choose to act in feminine way.

This novel proves it by the problem, which happens to the two main characters since they are perceived out from hegemonic masculinity rules (minority) as the queers. While the perpetrators perceive themselves as social groups that are considered to dominate and indirectly have rights or opportunities to commit violence. This is related to Caroll's (2012).

> *"The social groups which is not related by kinship makes violence does not serve a primarily instrumental function, it usually serves either to assert social dominance, to suppress dominance in others, or to punish transgressions against equitable behavior. In other words it means pressing dominance on individuals is combined to punish violations of justice is legal. Individuals*

usually assert dominance by harming others; they thus violate implicit social contracts to treat others fairly according to those who are dominating."

Everything becomes legal and right since the dominant institution said so, in this case, men. The queer characters in this novel are treated as the deviant since queer emerges as part of the LGBT community (LGBTQ+ now), the new minority group. Then according to hegemonic masculinity, they are legal to be harmed in order to punish and discipline them.

Furthermore, the term "Queer" has distinction concept from Lesbian, Gay, Bisexual and Transgender people. Even it is same refer to as a new gender perspective. Queer term emerges in the late 1990s gender studies and it has a broad meaning. According to Cregan (2012), the "queer" term categorizes into adjective which has original meaning as 'odd' or 'irregular,' but it became a derogatory term for gay men, in English, around the 1920s. The certain political purposes then change this perception in the way the insults for marginalized or oppressed peoples into empowering weapons of identity-formation.

Added by Spargo (2016) Queer politics embraced a greater diversity of people, including cross-dressers, transgender people, and those identifying as intersex. It also could be understood as whatever is at odds with the normal, or dominant understanding of proper gender and sexual identifications and practices. The terms have a relation of difference, a critical stance, rather than an essential identity. It opposed the norms and concepts of hegemonic masculinity that already existed. It is ordained violence as a form of disciplinary tool for the incompatibility of ideas — for instance, the homophobia action and various institutional rules that limit queer movement in social life.

By using gender approach and violence theory in literary criticism, researchers wants to describe the relation of domination and violence that formed into Lisa Williamson's *The Art of Being Normal*. The story is about two figures who are considered queer. Narrated in the novel *The Art of Being Normal*, Leo Denton is a new student at Eden Park. He is known as a boy who was expelled from Cloverdale and had a bad reputation. He has no friends. However, his life gets better after he meets Alicia, who cares about him a lot. The next sequence raises into conflict when people suddenly ostracized Leo since they know Leo is a transgender boy (he was a girl).

While in family life, Leo lives with two sisters and his mother. His mother is a single parent with three children from two different husbands. Leo sees his mother does not care about him; then he tries to find his biological father who left when he was a baby. He wish for accceptance from his father about his condition and take him with care. In another story, it is also about David. A boy who lives in a harmonious family and considers himself at thirteen that he was trapped in the wrong body. He has a different sexual orientation (gay) and prefers to change his gender status into a woman. Secretly, he wants to be a girl. His friends, Harry and his gang know the secret. It made David suffered violence almost every day which is initiated by Harry, but he never told his parents. Until one day, David and Leo meet then they become friends.

The violence that suffered by the two characters in this study were explained and explored through Galtung's theory of violence. This theory of a researcher's sense of being able to adequately explain the forms of violence

received by queer characters. It according to Galtung, Violence does not only originate from bad intentions and done with the intentional act (direct violence), but it has been formed in the particular system (structural violence) and legitimized through culture (cultural violence). If Galtung (1969) means "violence is present when human beings are being influenced so that they are actual and mental realizations are below their potential realizations" this conveys that humans must basically live in peace (potential) then any form of violence must be (actual) eliminated to achieve the ideal level of life, peace that needs 'the integration of human society'.

The gender-based violence in this research is only a small part of the phenomenon from the real world that being able to be made as a conflict in literary work, but it becomes essential since, through that, literature uses its mimetic function which means literary work being a picture of the universal world to increase the awareness of society or readers. Enforces by Carroll (2012), all areas that concern human behavior, integrating the humanities and the social sciences presents a similarly fundamental challenge. The opportunities are immense. Violence is only one topic within the broad field of evolutionary literary research, but it is such an important topic that advances in understanding literary violence will almost certainly open out into generalizable principles across the whole range of human behavior.

B. Problem of The Study

According to the rationale above, the formulated question of the study as follows:

1. What is the violence suffered by the queer characters in *The Art of Being Normal*?

2. How do the queer characters struggle against the Violence *The Art of Being Normal*?

C. Objectives of The Study

In order to give specific and serve the data according to the problem of study, the researcher aims :

1. To explain the types of violence suffered by the queer characters in Lisa Williamson's novel *The Art of Being Normal*.

2. To illustrate the queer characters' struggle to fight against violence towards them in *The Art of Being Normal*.

D. Significance of The Study

This contribution that is given by this research counted as two main aspects at least. Those significances are theoretical and practical. Theoretically, this study aims at enriching the development of literary criticism with the social theory that is violence theory by Johan Galtung with gender literary criticism. This study is expected to show how to apply social theory toward literary work. It

also could be a useful reference in another opportunity in researching the same field.

Practically, the research aim to extend the understanding queer gender issues as a base of violence. This study dig violence as something beyond than just a case which is seen physically deed and motivated particular issue in society. This research purposes of giving more understanding for the readers about Johan Galtung's violence typology and how the characters struggle against the Violence or Galtung's notion the struggles are the ways to achieve peace in life. After understanding the study, the readers are expected to be able to implement it into their research. Thus, this study is wished to be able to assist the next researcher, especially in conducting the related research.

E. Scope and Limitation

The topic of research focuses on particular issues since there is a lot of aspects in one literary work. Therefore the researcher makes scope and limitation for preventing the research run out topic or being wider and unclear discussion. Besides, it also gives a distinct direction where the analysis goes to.

For analysis scope, the researcher only focuses about the types of violence as mentioned in the title and also how do the main characters, who perceived as queer find their salvation. There are two main points to engage in this research. First, this research is about the violence phenomenon that happens towards the queer characters. They are David Piper and Leo Denton who are also being the victims in this novel. For this objection, the research is helped by Johan Galtung's

theory, which mentions acts of violence have three typologies. Then for the second point is the way of queer characters' struggles against violence. Beyond the violence motivation, according to Galtung and gender literary criticism, this research will explain about characters' efforts to overcome the violence.

On the other hand, some limitations are not analyzed by the researcher, as follows: the impact of violence on the personalities, impact for broader society, the history of queer perspective, their other problems about love relationship in the same-gender issue in a story and so on. Moreover, those limitations may done by the next researcher.

F. Definition of Key Terms

Queer: A political statement, as well as a sexual orientation, which advocates breaking binary thinking and seeing both sexual orientation and gender identity as potentially fluid. A simple label to explain a complex set of sexual behaviors and desires. In other words, it also can be used as an umbrella term to refer to all LGBTQ people (Vanderbilt University, 2019).

Violence: According to Galtung, Violence is the absence of peace. It is present when people are being influenced so that their actual somatic and mental realizations are below their potential realizations. Three typologies in Galtung violence theory: Direct Violence, Structural Violence, and Cultural Violence (Galtung, 1970).

Direct Violence: One of the Violence in Galtung typology is more visible than the other two. Placed on the top of the triangle diagram of violence. Since it

is about physical and psychological aggression which leads to severe injury and recognizable, all combinations leave behind traumas that may carry violence over time (Galtung, 1996).

Structural Violence: It also called indirect violence. Hidden in institution system or social structure. – Between personalities, between sets of humans (societies), between sets of societies (alliances, regions) in the world. Injustice is one characteristic to recognize this type of Violence (Galtung, 1996).

Cultural Violence: It means the legitimacy of direct and structural violence. It is hidden, rarely visible, and almost unrecognizable since actors or societies commit to making some act as a culture. One way cultural violence works is by changing the moral color of an act. (Galtung, 1990)

G. Previous Studies

The gender approach, as the base of violence has been examined in many literary works. It because some researchers around the world realize there is a kind of urgency to explain the issue for engage the solution and understanding in social life. It includes this study. Thus for fulfilling this, researcher mentions some previous research which have same concern with it.

Like the first previous study entitled *Violence Suffered by Women in Zana Muhsen and Andrew Crofts "Sold"* (2016) by Dhinoor, is study about women characters who become the object of human trafficking then felt suffer many times due to slavery. Using the feminism approach and supported by Galtung's theory, this study tends to show the readers about the critical violence supported

by gender perspective, in this case, patriarchy. Man has superiority in the family, whether father or son. They have rights to do things for themselves and make decisions. It explains that violence is divided into physical, psychological (verbal and non-verbal); cultural violence and structural violence (Dhinoor, 2016). While it focuses on violence suffered by the women's character, for this time, the researcher engages about the causes of violence towards queer characters and how the characters overcome the suffer by using the same theory.

Then for the second previous study had been done by Jessica Seymour (2015) entitled *"Murder me... become a man": Establishing The Masculine Care Circle in Young Adult Dystopia*. This study tends to show the gender construction of "masculinity" and "femininity" affect the characters' traits and drive the plot interestingly. It explains the concepts in western masculinity culture, which have probability emerges the violence. Using female-dominated genre in young adult (YA) dystopia, the masculine traits could give women positive character. While the young male characters are given reversely (negative character.) They perform beyond the expectations of traditional western masculinity (e.i. powerful, more action and ferocious) (Seymour, 2015).

Women depicted have the desire to protect their loved persons (care circle) then they resort to against any perceived threat. Female characters are shown to embody more masculine traits by killing or murdering other characters. The masculinity of women makes the characters are seen positive besides the other male characters, several are considered negative since they did hyper-masculinity

and show the femininity. The point is masculinity in this case demand so high and precious by showing the aggressiveness.

Gender affects the dystopia but rather than deal with reality (women commonly are oppressed), this dystopia genre prefer to show the contrast that women may seen in high position and positive due to masculinity traits. Like the previous study, this research tends to explore how masculinity demands high value and being a resource of the violence.

Then for the same specific object previous study, *The Art of Being Normal* by Lisa Williamson had been researched by a thesis entitled, *David Piper's Personality in Lisa Williamson's The Art of Being Normal* (2018) by Raden Ayu Nadhifah Nada. Using Carl Gustav Jung's theory, this study counters the knowledge about the character's personality through the anima, persona, and shadow concept proposed by Carl Jung. Since David Piper has unique characterization, the thesis explained David's character as the main subject to be discussed. Unlike the third object previous study, this research will continue in sociological analysis by analyzing the characters' problems about violence. The phenomenon that not only suffered by David Piper but also another main character, Leo Denton, who is perceived as queer too.

Then the next study, the researcher takes an article Imagined *Violence/Queer Violence: Representation, Rage, and Resistance* by Judith Halberstam (1993) as the references to develop the knowledge that engages with the research topic. This essay enforces that violence towards queers in literary works and film-related is exist. It includes with how people image and respond to

it (Halberstam, 1993). Traditionally "imagined violence" is an adaptation of Benedict Anderson's well-known conception of the nation as "an imagined political community." He explains that "communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined."

Halberstam suggests when the distinctions between the real and fantasy collapse upon each other, then reality is reconstituted by acts of imagination. It renders to produce a crisis of spectatorship. In other words, people do not know how to read imagined violence. All often representations of the pernicious effects of homophobia, racism, and sexism are collapsed by the viewer into homophobia, sexism, and racism themselves. Thus, for example, a film about a racist white character might be interpreted as a racist film that produces racial hatred. It also the same with Lisa Williamson's concept of writing based on imagined Violence in The Art of Being Normal. She believed the probability of violence towards queer since in already perspective she has, the construction of people think about queer is made.

The last study that the researcher included in research topic is depicted in the article *The Evolution of Queer Representation in the Young Adult Genre* by John Goldsmith (2016). Accurately, this article portrays how the authors in years figure the queer in society and face the reality of themselves in recent years until nowadays. Beginning in 1969, the queer young adult fiction genre has attracted an increasing number of readers. Many critics, however, have noted significant problems in the genre, fueled by themes of homophobia and fear, which hindered rather than advanced normalized queer representation (Goldsmith, 2016). By

using queer theory, Goldsmith examines novels that made enormous contributions to the advancement of queer representation across the young adult genre. He argues these novels he picked perhaps are not perfect. However, he believes each book has made a significant contribution to the portrayal of LGBTQ+ identities across young adult literature. If this study serves many novels in certain years, the research will focus on one *The Art of Being Normal*. The contemporary novel which specifically told the violence that suffered by the characters and show they struggle for the problem. In this case, the researcher uses Johan Galtung's violence theory to help the study.

H. Research Method

1. Research Design

This study is regarded as literary criticism, which is primarily concerned with discussing and analyzing individual work of literature. The important things to do are to read and re-read the books before analyzing. This is for deciding what they are about and how they work. It is also useful, though, to have some broader ideas and information about literature. In particular, an awareness of the broader context into which any work fits can help understand the individual text. (Peck, 1984) Also, literary criticism perceived as a discipline holds a variety of opinions—and, indeed, contradictory ones—concerning the purpose and applicability of textual interpretation, some theoretical trends and methodological approaches characterize the field (Klarer, 2005).

For this literary criticism study, the researcher does the analysis and interpretation. Since according to Peck and Coyle, literary criticism of literary works, it does not mean 'finding fault with'. Criticism as an academic activity expresses the reader's sense of what is happening in a text (Peck, 1984). This study reveals the violence phenomenon towards queer characters in literary work and classifies typology and how the characters struggle to face the violence.

2. Data and Data Source

The source of data in this research is a novel written by Lisa Williamson entitled *The Art of Being Normal*, which was published in London by David Fickling Book Publisher precisely in 2014. The researcher analysis the novel through sentences, words, phrases in every chapter.

3. Data Collection

For collecting the data, the researcher does some steps as follows:

1. Reading the novel-it aims to get a general understanding of the story.

2. Reading while highlighting related data about the violence towards queer characters. It is about the evidence which is considered significant to the study of gender-based violence.

3. Highlighting queer characters' struggles against the violence.

4. Data Analysis

All collected data are analyzed broadly based on research question intention. After collecting considered data, those data are explained descriptively. Then for giving a clear and board explanation, there are some steps to analyze data:

1. Organizing the evidence into typology using Galtung's theory (direct Violence, structural Violence, or cultural Violence).

2. The researcher matched the related data of violence that suffered by two queer characters' struggle with Galtung's theory.

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Gender Literary Criticsm

Categorizing things has been part of society for a long time. It aims to make people easier to respond everything, like assign different roles, codes of behavior, morality, furthermore mixed feelings, and thoughts (Cregan, 2012). By doing so, they used the biological distinction of sex to construct and enforce the social differentiation of gender. In other words, there is a relationship between sex and gender, but also they have distinctions. Theorists generally stated that sex is natural given which biologically determined (male and female) while gender is perceived more complicated than culturally determined which influenced by sex characteristics.

According to the World Health Organization website's gender refers to the socially constructed characteristics of women and men – such as norms, roles, and relationships of and between groups of women and men. It varies from society to society, and it could change. Butler, the American philosopher, and feminist theorist, added that gender is an unstable identity which is instituted through a stylized repetition of acts continuously (a constituted social temporality). Simple said Butler perceives that gender is about performativity (Butler, 1988). Butler's performativity is not just showing acts. However, the acting or role-playing is being crucial to gender. People present themselves to society and produces a series of effects for consolidating the impression of being a man or woman.

Most people think about masculinity and femininity as gender which is kind of natural performance. In fact, people change their behaviors based on whom they perceive themselves to be (identity or self-image), how they want others to see them (self-presentation), who else is present and what they are perceived to want (social demands), and the general societal context and ideology about gender (norms) (Crawford, 2004). Those are recognized as natural since the codes or cues learned in childhood. Children see adults model gender-appropriate behavior, and then their desire to be a member of that society compels them to accept the modeled behavior as the best and most appropriate for themselves and others. Adopting and practicing a "gender role" helps an individual to construct a "gender identity" of who they are (Cordell, 2012).

Regarding the sketch of gender, the study of gender widespread in various domains of knowledge since gender is fundamental to human behavior. The study of gender can be applied to any social context or literary work, one instance is literary criticism. It began in the eighteenth century. The critical judgment immersed and involved the ability to distinguish specific qualities through current models of difference, like gender, which involved a series of inherent power relationships (Runge, 1997). It same with the Cordell and Pennington in their work mention that knowing gender as such prominent thing before examining the oppression or lack thereof that gendered behavior entails which are caused by the differences and also knowing that the term more specifically refers to how individuals define themselves. Furthermore, how others evaluate them based on gender. Then, in order to engage with gender criticism as other approaches, it also

has keywords. The terms examine how gender is caught between the notion of essentialism—the belief that women are naturally and fundamentally different than men based on their biological sex, that nonheterosexual identities are deviant from the biological heterosexuality distinction between male and female—and constructionism—the belief that gender is not essentialist or based on biological nature, but it is constructed through culture (Cordell, 2012).

In literary studies, gender is more often associated with feminism (women's activism against gendered oppression), feminists (those who study and advocate women's equality), and women's studies (interdisciplinary academic programs dedicated to the study of gender and women's gendered oppression). These since femininity have been long perceiving as a minority and subordinated group in gender issues. Moreover, those are indirectly related to gender included as criticism which emphasizes the study of power relationships—of how one's gender, typically the male gender, gives one a power advantage over the other gender (Cordell, 2012). So, it is not only about studies about differences, struggles, and movement but gender in literary criticism also dig more about why and who behind those struggle and movement.

B. Masculinity and Hegemony Masculinities

According to Cordell (2012) there is power which make people should learn their roles, codes, and cues in society. It includes in gender aspects. The power is multifaceted and never just in one direction as a common assumption that it is just top-down or patriarchal—a man dominating a woman. Thus, the

focus on gender as a role has recently expanded to the social and cultural forces that shape men's gendered behavior. Therefore, one could carry out a gender study on the masculinity of men in power, exploring how they enjoy and benefit from their performance of masculine-coded behavior.

More typically, theorists look at male-gendered behavior among oppressed groups, the ill-effects of the performance of masculinity among dominant groups, or how the male performance of gender roles has the potential to harm both men and women (Cordell, 2012). Regarding Connell (2005), the emergence of feminist movement also being evidence about a problem in gender issues of masculinity performance. It was placed on the policy agenda by women since they claimed as who get disadvantaged from men, the main patterns of gender inequality.

Not only being the perpetrator or being cause of problem, men necessarily involved in gender-equality reform. They were significant ways of gatekeepers for equality in further aspect as economic assets, political power, and cultural authority. Whether they are willing to open the gates for major reforms is an important strategic question. Indirectly, men's masculinity is one of as the domain of power which unconsciously men construct the norms and codes to gender roles (hegemony of masculinity) (Cordell, 2012).

MacKinnon, a feminist theorist, in stated the standards for all aspects of culture belongs to masculine: "Masculinity, the male standard for men" furthermore establishes patriarchal law and relegates women to the "private, moral, valued, subjective". While men, accrue to themselves the values of the "public, ethical, factual, objective." Those every quality that distinguishes men

from women is affirmatively compensated by society (Gardiner, 2005). She also added masculinity defines men, rather than the reverse. Men must constantly work to keep this masculine control and dominance in place, and the place of subordinated men, including gay men, is rendered ambiguous in this account. Therefore the violence within men might happen towards minority group that out of masculine rules. Supported by Crawford, it possible happen since people tend to minimize differences within groups and exaggerate differences between them. Within-group characteristics are exaggerated in inverse proportion to the size of the minority subgroup present. When a few members of the minority subgroup are present, their characteristics are seen as more stereotypic of their social category (Crawford, 2004). For instances when a man is compared to someone who is perceived to have less strength, in this instance a woman, then he is considered less manly and, therefore, by implication he must be gay, which creates pressure for men to conform to one idea of maleness. Media as a representation constantly assert what is proper masculinity, and it typically involves being a violent, hypersexual thug who is never dominated but only dominates (Cordell, 2012).

The superiority of masculine standard indirectly made massive hegemony. It influences society with the power of standard and might unconsciously people have been engaged with it since a long time then made a culture. In order to know hegemony in *Hegemonic Masculinity Rethinking The Concept* by R. W. Connell and James W. Messerschmidt (2005) there explained that:

"Gramsci's writing focuses on the dynamics of structural change involving the mobilization and demobilization of whole classes. Without a very clear focus on this issue of historical change, the idea of hegemony would be reduced to a simple model of cultural control." (p.381)

According to Connell as the pioneer of masculinity study, she argues that hegemony in this case is defined as the achievement of power through culture, institutions, and influence (persuasion) rather than violence even though it can be supported by power (Messerschmidt, 2005).

The concept of hegemony of masculinity is not the same as a model of social reproduction; we need to recognize social struggles where the subordination of masculinity affects the dominant form (Messerschmidt, 2005).. In the late 1980s and early 1990s, research on men and masculinity was being consolidated as an academic field, supported by a string of conferences, the publication of textbooks and several journals, and a rapidly expanding research agenda across the social sciences and humanities for help specific purposes. In early times, the concept of hegemonic masculinity was used in education studies to understand the dynamics of classroom life, including patterns of resistance and bullying among boys

Hegemonic masculinity was not assumed to be normal in the statistical sense; only a minority of men might enact it, but it was certainly normative. It embodied the currently most honored way of being a man, it required all other men to position themselves in relation to it, and it ideologically legitimated the global subordination of women to men. Men who received the benefits of

patriarchy without enacting a strong version of masculine dominance could be regarded as showing complicit masculinity.

These concepts were abstract rather than descriptive, defined in terms of the logic of a patriarchal gender system. They assumed that gender relations were historical, so gender hierarchies were subject to change. Therefore hegemonic masculinity came into existence in specific circumstances and were open to historical change. More precisely, there could be a struggle for hegemony, and older forms of masculinity might be displaced by new ones. This was the element of optimism in an otherwise rather bleak theory. It was perhaps possible that a more humane, less oppressive, means of being a man might become hegemonic, as part of a process leading toward the abolition of gender hierarchies (Messerschmidt, 2005)

C. Queer

Gender criticism deals with the conclusion that gender is the result of social construction and may change in some ways depends on society. Commonly gender is perceived as a binary which are only two possible terms – masculine and feminine, but in the end the 1980s some terms established politically to enrich the criticism of gender, such as queer which has its own denotation. Regarding Cregan (2012) in *"Key Concepts in Body and Society"* the term"Queer" stated :

> *" The original meaning is 'odd' or 'irregular' but it became an insulting term for gay men, in English, around the 1920s. The political revivification of the word queer reclaims a term of vilification, in the way many marginalized or oppressed peoples have turned insults into empowering weapons of identity-formation. In doing so, queer has come to mean more than 'gay man'. As an identity, at its widest, it includes all sexualities queer that are not hetero-*

normative. As a political practice, queering is an act of re-reading and disrupting narratives of heterogeneous heteronormativity." (p. 152)

Kornak (2015) in his doctoral study, said that "Queer" may perceive as a political term that is established for certain purposes. It is reinforced by Cregan which stated that queer and queering as a term with aims to provide a means of legitimizing the embodied realities of people who do not identify as heterosexual orientation. At the same time, queer is a somewhat contentious term because it tends to give the impression that LGBTQ+ issues are homogeneous. Logically, this is no more the case than a catchall understanding of human rights represents equally and accurately the concerns of all human beings.

The concept of queer in cultural and political potency had been influenced by around the year 1990. It stated so since politics is traditionally understood as activities that are related to making and changing the law as Chantal Mouffe said, who proposed the idea of politics. It refers to the ensemble of practices, discourses, and institutions that seek to establish a particular order and to organize human coexistence in conditions which are always potentially conflicting. Added by Spargo (2016) queer politics embraced a greater diversity of people, including cross-dressers, transgender people, and those identifying as intersex. It also could be understood as whatever is at odds with the normal, or dominant understanding of proper gender and sexual identifications and practices, as a relation of difference, a critical stance, rather than an essential identity. As the community, Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) also has its preference and standard. As the concept of addressing preference for them, they more

appreciated others who address them by the gender they show now than their born gender identity.

The concept of queer may also be understood as either an adjective or as a verb which denotes a troubling or challenging of normal, and normative, definitions of sexuality, gender, sexual identities, and practices. In a positive sense, queer derived from the political activism of the late 1980s when radical responses, by groups such as ACT-UP and Queer Nation, to the profound threats and deeply held prejudices of the AIDs era, helped to build a nonconformist and assertively different LGBTQ coalition. A term that had been used to stigmatize and disempower those who did not fit norms of behavior, appearance, or identification was reappropriated as a positive label of refusal of those norms. Even though queer has same idea with identity politics, the dominant model for the assertion of gay rights and identities might be accommodated as subordinate or marginal position within a heteronormative, queer resisted such assimilation. (Spargo, 2016)

The queer movement emerged because many activists had perceived most important gay and lesbian organizations as too exclusive and they were no longer able to represent the variety of problems that the members of the sexual minority communities encountered. The term "gay" became a mark of these mainstream organizations, and people who were disappointed with the politics of these organizations searched for other terms to describe themselves. In the late 1980s "queer" finally was used as a sign of new radicalism and for many, it would represent opposition to "gay" (Kornak, 2015). This also means that "queer" being

the most significant concepts in contemporary sexual minority politics within two decades after the earlier "queer" has been a common abusive term for homosexuals and other sexually non-normative individuals.

The important point about queer analysis also proposed by Haralson, who concerns on queer gender in literary work. He stated that initially the conceptual terminology of "queerness" (or "queer") in literary analysis, is about analytical and political force from the very quality that made it so appealing, as well, to Victorian and modernist authors and readers: a fluency or an indeterminacy of signification that was felt to be at once powerful and elusive. He also has been particularly interested in studying the strategies of resistance to such categorization found in works and writing also on behalf of others marked out as "queer" or self-identifying against prevailing norms (Haralson, 2003).

D. Galtung's Concept of Violence

Galtung has considered the urgency of violence as the pioneer of Peace and Conflict studies. He offers the knowledge as a tool to change theoretical perspectives to see the system, not the final product of studies. It emphasizes Galtung to identify global humanities issues and related its' moral values (Windhu, 1992). Proposed on his well-known journal article, "*Violence, Peace, and Peace Research*" (1969), he prefers to state about "peace" term definition (solution) before "violence" (problem). Peace studies require a violence typology, in much the same way as pathology is among the prerequisites for health studies. Hence both those terms are linked that cannot be replaced in a definition."*peace is*

an absence of violence." If peace action is highly regarded as the action for against violence, then the concept of violence must be broad enough to include the most significant varieties, yet specific enough to serve as a basis for concrete action (Galtung, 1969).

The word —violence comes from the Latin language "vis" (power) and latus (comes from the word ferre, means bring). While some definitions of violence, according to the *World Health Organization*, violence is:

> *"the intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation." (World Health Organization, Regional office for the Eastern Mediterranean)*

There is "power" term which in Galtung's perspective, "power" has its context as the basic knowledge of politics. It is called "basic" since its the base of social relations (there is no power when no relation). For Galtung, power relation is that exploitative and repressive relation that suppose to be balanced. So the problem emerges when the relation of power is imbalance.

Not only visible acts and intention of aggression, in more elaboration according to Galtung, violence is also the consequence of the differences between 'the potential' and 'the actual', between 'what could have been' and 'what is happening '. Violence increases the distance between the potential and the actual, and that which impedes the decrease of this distance."violence is present when human beings are being influenced so that their actual somatic and mental realizations are below their potential realizations" (Galtung, 1969). The "potential" here perceived as the ability that someone could in certain situation

and make condition, while "actual" is a situation and condition in present. Galtung explained the potential level of realization is that which is possible with the given level of insight and resources. If insight and/or resources are monopolized by class or are used for the other purposes, then the actual level falls below the potential level, and violence is present. In addition, Galtung generalizes the types of violence into two: Direct and indirect violence. Direct violence, where means of realization are directly devastated. At the same time, there is also indirect violence insofar as insight and resources are channeled away from constructive efforts to bring the actual closer to the potential (Galtung, 1969).

He also gives an example. If a person dies due to tuberculosis in the eighteenth century, it will not conceive as violence since it might have been quite unavoidable, but if someone dies for the same reason nowadays, instead all the medical resources are affordable, violence is present. Said when the potential is higher than actual is by definition avoidable and when it is preventable, and then violence is present. Reversely, when the actual is unavoidable, violence is not present even if the actual is a very low level. This also in line with the case of people dying from earthquakes today. It would not warrant analysis in terms of violence, but the day after tomorrow, when earthquakes propably become avoidable and the deaths of people seen as the result of violence.

Galtung indicate theoretically significant dimensions of violence that can lead to thinking, research and, potentially, action, towards the specific problems. Then he proposed dimensions as follows:

a. The first dimension: physical and psychological.

It is prominent to discuss these distinctions, as Galtung stated that violence is not only focused on physical but also psychological. It may be called basic distinction to differ violence that works on the body and violence that works on the soul. In physical violence, people can see that the actual realization of the victim decrease even lost in the actual realization (death). Then for the psychological of victims, they were threatened in order to decrease their mental potentialities. Whereby the latter would include lies, brainwashing, indoctrination of various kinds, threats, etc.

b. The second dimension: the positive and negative approach.

Regarding Galtung, people can be influenced by giving punishment and reward. Punishment is something given to influence people when they are guilty while giving a reward is a pleasure that given to influence them without consciousness. People are controlled, unfree, and receive manipulative right. The influencer has a certain purpose implicitly by giving the reward.

c. The third dimension: The object-side

Galtung believes that every violence needs an object. In order to explain this statement, Galtung gave an example if someone was throwing stone around or testing nuclear arms, there may not be violence in the sense that anyone will hit or hurt, but it belongs to the psychological violence because the impact of throwing stone or testing nuclear can destroy the other people things and indirectly it destroy the ownership between the owner and the things that they have.

d. The fourth dimension: The subject side

For this dimension, Galtung emphasizes his argument about the possibility of violence with and without a subject. They are "direct violence," when people see and know the subject of violence directly, and the other hand, the indirect violence, then "indirect violence" when people cannot see the subject as the violence includes into certain system or structure. Simply said, the subject of direct violence is concrete while indirect violence; the subject is rarely visible.

e. The fifth dimension: intended and unintended.

This fifth dimension emerges in order to give a wider perspective about structural violence that almost never is noticed and got the unintentional factor. It is caused Galtung prefer to look the term of guilt refers to the consequences that are done than the concept of guilt has been tied in Judae-Christian ethics and Roman Jurisprudence. For them, the guilt will be decided due to the aim rather than the impact. There's no unintentional factor. While Galtung considers in determining intended or unintended from the victim view.

f. The sixth dimension: manifest and latent violence.

Manifest violence, whether personal or structural is observable; even though it is indirectly visible since the theoretical entity of potential realization also enters the picture. In addition, latent violence is something which invisible and hidden, but easily to out any time. However, this latent violence present when the situation is so unstable that the actual realization level rapidly decreases. Galtung named this as a situation of "unstable equilibrium."

By knowing the dimensions, Galtung leads us to a triangle of violence:
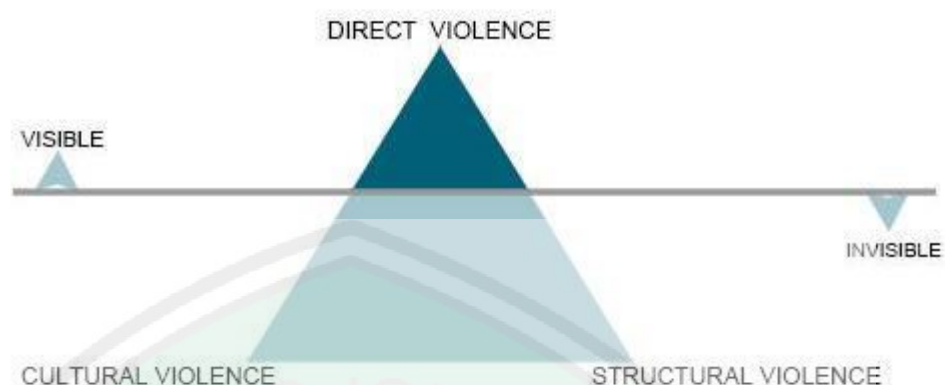
Figure 1: Triangle of Violence by Johan Galtung
source: http://www.irenees.net/bdf_fiche-analyse-1027_fr.html

This triangle uses as a paradigm generating a wide variety of hypotheses. At the bottom is the steady flow through a time of cultural violence, a substratum from which the other two can derive their nutrients. In the next stratum, the rhythms of structural violence located. Patterns of exploitation are building up, wearing out, or torn down, with the protective accompaniment of penetration-segmentation preventing consciousness formation, and fragmentation-marginalization preventing organization against exploitation and repression. And at the top, visible to the unguided eye and barefoot empiricism, is the stratum of direct violence with the whole record of direct cruelty perpetrated by human beings against each other and other forms of life and nature in general (Galtung, 1990).

1. **Direct Violence**

The traditional society known as violence is called direct violence. Since it is obvious and the acts and the perpetrators are visible, they can be easy to detected. This is in line with Galtung's perspective that direct violence is usually measured by the number of deaths. This type also called 'personal violence' since it has a relation between subject-action-object and the predators are human beings (persons) who committing the violence. In order to get an extent concept of violence types, Galtung offers four basic human needs where if these are disturbed, he called violence, and people would get the negations. By combining the distinction between direct and structural violence, basics needs will help to explain more about the specific types. Those automatically make people' actual somatic realization' as the human being's life into below his/her' potential somatic realization.'

First is survival needs; if people cannot get the survival needs, they will get the negation – death, and mortality. Second is well-beings needs, which the negation is misery and morbidity. The third is identity needs. The negation is penetration and segmentation, which commonly found in the environment. Then the last one, freedom Needs, people will get repression when it is not fulfilled. (Galtung, 1990). Those are will more explain in the table I:

	Survival Needs	Well-being Needs	Identity Needs	Freedom Needs
Direct Violence	Killing	Maiming, Siege, Sanction, Misery	Delocalization Socialization Secondary Citizen	Repression Detention Expulsion

Table 1.1 Typology of Violence. Source: Cultural Violence, p.292

The first category of violence act towards survival needs is killing. The clear enough is maiming. Added together they constitute 'casual ties,' used in assessing the magnitude of war. But 'war' is only one particular form of orchestrated violence, usually with at least one actor, a government. Then "maiming" is also the insult to Well-being needs bringing about by siege, blockade (classical term) and sanctions (modern term).

Included under maiming is also the insult to human needs brought about by siege blockade (classical term) and sanctions (modern term). To the victims, however, it may mean slow but intentional killing through malnutrition and lack of medical attention, hitting the weakest first, the children: the elderly, the poor, the women. By making the causal chain longer, the actor avoids having to face the violence directly. He even 'gives the victims a chance' usual to submit.

Meaning loss of freedom and identity (basic human needs three and four) instead of loss of life and limbs, trading the last two for the first two types of direct violence. But the mechanism is the threat to the livelihood brought about by siege/boycott/sanctions.

The next category is defined in terms of socialization. There is a double aspect: to be desocialized away from its own culture and to be resocialized into another culture. The one does not presuppose the other, but they often come together in the category of second class citizenship. Where the subjected group (not necessarily a 'minority') is forced to express dominant culture and not it's own, at least not in public space.

The category of 'repression' has a similar double definition: the 'freedom from' and the 'freedom to' of the International Bill of Human Rights,' with historical and cultural limitations. Two categories have been added explicitly because of their significance as concomitants of other types of violence: detention, meaning locking people (prisons, concentration camps). And expulsion, meaning locking people out (banishing them abroad or to distant parts of the country) (Galtung, 1990).

2. Structural Violence

Structural or indirect violence is much less obvious to be known. Since according to Galtung, this type of violence is hidden in a particular system without certain actors - no persons can be held directly responsible as the cause behind. It though can be as deadly, or deadlier, than direct violence, which is shown by an unsafe feeling that comes from particular institutions.

Galtung said structural violence is an inequality distribution of the power. Here, he defines that "power" same as "imperialism" that relates to exploitation and repression, which consists imbalance system that implicates subject and

objects violence (Windhu, 1992). While in another book, Galtung stated that the unity of the system creates structural violence. The system which causes people cannot fulfill based human needs (Galtung in Susan, 2009 p.119). Galtung proposes in his theory about the existence of structural violence, same with the direct violence. It will happen when a certain action influences four classes of basic needs - an outcome of extensive dialogs in many parts of the world.

	Survival Needs	Well-being Needs	Identity Needs	Freedom Needs
Structural Violence	Exploitation A	Exploitation B	Penetration Segmentation	Marginalization Fragmentation

Table 1.2 Typology of Violence. Source: Cultural Violence, p. 292

The exploitation can be done in small relation – two people, up to wider relation – group, community, and state. In General, the exploitations occur when totality the amount of the costs and benefits of economic exchange activities in a variety of different groups, so that some groups (top dogs) get benefits more than others (underdogs). Likewise, if there is a disharmony of interest between partners exchange, there occurs the exploitation.

Then, penetration. Galtung defines it as implanting the top dog inside the underdog. Topdog (influencer) here has a significant influence on the underdog. The top dog takes more advantages and covers up the result of influencing — this idea lined with segmentation which limits the underdog with a partial view of what goes on.

The last is about marginalization, which keeping the underdogs on the outside. Combined with the fragmentation, this act keeps the underdogs away from each other. Top dogs try to shatter the underdogs. However, these four should also be seen as structural violence in their own right and more particularly as a variation on the general theme of structurally built-in repression. (Galtung, 1990)

3. **Cultural Violence**

The last type of violence in Galtung's perspective is cultural or symbolic violence. The source of violence in this type could come from six cultural domains - religion, ideology, language, art, empirical and formal science- that can be used to justify or legitimize direct and structural violence. Galtung emphasizes the meaning in cultural violence aspects of culture, not because it is rare or concealed, but because it is so ordinary and unremarkable that it tends not to stand out. It just accepts its presence as a "normal" and even "natural" part of how we see the world (Susan, 2009).

The study of cultural violence highlights how the act of direct violence and the fact of structural violence are legitimized. It works by making reality opaque, so that people do not see the reality as act or fact, even not as violent. It also means cultural violence works is by changing the moral color of an act from red/wrong to green/right or at least to yellow/acceptable; (Galtung, 1990). For instance, the ideology of killing people could be true as well if someone being

'murder on behalf of the country.' The opposite norm said that being murder on behalf of oneself wrong.

Top dogs which cover society prefer 'governability' to 'trouble, anarchy.' They love 'stability'. Instead, a significant form of cultural violence indulged in by ruling elites is to blame the victim of structural violence who try to change the rule to get better condition. Top dogs state the victims perceive as who throws the first stone, not in a glasshouse but to get out of the iron cage, stamping him as 'aggressor.' It is caused violence is needs-deprivation. The reaction of the act is more than direct violence.

There could also be a feeling of hopelessness. A deprivation/frustration syndrome shows up on the inside as self-directed aggression and the outside as apathy and withdrawal. Given a choice between a boiling, violent, and a freezing, apathetic society as a reaction to massive needs-deprivation, top dogs tend to prefer the latter (Galtung, 1990).

Therefore, 'Cultural violence' needs to be more evaluated since Galtung sided with the victims who never be seen as victims in a certain culture. Then this violence added as the third super-type (direct and structural violence) and put in the third corner of a (vicious) violence triangle as a legitimizer image of both. The triangle always remains a triangle but-the image produced is different, and all six positions (three pointing downward, three upward) invoke somewhat different stories, all worth telling. Those types of violence are interconnected with three concepts of violence each other: Direct violence is an event; structural violence is a process with ups and downs; cultural violence is an invariant a 'permanence',

remaining essentially the same for long periods, given the slow transformations of

basic culture (Galtung, 1990).

CHAPTER III

FINDINGS AND DISCUSSION

Generally, this chapter examines the two main points. However, the researcher put the details on each point. Precisely in Lisa Williamson's novel entitled *The Art of Being Normal*, it depicts: First, the discussion is about the types of violence suffered by queer characters according to Galtung's violence theory. Then for the second point, it is the discussion about queer's struggle against that violence.

A. The Types of Violence in *The Art of Being Normal*

There are three specific kinds of violence in the discussion. The researcher affords the explanation of violence suffered by queer characters according to Galtung's violence typology: direct, structural, and cultural violence. Every type is discussed below:

1. Direct Violence

Based on the phenomenon of youth gender identity problems, Lisa Williamson wrote the novel about David Piper and Leo Denton who are considered by researcher as queer based on certain characteristics. They named Leo, who was a girl (transgender boy) and David who secretly wants to be a girl (gay). They almost have same problem and due to that, their family, friends, even

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school institution do kinds of act that perceives as violence based on Galtung's theory. Those acts may intentionally or unintentionally made them suffered violence. However, the queer characters have the hopes to get a better life since they have friends to support their condition. Besides, families also do care despite Leo and David may not see that at first. They finally do some struggle to overcome their problems.

Based on a theoretical framework, violence is as avoidable insults to basic human needs, and more generally to life, lowering the real level of needs satisfaction below what is potentially possible (Galtung, 1990). Galtung tried to render his thought that, everyone's life has potential and satisfaction needs as their basic needs in terms of psychologically or physically. Thus, it specifically is mentioned by Galtung, if there is an insult that tries to threat, hurt or influenced people and has the clear perpetrators he called it direct violence (obviously visible). While indirect violence defines as structural violence (almost invisible) and cultural violence (rarely visible).

Considering that direct violence definition, the researcher focuses on the violence suffered by the queer characters. They are attempted by their families and friends in school in physical and psychological acts.

a. Psychological Violence

Identified as more dangerous violence than physical influence, psychological violence, can result in harm to physical, mental, spiritual, moral, or social development disorder (Khoshkhab, 2015). Since it would not leaves visible

marks but cannot resist the impact. Galtung defined influence in psychological as violence works on the soul serve to decrease mental potentialities. Perceived as the matter of inner-self, sometimes it also called emotional abuse. The disturbance occurs in the soul and probably hidden and raises potential physical violence towards the victims.

Generally the way of influencing psychological violence can be done by verbal and non verbal acts. It's call verbal violence when it present by using words then for non-verbal violence, it could due to gestures or signs such as isolation, intimidation, threats of violence, and controlling behavior. The impact of this case, the victim may suffer mental disturbance then in higher level it automatically causes physical influence as well a headache of sudden, being skinner and pale.

To take an in-depth analysis of psychological violence occurs in Lisa Williamson's *The Art of Being Normal*, the researcher separated discussions into two types, i.e., verbal violence and non-verbal violence. Then each of them is divided again into some subchapters as follows:

1) Verbal Violence

The kinds of verbal violence expressed from language that spoken or written word in order to make victims suffer from their own feeling. In this case, the main characters influenced by as insult by name-calling, then shaming, threatening, moreover the prejudicing which almost same with manipulation and

controlling behavior are found in the youth age circle characters. The researcher comes up into some points which are supported by stated evidences in the novel:

a. Insult

Insult in spoken language has to vary form. Commonly in the early time, it might be perceived as funny jokes, but farther the insult turn into serious verbal abuse. The utterance triggers a number of different, more or less, effective responses. Thus, these responses and reactions determine whether or not the recipient feels insulted (Holmberg, 2008) as changing the name-calling. In this case, the queer characters feel insulted since the words or utterances towards them are repeated at least twice then turn into a habit and legitimate humiliation depiction. This happens to both queer characters in young age circle characters in family relations and friendship.

David is insulted by his sister, Livvy. Since they are students in the same school, Livvy knows about the fact that David just being insulted and bullied for a long time and he never fights them back. Livvy considers David is influenced by his circle society, mainly in school and influences her to having own dislike ness towards his brother. Moreover, she also knows the David has unusual habits at home that make her convince herself, he deserved to be insulted. The excerpt that supported the insult happen in below:

> 'You look like such a weirdo,' Livvy says, her eyes narrowing with vague disgust." (Chapter 3, p.7)

Livvy considers David is strange and unusual by using a nightie when dinner time, however for Mum and Dad, they perceive that David just may feel

hot and needs something cool like "long white dress Arab men wear" which means normal for them. Not only insult David with the word "weirdo," Livvy then just stare him by disguising glare. The other excerpt also shows that Livvy did insult David in mean way stated in chapter 40:

> *'You look like shit,' Livvy observes.*
> *'Livvy!' Mum scolds. 'Language.'*
> *'But he does!' Livvy protests, pointing at me with her yoghurt spoon.*
> *'That's no excuse.' (Chapter 40, p.199)*

The statement again shows that Livvy declares her opinion about her brother's appearance in a negative way. It becomes unusual for Livvy since she perceives that David sleeps over in his friend's house. That means David not supposed to come back with that mess appearance.

Not only changing perspective about David, Livvy also also has a kind of shame with her brother. The excerpt that supports this showed when Mum asks David to protect his sister in the first semester after a long holiday, but she refused. It is stated on:

> *As we start to walk up the drive, I place a protective hand on Livvy's shoulder.*
> *Immediately she grunts, shaking it off.*
> *'Don't walk so close to me!' she hisses.*
> *'But you heard Mum, I'm meant to be looking after you,' I point out.*
> *'Well don't. I don't want people to know we're related,' she says, quickening her pace. I let her go, watching as she strides confidently towards the lower school entrance, her long hair flying out behind her.*
> *'Nice,' I mutter to myself, recalling a time when Livvy used to follow me round the house, sweetly begging me to play with her. (Chapter 6, p.18)*

Based on the paragraph above, Livvy shows the dislike ness about her brother again. Those insults make David irritated since Livvy and he were close, but it changes since Livvy does social interaction and school influence towards him make Livvy loses her trust to David as a older sibling.

The one who takes responsibility for that is Harry Beaumont, David's classmates since 8 grade and he knew about David's secret about his wish to be a girl. Harry always calls David "Freak Show" since then:

> *'Hey, Freak Show!' he calls.*
> *I pretend not to hear him. 'Freak Show' has been Harry's nickname for me for years. A lot of other kids call me it too, but Harry's the one responsible for its longevity.*
> *'Aw, c'mon, Freak Show,' he says, coaxingly. 'That's not very polite is it? I'm making an effort to have a nice conversation with you and you've got your back turned to me.' " (Chapter 6, p. 20)*

Not only changing name calling, but Harry also insults David in ways. Harry insults David by using family relations, in this case, Livvy. It is for figuring the queer side of David. Furthermore, anything Harry states not only intends to make David suffer from his feeling but also intend to show Harry's authority in his friends' circle, mainly in the class. This is line with the statement on bullyingnoway.gov.au that young social status and belonging to their peer group are increasingly important to most children and young people from the middle years of school into adolescence in order to form a friendship group. The friends' laughter being the affirmation of Harry's perspective that David is queer and weird. The excerpt that supports it on below:

> *'Was that your little sister I saw you arrive with this morning?' he asks.*
> *'What's it to you?'*
> *'No need to be touchy! I was only asking.'*
> *I sigh. 'Yes, she's my sister. Why?'*
> *'It's just that she looked, well, almost normal.'*
> *Laughter ripples across the classroom. Harry basks in it, a slow grin spreading across his face. I try not to let my irritation show.*
> *'So what I'm trying to work out is this,' he says. 'Which one of you is adopted?' (Chapter 6, p.20)*

Even David does not against the word or decline, he feels irritated and disturbed. It grows more when he's not with people who support him. In this case Essie and Felix as the following excerpt :

> *'Where are your friends? Beauty and the geek? No, wait, hang on, let me rephrase that, this is Essie Staines we're talking about after all; where are the mutant and the geek?' he crows.*
> *'What did you call my friends?' I ask, annoyance propelling me round to face him.*
> *'The mutant and the geek,' Harry replies innocently. 'Got a problem with that, Freak Show?'*
> *I bite down hard on my lip.*
> *'So where are they? Off mutating somewhere?' (Chapter 12, p. 42)*

Due to David's image, Harry also sees Essie dan Felix are as weird as their mates, David. However, Harry addresses them differently since Essie and Felix love math and science. When commonly students avoid and hate the subject, Essie and Felix love them. Therefore Harry chooses "geek" and "mutant" which are more related to a school than just "freak show" which almost similar meaning with "weird" or "out of norms" and supposed to be avoided.

Then for the other queer character, Leo, he got insult when his status is revealed. He is a transgender boy (secretly he was a girl). In early plot, Leo never tells anyone about his status but Alicia in condition, to not tell anybody. The secret makes Alicia shock and disappointed. Besides, Alicia's friends who care and see the change of Alicia, try to find out the reason and investigate Leo's identity. In an unspecific way, everybody then knows the fact that Leo was a girl.

Everybody knows this fact then feels tricked by Leo and starts to hate him. The hatred changes into insulting which supported details below:

> *'Tranny.'*
> *This time I know who the voice belongs to. Miss Loudmouth herself, Becky Somerville. I whirl round to face her. She smiles smugly.*

> *'What did you call me?' I demand, squaring up against her.*
> *'Tranny,' she replies innocently. 'I'm so pleased you answered to it.'*
> *She smiles sweetly as she clocks my clenched fists.*
> *'You're not going to hit a girl are you? Wait, silly me, I'm forgetting it's a fair match. Just go ahead. We'll see how long you last at Eden Park.'*
> *(Chapter 32, p.148)*

Leo is insulted by the name-calling as "Tranny" which means a transgender person. However, that was the fact, Leo feels irritated with that calling. "Tranny" has own negative context in western. It sounds worse than "Transgender," which more like used to in medical and study terms.

This also lines with Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) community addressing concept. They more appreciated others who address them by the gender they choose now on than their born gender identity. As Leo on that excerpt above, he feels irritated when someone calls him "transgender boy" than "a boy" even the undeniable fact he was a girl. So that there's emotional abuse inside the word. The irritating word for LGBTQ people in this group minority is when people are talking about their past. It is like some classmates of Leo did to him. Another excerpt support also stated below:

> *'She doesn't bat for the other side, you moron,' Ruby says angrily. 'It's not her fault – Leo, or should I say Megan, totally tricked her.' (Chapter 32, p.149)*

Ruby insults Leo by calling him "Moron" with the angry feeling when the secret revealed. Beside transgender is perceived as deviant that must be punished or disciplined by the majority, Ruby got angry since Leo hurt his best friend's feeling. It is on behalf of Alicia who used to be Leo's girlfriend. Ruby put the empathy for Alicia who feels sad and being lied by Leo. Leo feels insulted and

irritated also since he just cannot say the true condition easily. No one knows the reason and everyone judges him in ways.

b. Threat

The next psychological violence regarded as a threat when it disturbs victims' well-being needs by taking for granted as much as possible. According to Galtung in *Theory of Peace: A Synthetic Approach to Peace Thinking* (1967) the concept of threat, which means fear and hence on dissociative, destructive relations - and ultimately on the use of violence, the system might work as a deterrent, the kind of world it implies is very far from the ideal, cooperative, harmonious society implicit in the concept of positive peace. In other words, there's no human integrity when threat out form into acts or words.

The excerpt shows the verbal violence suffered by David and Leo stated on some part as follows:

> *'Harry, are you going to let him speak to me like that?' Lexi demands, pouting.*
> *Harry walks round me in a slow circle. I can feel my heartbeat speed up. He stops behind me, his body pressed up against mine, his chin resting on my shoulder. I can feel his breath warm on my cheek. It smells of cigarettes masked with polo mints.*
> *'Apologise to my girlfriend,' he growls in my ear.*
> *I consider my options. I could, of course, do what Harry has asked, and apologise to Lexi. This would probably be the most sensible option in the long run. However, it would also haunt me for days. I'd wake up in the middle of the night in a cold sweat thinking of all the kick-ass things I could have said. (Chapter 12, p. 44)*

This first excerpt depicts how the threatening acts and words direct towards David have happened. The imagination of being kick-ass and be hurt haunt him in days. Start from David's will to defend his pride by replying to Lexi's

insult words by called her "bubble brain", makes Lexi angry and asks Harry to make David apologize to her. Harry says no linguistically word of rudeness, but the sense and following acts when he asks David to apologize and show that Harry will do any terrible things to David if he does not get what he wants. He threaten David to give him pride as a man that could control someone. Indirectly this kind of act may also perceive as controlling someone's behavior.

The sequence of threats continue in a moment. Harry not only threaten David to follow his will, but he also did physical action by grabbed David's bag. It made David feel more anxious since the biggest secret was in the bag. The notebook contained David's anxiety about his physical growth as a boy. The excerpt declares in below:

> *My inspection notebook is in there.*
> *Panic floods my chest.*
> *'Give it back,' I say to Tom.*
> *'Give it back,' he imitates in a high-pitched squeak.*
> *'You could at least ask nicely,' Harry says.*
> *'Give it back, please!' I say, urgency creeping in to my voice.*
> *'Now that's much better,' Harry says. 'But you know what, Freak Show?*
> *We're not done yet.' (Chapter 12, p.45)*

David, who feels threatened begs to give his bag. However, Harry and his friends do not give that easily. In that situation, Harry and his friends know that they are in higher status and make unconsciously David follows the instruction. It is shown when David add "please" when he begging as Tom asks him to be more polite. In other words, David cannot do anything but obey all to avoid the threat and free from oppression. As the concept of threat for the perpetrators, they would stop until they get what they want.

c. Shaming

Shaming has known as informal mechanisms of social control, which more concerned with the process rather than closely inspecting the effectiveness of the outcome — for instance, social stigma, peer disapproval, and gossiping. Shame was approached as an unvarying concept whereby its absence was attributed to the effectiveness of the process (Egley, 1998). In short, informally social control will more effective if there is shaming on process which would give the deviants feel embarrassed, oppressed until they stop the violated social values act.

In this case, David and Leo are perceived as the deviants by other characters. It since they are queer whereby in hegemonic masculinity, that structure see queer is kind of out of norm people or deviant. Thus they automatically violated the values in society. There are following evidences which stated about shaming the queer characters:

> *'Now what do we have here?' he announces to the growing audience. 'Does Freak Show keep a diary? Dear Diary, why am I such a weirdo loser?' he recites in a high voice. (Chapter 12, p. 146)*

The citation above is about shaming towards David. In front of students in the canteen, Harry announces that David has a special book that he knows as a diary. He intends to make David feel shame by insulting him with the name-calling and raise the high voices. He wants all people to know someone violates the social values for being a man with a diary which renders a sense of feminine. The act that shouldn't be done by a boy.

The shaming process continues and gets more excited for Harry since he knows then that the book is not a diary. David emerges his self-defense by doing anything that he could to survive from that situation. It depicts an excerpt below:

> *'Guys, guys, listen to this!' he cries. 'Eighth March. Height – one metre, sixty-five centimetres, Adam's apple – small but visible,' he looks up at me, shaking his head. 'What the hell is this, Freak Show?'*
> *I lunge towards him, trying to make a grab for the notebook, but Tom gets hold of my arms, pinning them behind my back. (Chapter 12, p.146)*

David tries to stop Harry but he is blocked by Tom and get physical treat. So then in this sequence, David not only feel shame but also harmed physically.

Another variation of shaming is shown by gossiping since it constructs social control of something and changes the others' perspective. Leo being a topic in here. It is supported by the following excerpt:

> *'I know why he got expelled,' one of the boys chimes in proudly. 'Apparently he went mental in a DT lesson and chopped off the teacher's index finger with a junior hacksaw.'*
> *There's a collective gasp. Apart from the frizzy-haired girl who says, 'I'm not surprised. You can tell he's a bit crazy, just look at his eyes.'*
> *I follow their gaze to a boy sitting alone at a table in the far corner of the dining room. He has messy light brown hair and is glaring at a plate of chips. I'm too far away to tell if his eyes are 'crazy' or not.*
> *'How has he ended up here, then?' someone else asks.*
> *'I dunno. All I do know is, I'm not going to go anywhere near him,' another boy says. 'To have got expelled from Cloverdale he must be a proper maniac.' (Chapter 7, p.21-22)*

In this case, Leo is underestimated by Eden Park students who make some prejudice. It is due to no way expelled from Cloverdale but the extreme fault. Social control has been made since then. Leo is considered as a dangerous person and should be avoided.

2) Non-Verbal Violence

The non-verbal violence impacts the soul and emotion of victims, even no words of physical interaction. In this kind of violence, it includes gaze, laugh, gestures, and the action of body language. This violences occur towards both Leo and David in a different way, even the reason for the acts might perceive in the same way.

The first object of non-verbal violence happens towards Leo. He suffered the outbreaks of violence since he is a new student who is underestimated in his school, and it is shown in the excerpt below:

> *My first day at Eden Park School goes more or less to plan. Apart from some Year 10 kid who tries to talk to me at lunch, no one comes near me all day. Not that I'm invisible exactly. All day kids have been staring at me. At first I can't work out why, but then I notice the way they're staring at me. They're scared. So I play up to it. I act the hard man and stare right back, and every time they chicken out first. Who cares why they're scared. As long as they leave me alone, I don't give a toss what they think. (Chapter 8, p.26)*

The excerpt above shows that Leo is a new student known as a mysterious boy. It makes Eden Park's students build many assumptions about him and automatically social control emerge by staring and gossiping. However, Leo tries to be not bothered even he knows that people try to convince their assumption about Leo is true. He commits that never rendered what they want, such as giving them stare back or letting them know about his transferred or expelled reason.

Then the following excerption about Leo's violence happens when he first come back to the class after Alicia and almost entirely students know his secret,

right when the class will trip to the museum. It is shown in stated paragraph below:

> *Reluctantly I choose a seat near the front, next to a girl from my French class – Serena, I think her name is. She's quiet in class, only speaking up when asked to by Madame Fournier, so I'm pretty confident she won't try to talk to me on the journey. As I sit down, her eyes bulge at me before looking away again. Unable*
> *to fit my backpack under the seat in front, I stand up and shove it in the overhead compartment. As I tuck in the straps I can feel Serena's eyes on me again, only she's too quick and turns her head to look out of the window before I can catch her in the act. I glance towards the front of the coach. Mr Toolan is talking to the driver. I sit back down to discover Serena has twisted her body away from mine, one leg crossed over the other, so her back is practically facing me. What is her problem? (Chapter 32, p.147)*

At the moment, Leo just thinks fine about the class, although he still worries about Alicia. Hence Leo chooses a seat beside Serena, a quiet student in the class, for being no worries about conversations moreover to keep the distance with Alicia. Not a long time, Leo realizes Serena, the quiet girl beside him shows the gesture of dislike ness, which indicates she tries to avoid Leo. Leo starts to feel anxious and uncomfortable. It continuoes up to he knows there is a group behind him gossiping about something. As stated in the excerpt below:

> *The next time I hear it clearly. I spin round. A group of kids from the year below are standing in a semicircle, staring at me, their lips curled in disgust. (Chapter 42, p.218)*

The citation above does not specifically mention about the gossiping topic, but Leo figures that it is about him. Everyone in a group stare towards him and make disgusting gestures. Not only the staring, gazing, and the gesture or body language, Leo also get some acts to make potential is lower as the non-verbal violence in a different place and time in the story. That happened in Leo's prior

school. He was treated badly by his friends use psychological includes physical violence; hence he prefers to keep it secret.

It was Alex Bonner, the leader of perpetrators, did shaming to Leo by his acts. He initiates to sequences of torture with an aim make him ashamed and indirectly shows Leo the masculinity rules of being a man. The way of violence in non-verbal violence by Alex Bonner stated in details below:

> *I can see his breath in the air. He walks towards me, his eyes and the Stanley knife flashing. Why can't he just beat me up, I think. I've taken enough beatings to know I can handle them. What's another black eye? But beating me up would be boring.*
> *He takes the Stanley knife and slices through my sweatshirt, from the neck downwards, taking care not to cut through the string holding me in place against the tree. He slices again. The material falls away, landing at my feet. He does the same with my school shirt, leaving me wearing only my white T-shirt and binder. The cold hits me then, so icy it stings.*
> *Then Alex is cutting through my T-shirt and I realise I am crying, hot tears running down my face. I close my eyes. If they're going to do what I think they're going to do next, I don't want to see their faces. As I hear the fabric of my T-shirt torn away from my body I hear a collective jeer. Then Alex is sawing through my binder, the Stanley knife snagging on the thick material. (Chapter 28, p.135)*

In helpless condition tied in a tree, Alex rips Leo clothes and his binder in order to make Leo embarrassed about himself as queer. Alex did the actions in order to make Leo suffer in psychological anf on the same time Alex also made social control by aggressiveness means "queer is not allowed."

Another non-verbal violence also may happen unintentionally. This follows excerption show that people sometimes give violence unconsciously since they are just enforced by curiosity, and no one cannot control others mind. However, it could not be true in Galtung's theory which stated violence is viewed from victims side. If the victims feel the impact of an act, mainly in their soul with

no physical harm seen, so there's no violence absence. This kind of violence is supported by this paragraph:

> *More and more kids are gathering to watch. I look around for a teacher or dinner lady, but I can't see anything over the heads of the small crowd that circles us. Including Zachary Olsen. Suddenly I feel very dizzy. (Chapter 12, p.146)*

The non-verbal violence suffered by David is different from Leo's. David feels hurt in the soul until he also suffers the physical condition. People might interest in David just to fulfill their curiosity about the high notes of Harry in the canteen. They do not mind to make David as victims or suffered by the feeling. However, David feels the pressure that cannot be denied. It gets intense when David notices Zachary Olsen also watches him, and he could not find help since no monitoring teacher around. Automatically, the stare not being emotional abuse but change into physical violence since David feel terrible headache or dizzy.

The moment of staring then turns into a loud laugh after Harry recites the book content. The excerpt below serves the details:

> *There's an explosion of laughter. I'm screaming now, at the top of my lungs, thinking maybe if I make enough noise I can drown Harry out. At one point I think I can hear someone telling him to stop, but over the din I can't be sure. 'Shutupshutupshutup!' I chant, my eyes squeezed shut. (Chapter 12, 146)*

Perceiving the book has funny contents, it makes people who listen and watch Harry's acts towards David. When the laugh explodes so much, the pressure of psychological influence gets higher and hard to avoid. Whereas the laugh is spoken matter, it categorizes into non-verbal violence since there is an absence of language structure which has meaning. It just like cry when someone

feels sad or anger expression of angry. Laugh in this case means happy due to funny stuff of feel satisfy since about something that fulfills their curiosity, but in the end David suffered by those laugh in psychologically..

The next excerpt that shows non-verbal present is when Leo and David already in an alternative party (ball), the place that they suppose enjoy the time and situation. Yet, David cannot stand since the staring and gazing by other people surround them to limit the action of enjoying the case. It is proven by the excerpt below:

> *As the chorus kicks in I can feel people looking at me. Essie immediately begins to dance, flinging her arms in the air and singing along. But I'm rooted to the spot, too afraid to make any sudden movements. Even though Leo has paved the way at school in some respects, I'm still a boy in a dress to most people; David Piper in drag. (Chapter 42, 217)*

Whereas David at the party which is made for him, he could not enjoy it because he feels people look at him intensely. Relieving for being something he wants, be a girl, David still cannot make a free move. He has no confidence like Leo, who is a boy totally and reversely perceiving himself as a drag. It makes David feel unfree since drag is still considered as someone who violates masculinity rules; a boy should not go in a dress. Moreover staring and gazing not only render non-verbal violence but also precisely made a social control like shaming in the previous point.

b. Physical Violence

People have known commonly physical violence as physical contact that leaves visible mark or death — however, this beyond that. From the result of the

previous study and theoretical framework, the researcher also calls that it is deliberate use of physical force within the potential for causing and feeling hurt by the obvious perpetrator in cases. In *The Art of Being Normal*, it mostly occurs in the circle friend of David and Leo whereby happened in school.

The first evidence shows physical violence towards David when David tries to defend himself after he is insulted by Lexi and Harry. The detailed excerpt is shown below:

> *I stagger a few steps backwards, hesitating before pushing him back. I must catch him off guard because he loses his footing and goes stumbling into a screeching Lexi. He straightens up and pushes me again, harder this time, his eyes flashing angrily. The force of the push sends me flying into the kids behind me. My backpack drops from my shoulder and falls to the floor. I bend down to pick it up, but Tom gets there first, scooping his foot underneath it and kicking it to Harry who proceeds to dribble it round in a circle. (Chapter 12, p.44)*

Firstly David has the bravery to take Harry back off, but Harry will not let it happen again by pushing David back harder. Indirectly Harry wants to show that he is stronger and got a higher status than David. Besides, Harry gets help from Tom to show Harry has more power to give pressure and control anyone, mainly the helpless David. Not only injuring physical, but they also take David's property.

While David gets his physical violence in school since he has been known as a weak and weird student for so long, Leo suffered his violence after being accused do something that he never knows as a fault. It occurred when Leo in Cloverdale. It precisely a moment that makes Leo is expelled from that school by Alex Boner and his friends. It supports by quotation below:

> *Suddenly, he's on me, grabbing my sweatshirt and yanking me backwards, holding on to me until the taller, stronger boys are able to catch up with him and tackle me to the ground, removing my coat and tossing it aside. Among them is*

Alex. He takes a spool of blue plastic string from his bag and cuts off two lengths with a Stanley knife. He passes a length each to the boys at my feet and head. Their first two attempts to tie me up fail because I'm struggling so much. But then Alex kicks me hard in the stomach. I fold up in pain. The two teams leap into action, knotting the string tightly round my wrists and ankles as I writhe in the dirt. Alex stands over me. (Chapter28, p. 134)

More than David, Leo suffered much physical torture by Alex and a few students with him. The sequence of torturing in this part depicts in detail, which indicates that Leo cannot easily forget that. Firstly he caught up by someone and tackled to the ground, then Alex kicked him in stomach to limit his movement, and two boys tied his body in wrists and ankles. Leo also struggles to let himself out but all useless. However, that's not the end of violence, the sequence depicted in the paragraph below:

He strides off leaving the four biggest boys to hoist me up. I squirm as much as I can, but the string only seems to get tighter, rubbing painfully against my skin. I'm dragged back to the clearing and tied against the largest tree, the string digging into my middle. I decide to use the only weapon I've got. I scream. I've spent so many years purposefully lowering my voice, I don't even know whether I'll be able to do it and at first the only noise I can make is a rattling squeal. But then it switches up and this sound emits from me I had no idea I was capable of making. The boys back away in shock.
'Tape her mouth shut!' Alex yells. Tyler gropes in his bag before dashing over with a roll of duct tape. He rips off a strip with his teeth and places it over my mouth. For a second our eyes meet.(Chapter 28, p. 135)

Within Leo's struggle to go from the boys, after they tied Leo's ankles and wrists, the boys drag him to the largest tree and tape Leo's mouth to keep Leo in silent, so then they can do anything to him. They did influence the actual and mental realizations and put them below Leo's potential realizations by limiting movement and his right to defend himself.

2. Structural Violence

Structural violence is formed and hidden in a system; hence, it is rare to be seen clearly. As long as there is a structure of hierarchy, there is an chance for violence present. This is in line with Galtung, which considered this violence is hidden in a particular system without certain actors who could be held directly responsible as the cause behind. It though can be as deadly, or deadlier, than direct violence, which is shown by an unsafe feeling that comes from particular institutions.

Despite no actors cannot be appointed for responsibility, structural violence has the party which has its priority that cannot be denied. The institution which has more power get the benefits more while the other institution below may be ignored even though they also have priority. Not different from prior violence type explained, the direct violence, the presence of structural violence will happen when four classes of basic needs are influenced. Galtung divided basic human need into four divisions such as freedom, welfare, identity and security

In *The Art of Being Normal*, this kind of violence occurred in the school system of handling acts of violence phenomenon in peers, either in Cloverdale or Eden Park school towards Leo and David.

a. Structural Violence in Education Institution

The first conflict that makes this story develop is when two main characters in the novel meet in a moment of violence in school. David being bullied by Harry Beaumont with some students in the canteen. While Leo, as the

witness at that moment, he cannot handle his reaction but helps David fight Harry back by a single punch. Leo feels empathy for David since he was in the same position before. Hence it made him is called by Mr. Toolan to take responsibility for his attack towards Harry.

Moreover Leo just already transferred from Cloverdale to Eden Park. It makes Mr. Toolan worries about his school image. Thus he practically emphasizes Leo to obey the policy in Eden Park without any condition or in other words, Mr. Toolan insists Leo agree with the detention. The supporting paragraph is shown below:

> *'Do you know why I accepted you as a pupil here, Leo? When several other schools had been reluctant?'*
> *'No, sir,' I say.*
> *'It was not just your clear aptitude in mathematics that secured you a place here, I saw something special, something worth taking a chance on. I saw a young person who wanted to work hard and keep his head down.'*
> *'And I do! Look, sir, you weren't there, you didn't see what really happened. He was asking for it!'*
> *Mr Toolan holds up his hand to silence me. I grip on hard to the wooden arms of the chair, so hard my knuckles turn from red to bright white.*
> *'Leo, I don't think you're comprehending the seriousness of the situation. You're fortunate Harry's nose wasn't broken.'*
> *He's the fortunate one, I want to say. But I'm skating on thin ice already. I take a deep breath before speaking.*
> *'Look, sir, I get that I maybe shouldn't have hit him. And if I could turn back time, I wouldn't have. But you didn't hear what he was saying to that kid, he was destroying him and it just wasn't right!'*
> *'I don't care, Leo,' Mr Toolan interrupts. 'The bottom line is, Eden Park pupils do not physically attack their peers, end of story. Do you understand me?' (Chapter 13, p.49)*

Regarding the excerpt above, Mr. Toolan does not consider Leo's witnesses about anything that happened. In other words, Mr. Toolan ignores the explanation about violence moment towards David before Leo punches Harry. He only knows that Leo, a new student, has already done physical violence to his peer. Mr. Toolan assumed Leo breaks the motto of Eden Park that is

aequitatemque et inceptum –it's Latin for 'fairness and initiative'. As the headmaster, Mr. Toolan more considers the school future reputation if this case spread outside the school. He tries to enforce the rules "no peer physical attack" instead of caring for the psychological violence. In fact, psychological violence is more dangerous, mostly happened, and Harry causes it, but school ignores it.

Inside of the hierarchy structure, school is the institution that has power and high priority, which engages with many people and institutions. Hence the school may ignore anything for a better opportunity than pay more attention to the minor problem or institutions which may feel aggrieved. In this case, the victims of violence in school is school. The victims cannot struggle to get a better decision for themselves since they must follow the policy of the school. Implicitly the best decision always on who has authorities, the head master, Mr. Toolan in this case, could not be blamed since he has a job to enforces the policy for a long time. The visible "Fairness" in this policy is a warranty since it is seen as a stigma which is believed in society.

However, Mr. Toolan has right to make Leo stays as Eden Park student and punishes him as he wanted. As a new student with mathematics talent, Leo is too precious to hide. Hence Mr. Toolan accepted him even in his prior school, Leo gets trouble from violence too. Indirectly, the school has taken Leo for granted besides school still own rigid policy and will not to investigate more about the accident in canteen. The next policy explanation continues in the excerpt below:

> *'So are you going to expel me?'*
> *Mr Toolan sighs. 'No, I am not going to expel you, Leo. You will be in*
> *detention for the next month, starting tomorrow, and on probation for the*

> *remainder of your time here. If you take even a step out of line, I will have no*
> *choice but to take more permanent action. Does that sound fair?'*
> *All I can do is nod my head.*
> *He begins to scribble in my file.*
> *'That's all, Leo. You're dismissed.' (Chapter 13, p.49)*

Mr. Toolan does not expel Leo. However, Leo gets detention for a month after school. This detention also prevails for Harry and David, but they just get a week. Leo get the longer detention since school considers him as a new student who made a physical attack, and he should feel deterrent and won't repeat the same offense. This policy may consider as unfairness for Leo, but he cannot struggle for better decision and ended become a victim of structural violence.

Another structural violence also happened toward Leo in his prior school. He used to envisage a policy for bullying case in Cloverdale. However, that time he was the victim. It is different in Eden Park since he is known as the attacker. In Cloverdale, Leo gets his violence case by Alex Bonner, the leader of the perpetrators and his friends which about ten people torture him. However the policy in Cloverdale also did the same concept of Eden Park which does not want to take part further to solve the problem between students, but Cloverdale has better choices but expelling Leo and suggest him to do positive agenda while waiting for the new semester to move in Eden Park as the paragraph told the reader in below:

> *'So they made you leave instead?'*
> *'They recommended I move elsewhere. For my own safety, they said. I reckon*
> *they just couldn't do with the hassle. I had a tutor come round to my house*
> *for the rest of the school year. I'd have been quite happy going on like that*
> *but then I got the place at Eden Park. It was meant to be a fresh start. What a*
> *laugh, eh?' I say, my mouth curling into a fake smile. (Chapter 28, p. 136)*

3. **Cultural Violence**

According to Galtung (1990), Cultural violence is defined as any aspect of culture that can be used to legitimize violence in its direct and structural form. Since this violence puts the culture as the central aspect, this violence might not easy to be seen. It is hidden by the norm that people usually acknowledge and used to obey it in daily then no one perceives particular act in culture as violence. It is kind of hard to decide the real victims, but it will be clear if it explains by the people who were the victims.

a. **Hyper Masculinity Oppresion**

Using a gender issue, *The Art of Being Normal* shows how gender and culture are linked mainly to violence. It since gender includes a culture that is made by social construction. Gender is different from sex. In fact, the one sexed body has been established as either male or female it becomes an alibi of sort. These social constructs being acted out like David did when he sees twins baby with his mother in excerpt below:

> *I inspect the babies. The girl is asleep. She is all in pink. The boy is awake and chewing on a soggy rice cake. He wears denim dungarees with a tractor embroidered on the pocket and his free fist is clutching a toy car. He eyes me wearily. I bet already his parents assume he's going to be a typical boy; that his favourite colour will be blue or black or red, that he'll play football and like cars and trucks, that one day he'll get married and have babies. And even if he's not typical, even if he likes ballet or baking cakes or kissing boys instead of girls, they'll still imagine that their little boy will grow up to be a man. (Chapter 21, p.89)*

Unconsciously in the real world, people do the same as David. Categorizing a baby girl with all pink is perceived as feminine, cute, and beauty later the baby boy will be a gentleman who loves anything strong, aggressively

like other boys in general. However, the categorization might be true or false, but without their knowing, the babies have already decided what should he or she desires.

The citation above indicate that culturally, people love categorizing something to make them easier to judge and make social values for them. However, this also establishes the unwritten rules of being human in society. They are about stereotyping and discrimination between men and women. This establishment is called hegemonic masculinity which makes masculinity of the main pattern in rules. Hence it enforces gender movement like feminism and non-heterosexual people (LGBTQ) movement in order to get the same rights, absence of discrimination, the acknowledge of presence, and many more.

Entitled by *The Art of Being Normal* in Young Adult genre of novel brings a new perspective about contemporary gender that is queer, even though it categorize as new academic discussion (emerge in late 1990s). The main characters who are considered as queer in cultural get a lot of violence since being queer means violates the hegemonic masculinity, whereby people for a long time are constructed and form how to suppose being men and women in standard.

The problem increase when people in hegemonic masculinity react to the queer. It emerges hyper-masculinity to stabilize the hegemony in standard, how men and women keep on the social norm and queer that should not exist. It is a condition that people around queers agree that having non-heterosexual orientation is a wrong and unusual condition so that they should be disciplined and people legalize it.

The first excerpt which indicates the hegemonic masculinity presence stated below:

> *'There he is!' Lexi shouts, pointing out of the windows that line the opposite side of the room.*
> *Half of the class sprint over to join her.*
> *'Don't you mean, there she is?' Tom quips to a chorus of cruel laughter.*
> *I join the scrum, pushing my way to the front. Beside me, my classmates' noses are practically pressed against the glass, their faces glowing with excitement and scandal. (Chapter 31, p.145)*

There is a huge change after people finally know the secret of Leo's identity. People start to discriminate against him since people suppose to fix his gender based on sex which is naturally constructed, but Leo violates that concept by changing his sex status. They ignore the fact about Leo did change his status into a boy as that one of his friends, Tom, uses "she" for addressing Leo. In other words Tom ignores Leo is a boy but just a woman who did violate the social norms.

The hyper-masculinity presence also being a background for violence towards Leo by Alex. At a glance, Alex may be perceived torture Leo since Leo is accused had flirted Alex's girlfriend. Alex Bonner shows his possessiveness, but beyond that, he intentionally put hyper-masculinity since he feels own right to torture Leo in order to punish the deviant enforces. He shows the hyper-masculinity as a man who should protect someone he loves. Instead, the reason may just a cliche or a trap. It is Hannah who flirts Leo first but in real Alex accuses Leo for the reverse fact. The possessiveness of Alex gets intense when he emphasizes to Leo transform condition. He just perceives Leo was a woman who

violates the norm in hegemonic masculinity. The clear statement of the dislike

ness of Alex to Leo as transgender find in below:

> *'I think it's time you remembered what you really are,' Alex says. He takes the*
> *Stanley knife from his pocket and exposes the blade. It flashes in the*
> *light.(Chapter 28, p.134)*

Alex emphasizes the fact that he was a woman who cannot be a man and

indirectly impossible being a man. Alex even prepares the long strategy to enforce

that perspective and legitimate torture towards Leo since it is disciplinary form of

hegemonic masculinity.

b. Legimitazion of Homophobic

When mass who used to with hetero-sexual orientation then they realize

there are LGBTQ out of the norm community, people cannot ignore that some

people feel cautious and anxiety about the non-confirmative. This is called

homophobia, one of the social constructions due to hegemonic masculinity.

According to Tomsen (2017), homophobia is meant initially to label a mental

illness resulting in an exceptional hatred or fear of homosexuals. In the late

twentieth and early twenty-first centuries, it includes social movement use has

described deep dislike of homosexuals or even opposition to their political claims

directed towards attaining equality and full citizenship rights in democratic

systems (Tomsen, 2017).

In *The Art of Being Normal*, homophobic is related to David, who has

preferences to be a girl and automatically loves a boy afraid to show his desire.

The legitimization of homophobic could make him a target to be tortured, and

directly people avoid him even he may do nothing crime. This emerge kind of anxiety that figured out through dialogue below:

> *'Freak Show. Why does he call you that?'*
> *I consider my answer. Leo punched Harry in the face for me, which surely indicates he's on my side to at least some degree. I'm assuming he also heard Harry spout the contents of my notebook before punching him, which also bodes well. But at the same time, I can't help but feel cautious.*
> *'It's kind of historical,' I say, scooping the shavings into my hand and tipping them back into my pencil case.*
> *Leo frowns. 'How do you mean?'*
> *'Harry's been calling me that since we were, like, eight years old,' I reply, standing up and shoving my pencil case into my backpack.*
> *'But why?'*
> *'I don't know. Because I'm different?'*
> *'Isn't everyone?'*
> *'Not at Eden Park School.'*
> *I pull on my coat and we begin to walk down the deserted corridor.*
> *'So you just let him?' Leo continues.*
> *'It's not a case of letting him …' I say. 'Let's just say it's complicated.'*
> *(Chapter 15, p.58)*

Beyond that paragraph when David keeps the secret about himself who wants to be a girl and fancy a boy named Zachary Olsen (gay), for David it is kind of a shame to admit that. Moreover they just already know each other. Therefore David feels cautious. Based on David's answer, it indicates he sure, there are some people like Harry in Eden Park. Not all people will accept his condition easily since the hegemonic masculinity has a massive impact on social acceptance about differences within society, moreover for the queer. David considers if Leo knows his secret, he just may kind of homophobe and would not be his friend anymore. However, the anxiety of David is wrong since Leo let say never mind like shown in dialogues below:

> *'You fancy him?' I ask.*
> *'Try head over heels in love with him,' Essie supplies in a noisy whisper.*
> *'Ess!' David cries, his face practically purple by now.*
> *'Hey, it doesn't bother me,' I say, holding up my hands. 'I mean, I'd already worked out you were gay if that's what you're worried about.'*
> *David peers at me. His face has begun to calm down a bit.*

> *'And you're OK with that?'*
> *'What? You think I'm some kind of homophobe? Because any boy from Cloverdale has got to be a Neanderthal, right?'*
> *'Of course not,' David says, flustered. 'You just never know ...'*
> *He lets his voice trail off.*
> *I sigh. 'Look, I don't care who you fancy. It's none of my business if you like boys.' (Chapter 20, p.82)*

According to dialogues above, researcher also perceives that homophobic being something frightening too for LGBTQ people. Hence that David practically feels the anxiety if someone but Essie and Felix knows about his secret. Someone could be homophobe anyways; at that time, David did not know Leo yet. There is a sense of hate, and perhaps Leo will avoid him after knowing that fact, but then Leo says just fine with other sexual orientation, David feels relief.

However, the anxiety of homophobic not only felt by David but also by Leo. This excerpt shows the detail of both anxiety:

> *'Did you not listen to a word I just told you? The world isn't kind to people like me.'*
> *'People like us, you mean?' David says.*
> *We lock eyes for a moment. David's are wide, intense. They make me want to look away. (Chapter 28, p.136)*

They both understand that people in common will stay away from them, and they cannot be blamed as crime or violence since people legalize and can be more understood it than accept LGBTQ people as well.

c. Power in violence

The aggressive behavior and inequalities of power are commonplace as violence resource in human groups. Its mainly found in community system or institution like school, for instance. The bullying phenomenon is one of violence

reality happen in school. The perpetrators could be anyone includes the teacher. Wiyani (2012) reinforces that some people might argue that violence in school or bullying is a trivial phenomenon or/but even normal in stages of human life. However, the fact is bullying includes a "learned behavior" because humans are not born as intruders who aimed to hurt each other. Unconsciously people legitimize it. Hence this kind of violence may be perceived as the culture.

For David, the violence moment it happened for so long by Harry, whether its physical or psychological violence. In *The Art of Being Normal*, the peak moment of violence is depicted in the canteen. That moment channel David comes closer to Leo. The depiction of imbalance power as Galtung said being a source of violence is shown at that time. It is like figured in paragraph below:

> *'Beaumont, don't be such a child,' a Year 11 girl says.*
> *For a second I think Harry is going to listen to her because he stops and picks up the bag. As he moves toward me, I hold out my hands to take it from him. But at the last second a huge grin spreads across his face and he chucks it over my head to Tom instead. (Chapter 12, p. 45)*

A senior girl tried to stop Harry, but Harry does not want to listen and continues his action since he knows he has right for that. Excerpt in above, implicitly means that people around the accident, basically know that pressing student as Harry did is wrong and violates the social norm, but they cannot do anything since Harry has higher social status as a leader of certain students, a member of football club which means he is important person. Moreover Harry becomes an unofficial king that year due to the snow machine that he got for Christmas Ball in school. Everybody appreciates that and unconsciously they legitimate anything for Harry. It supported by excerpt below:

'He's on the football team and runs the one hundred metres for the county. Oh, and he's on the Ball Committee, which automatically grants him god-like status around here.'
'Ball Committee?'
'You didn't have balls at Cloverdale?'
Leo lets out a single laugh. 'No.'
'We have two, one before Christmas and one in the summer. And Harry is in charge this year. He's promising a snow machine at the Christmas one. Whoop-de-doo.'
'And people care about this stuff?'
'They really do.' (Chapter 15, p.58)

Harry uses his power relation to control other people and ignores anyone he wants to. It proves that social environment, like school, intentionally creates a rigid social hierarchy. The situation may leads violence towards the others. Students sometimes report "leadership" structures and roles promote the violence toward peers in school (Safe and Supportive School Communities Working Group, 2019).

In this section, Harry shows that he has power to do further up to take David's inspection book and recites it aloud. Another girl senior asks Harry to continue his reading. It could be the same person or perhaps different, but David just knows there is no way out. The senior may just let David being pressed and give up to warn Harry. The detail of this sequence stated below:

'Give it a rest, Harry,' someone says, possibly the Year 11 girl again. But Harry's on a roll. He's having too much fun to even consider quitting now. He opens the notebook at random. (Chapter 12, p.146)

The imbalance of power between aggressor and recipient as the one source of violence like Galtung shows here. The victim is difficult to defend themselves or escape further victimization. In that position, David cannot against back Harry

deeds since Harry gets a lot of support which indicates people generally legitimate it. David thought he would save for a second after senior girl yells out to Harry, but that did not happen. So then Leo comes to save David from the perpetrator group.

While Leo has almost same experience with David. He is harmed since the aggressor, Alex Bonner has status and power relation at that time. In addition, he put a reason for violence behalf on Hannah, Alex's girlfriend. Not only tent to claim Hannah, but Alex himself legitimate the violence as the way to show his disciplinary power and hyper-masculinity by showing an act of possessiveness and aggresiveness for Leo who is perceived as queer. All the statement above prove by the excerpt below:

> 'If you hadn't turned up today, we'd have left you alone,' he says. 'But you pushed your luck. You thought you could get your dirty tranny paws on my girlfriend, and for that you're going to have to pay.'
> 'Girlfriend?' I stammer.
> 'Wait a second, you didn't think Hannah was actually interested in you, did you? Sorry to disappoint you, mate, but she's into real men.'
> Behind him, the other boys snigger.
> 'Let's go,' he barks. (Chapter 28: 134)

Another point in same accident with David also mention on implicit evidence that Alex came with his friends around ten. He becomes a leader in that incident and Leo was the helpless victim until the teacher came to save Leo.

B. Queer's Struggles Against Violence

Having differences and being a minority like queer never be secure in social and personal life. They have to struggle to solve their problems based on her or his version since they are not in common people's way of thinking and

feeling. As the queer characters in *The Art of Being Normal* by Lisa Williamson, David and Leo struggle their social and family life to be accepted just the way they are.

1. **The Queer Characters' struggles in Family Life**

David and Leo have the same gender identity problem but in a different situation. They both grow in different family conditions. While Leo lives with his single-parent mother, who is a hard-working person and two sisters, David lives with his harmonious family, two parents, and a younger sister. David has no specific condition for wishing to be a girl at first. The differently way of David's thought is shown in the citation below:

> *'Sometimes,' I say, 'I look in the mirror and the kid who looks back; he's like a stranger to me, an alien even. It's like I know the real me is in there somewhere, but for the moment I'm trapped in this weird body that I recognise less and less every day. Does that make any sense at all?' (Chapter 26, p.128)*

The author, Lisa Williamson, does not mention right away the reason for David's psychological change, but he considers himself trapped in the wrong body. Since this about the psychological matter, the researcher ought to ignore that but perceive that it is an irritable feeling (psychological violence by own self). David has different thinking from the start. Hence somehow he perceives himself should tell his parents to be free of doing his further life. In queer terms, the stage of open up new identity commonly called "coming out" and David planned to do that during the summer holiday. He is on the severe way by mention it on his summer target like list below:

Things to achieve this summer by David Piper:
1. *Grow my hair long enough to tie back in a ponytail*
2. *Watch every season of Project Runway in chronological order*
3. *Beat Dad at Wii Tennis*
4. *Teach Phil to dance so we can enter Britain's Got Talent next year and win £250,000*
5. *Finish my geography coursework*
6. *Tell Mum and Dad (Chapter 3, p.7)*

However, he always ends with trembling and shame. He is on mean way to tell his parents but there is a doubt that cannot be denied. It is like depicted in the paragraph:

> *Five and six I've been putting off in turn. I've practised six plenty. I've got a whole speech prepared. I recite it in my head when I'm in the shower, and whisper it into the darkness when I'm lying in bed at night. The other day I sat my old toys, Big Ted and Mermaid Barbie, on my pillow and performed it for them. They were very understanding.*
>
> *I've tried writing it down too. If my parents were to look hard enough they'd find endless unfinished drafts stuffed in the drawers of my desk. Last week though, I actually completed a letter. Not only that, I very nearly pushed it beneath Mum and Dad's bedroom door. I was right outside, crouched down by the thin shaft of light, listening to them mill about as they got ready for bed. All it would take was one push and it would be done; my secret would be lying there on the carpet, ready to be discovered. But in that moment, it was like my hand was paralysed. And in the end I just couldn't do it and went racing back to my room, letter still in hand, my heart pounding like crazy inside my chest. (Chapter 3, p.7)*

David has an anxiety of being ignored and moreover made his parents disappointed if this secret revealed. Meanwhile, David's parents open-minded. They want to listen to their son's problems or his mourn to reveal the suffocation feeling for anything psychological pressure. It is supported by evidence by David's mother that offers a chance to David to tell her about anything. The details depicted in dialogues below:

> *'Everything is all right at the moment, isn't it darling?' she asks slowly.*
> *'Of course it is. Why do you ask?' I reply, keeping my eye on a portion of cucumber rolls snaking their way round the conveyer belt, tracking their progress.*
> *'You've just seemed a bit preoccupied lately.'*
> *'It's just that school is really busy,' I say lamely.*

> *'You would tell me, wouldn't you, if something wasn't OK, or if there was something you wanted to get off your chest. Because your dad and I would understand, you know.'*
> *I swallow. Because here it is; my opportunity to come out with it. Six little words: I. Want. To. Be. A. Girl. But they don't come out. (Chapter 21, p.90)*

Mum figures out that David has a problem or secret, but he does not say anything to his Mum. It indicates that his Mum cares about David and always wants to hear David's story about anything. However, along with the story, David keeps aside his story firstly and focuses on Leo then. This is important since David gets the courage to "coming out" from Leo's side story.

Leo and David become closer after the canteen accident. They finally know each other as a transgender boy and a gay (queers) in a moment when Leo mourn since Alicia knew the secret. Anything which seems okay for Leo, slowly changes and he gets the kinds of violence from many sides. He needs to take action to fix it. He tries to struggle out the violence by looking for shelter. In other words, Leo is looking for affection. The near place is actually at home or in family life, but Leo's mother is a busy person and just seems no way to care about his condition like she used to. Thus, Leo tries to find his father. Leo tells this to David that is shown in dialogues below:

> *'So now what?' I ask.*
> *'What do you think? I'm going to go find him.'*
> *'How do you mean? You can't just turn up on his doorstep.'*
> *'Why not?' Leo asks, clearly annoyed that I've dared question his distinct lack of a plan. (Chapter 34, p.156)*

Leo wants to get proper love from his family to accept him and listen to all his struggles in the social life of being transgender without any condition. He

thought father is the only way hope for Leo and David understands Leo and wants to help him. Like the evidence stated below:

> *'I'll tell you what I can do,' I say.*
> *Leo nods eagerly.*
> *'I'll lend you the money on one condition. That you let me come with you.'*
> *Leo's face crumples into a deep frown. 'What?'*
> *'Well you can't go alone.'*
> *'And how'd you work that one out?'*
> *'Because. You'll need moral support.' (Chapter 34, p,158)*

David shows his concern to Leo implicated to the integrity which mentions by Galtung. According to the excerption, the extend step to Leo solving problem version, they will go to Tripton-on-sea to meet Leo's father despite that is a far journey. David will not let Leo travel alone because he knows that it will not be easy to find a person who left for more than ten years and suddenly stand for queer like them. Anything might happen to Leo. Thus, David comes along for the trip.

Different from David, who has Mum to show empathy, Leo's father rejects him in the first meet after a long way trip and when they arrived in the house of Jonathan Denton. His father does not recognize and accept him. The excerpt on below serves the detail:

> *'I'm one of the twins,' I add, my voice almost a whisper, 'Megan and Amber. I'm Megan. Only I'm not Megan any more, I'm Leo.'*
> *I recite my date of birth. All the time Dad's expression stays neutral, unnaturally so, like he's trying his very hardest not to react to a word I say.*
> *'I'm sorry, but I have no idea what you're talking about,' he says, folding his arms across his chest, smiling this smile that doesn't go anywhere near his eyes, his voice artificially calm and cold.*
> *'But you must. I'm telling you the truth, I swear. I can show you my birth certificate if you want.' I start to fish in the pocket of my hoodie, my hands shaking, but I can't find it. I must have put it in another pocket. I start to turn them out, panicking I've lost it.*

> *'No need for any of that,' Dad says briskly, resting his hand on my arm. 'Now I don't know why you're here, kid, if it's money you're after or what, but I'm really not interested.'*
> *Fresh panic starts to rise in my belly.*
> *'Look, this has nothing to do with money, or my mum, I swear. She has no idea I'm even here. I'm yours, I promise you I am. I'm transgender; it means I was born in the wrong body. I'm Leo now, but I was born Megan, one of the twins, your twins.' (Chapter 37, p.184)*

Leo's father does not get the reason why he supposes to care about Leo, however Leo keeps hoping even the next lines his father does not accept him and ask him to leave. Like details in the paragraph below:

> *Dad's entire face is dark and mean, his mouth set in a firm line.*
> *'Look, you've got the wrong man,' he says roughly, 'so I'm going to tell you what's going to happen next. You two little freaks are going to walk out this door and never come back. Got me?'*
> *Freaks. He practically spits the word. (Chapter 37, p.184)*

The mission of Leo might be called failed, but he tried at least. David, who is inspired by Leo bravery action, embraces the courage to take the risk of disowned by his parents. David tries the same struggle to tell his parents like Leo, but he needs moral support. This supported by the dialogues below:

> *'Leo?'*
> *'Yeah?'*
> *'I think I'm going to tell them.'*
> *'Who? Your parents?'*
> *'Yeah. I think I'm going to tell them tomorrow, when I get home. Before I do anything else.'*
> *'You're doing the right thing.'*
> *'You think?' (Chapter 38, p. 192)*

The aim is clear that David wants all to be better for himself too. He braces up himself to tell his anxiety for achieving peace in identity. In the next line story, the sequence of David's "coming out" to his family is not like he thought before. He just leaves the purple note (inspection book) in a table, and he does not say anything. It depicts by evidence below:

I don't say anything.
I simply walk over, put my scrapbook down on the table, and walk out again,
shutting the kitchen door behind me.
I go upstairs, curl up on my bed and wait. (Chapter 40, p.200)

Just within one hour then Mum and Dad realize David's action means "need attention" and knowing David does not feel all right. David himself is ready to be ignored until Dad opens the conversation first. The details figures below:

Dad clears his throat.
'David,' he says, 'before we say anything more, we want you to know one important thing. And that's that your mum and I love you very much. We always have and we always will. But we also need a bit of time to digest this, OK?'
I nod.
'Now, are you certain this is what you want, David?' Mum asks, edging forward. 'You're not just confused?'
'No, I'm sure, Mum. I've been sure for ages now.'
'Yes,' she says quietly, lowering her eyes.
As I watch her move across the room, it's almost like I can see all the plans she had for my future slowly crumbling inside her head.
'Why didn't you tell us earlier?' she asks, her eyes glistening with tears as she sits down on the bed beside me. Dad reaches across and squeezes her hand.
'I don't know,' I say. 'I was scared I think. I was worried you would disown me or something.' (Chapter 40, p.200-201)

It comes surreal for David's parents for the first. Then they make sure their son feeling and decision. It might just phase or something. However, David stated in clear of his own will and choice. Reversely with Leo's father, David's parents are open to anything David's condition despite their also disappointed and David also feels guilty to make them sad, due to his queerness.

'I'm sorry,' I say, as we slurp tea, my throat exhausted, my tear ducts sore.
Mum frowns. 'What do you mean, David?'
'For not being normal. I know it would be easier for everyone if I was.'
She and Dad exchange looks.
'I'm not going to lie to you,' she says. 'Of course I'd prefer it if things were more straightforward. I love you and I don't want to have to see you have a hard time unnecessarily. And the road ahead, if this is what you really want to do ...'
'It is,' I say firmly.

> *'Well then, the road ahead is going to be tough. It's going to be long and painful and frustrating and you're going to encounter people who don't understand it. I'm not even sure I understand it right now.'*
> *'I know. But I'm ready, I promise I am.'*
> *'What I'm trying to articulate, David,' she says, 'is that we love you and we're going to support you.' (Chapter 40, p.201-202)*

David finally clears "coming out" mission, and apparently, his family accepts him with all conditions. They just want to make their son happy even not all family since in later lines David and Livvy grandparents still will not believe and thought it just a phase.

2. The Queer Characters' Struggles in Social Life

The one way omit the violence has integrity in the society which places acknowledgment present. To getting that aim, David wishes for that on a long trip with Leo. Since all the time he is perceived as a weird boy, in that chance he eager to show the truth of himself and get acknowledgment as a girl within unknown places and people. The detail sequence stated in below:

> *'You do know we're only going for two nights, don't you?' Leo says as we walk along the platform, pointing at my bulging backpack. 'What the hell have you got in there? A dead body?'*
> *I look over my shoulder and lower my voice.*
> *'It's girl stuff,' I whisper.*
> *'Girl stuff?' he repeats, his existing frown deepening.*
> *'You don't mind, do you? It's just that I thought this might be an ideal opportunity, seeing as there's pretty much zero chance of me bumping into anyone I know.'*
> *'Opportunity for what exactly?'*
> *'Some real-life experience,' I say.*
> *I've been reading all about 'real-life experience' on the internet. Sometimes the specialist doctors won't let you start taking medication until you can prove you're able to live in the world in your chosen gender. And so far the furthest I've managed is the bottom of the garden. But now I have an entire weekend ahead of me in a town where no one knows me. It's too perfect an opportunity to pass up. (Chapter 35, p.163)*

Based on David's research for being a girl of having new gender status, at least someone has to try once life experiences as the gender he chooses in society. Therefore, David prepares the stuff such as girl clothes, makeup, wig in order to help him to act out as a girl for two days with Leo. In this case, David also tries to open and acknowledge himself as a girl, and that even he wanted to be considered within social life. This line with Butler said in gender performativity, which people will perceive anyone gender from anything people acted out.

David feels happy since people on the trip called him as a girl, but the most make him happy is the acknowledgment from Leo. It is shown the excerpt below:

> *'C'mon, Kate,' I say, folding my arms across my chest. 'I'm dying of hypothermia here.'*
> *David stops flapping his arms and gazes up at me.*
> *'What?' I ask. 'Why are you looking at me like that?'*
> *He closes his eyes, a blissed-out expression on his face.*
> *'You called me Kate.' (Chapter 36, p. 181)*

According to positive peace proposed by Galtung to eliminate violence, it needs human integration. People need to understand and appreciate the differences with each other. Thus there is no use when David struggle alone. He engages this not by himself. There are Essie and Felix who help David and Leo with the party to make them free to show their real identity and expression. Mainly David, who still hidden his desire to be a girl. They acknowledged David's secret for a long time and how David suffer for hiding himself for so long too. Then they make a party entitled Alternative Eden Park Christmas Ball. Essie and Felix did a militant underground advertising campaign. Essie stated that the ball would offer "spend

another Christmas Ball hating the human race and all it stands for, or have some

fun for a change."

At that party, David also tries to get acknowledgment from his friends by

dressing like a girl. Mum, Essie, and Felix help him to dress like stated below:

> *She runs up into my bedroom, returning a minute later with a shoebox. I take*
> *off the lid to discover a pair of silver sequined Converse.*
> *'Trainers?' I say.*
> *She smiles mysteriously.*
> *'I told you; all will become clear.'*
> *Having my mum do my make-up is probably one of the most surreal episodes*
> *in my life so far (and probably hers). It's almost as surreal as having Felix*
> *sitting on my bed dressed as a mouse watching. (Chapter 42, p.210)*

This part seems not real in David's point of view, but then he considers it

as the big part to engage the acknowledgment in society by the party and fulfill

the step of struggle for acceptance. It seems work because some people admit

David as the brave person to coming out with this kind of appearance. As this

paragraph stated to support:

> *one point I'm conscious of Simon Allen shuffling about beside me, still*
> *smelling distinctly of plasticine despite wearing what appears to be a hired*
> *tuxedo.*
> *'Hey, Simon,' I say.*
> *'Hey,' he replies. 'Look, I, er, just wanted to say, I think you've got proper*
> *balls.*
> *The second the words leave his mouth, he goes bright red, like tomato red.*
> *'Oh my God, sorry, bad choice of words,' he stammers. 'What I mean is, I*
> *think you're really, really brave.'*
> *I'm a little taken aback. In all our years of sitting next to each other in form*
> *room, Simon and I have barely spoken. There's always been this non-verbal*
> *agreement between us that associating with each other may draw unwanted*
> *attention to our individual oddness.*
> *'Thank you, Simon,' I say. 'I really appreciate you saying that.' (Chapter*
> *42:219)*

David may feel embarrassed for Simon's words at first, but he chooses to

be cool then Simon revises it. David just knew that he didn't mean to insult.

Reversely, David appreciates Simon and considers the words as the acknowledgment for him as a girl and proper person, not a weirdo like before David always heard.

The last David's struggle to get acknowledgment from the social life is he will totally change his status and gender by a medical procedure. In this case, David fulfills two basic needs of life, getting the identity and freedom to make a choice. Leo once tells David the best clinic to handle it. Hence David gives his referral there. Last time before the long holiday, David meets Leo and tell him about it just like the citation below:

> *'My referral to the clinic in London was accepted. The letter came on Christmas Eve, would you believe.'*
> *'That's wicked news,' I say. And I mean it.*
> *'I know,' Kate says, beaming. 'It still might be another three months before I get an appointment, but it's a step in the right direction. I feel like things are finally happening, you know?'*
> *'Definitely.'*
> *'And we've got an appointment to see Mr Toolan in the new year, to maybe talk about me coming to school in role, maybe even as early as Easter.' (Chapter 43: 226)*

Moreover David's struggle up to the further plan about his academic life as the new person in school next year. This indirectly indicates that gender and categorizing people based on sex is prominent, which could not be denied and includes many people around to understand. It is necessary for peace since its human integration.

However, for Leo, who used to with his gender appearance, he used to ignore people said, and slowly students in school forget about the case of Leo and emerge the understanding towards him. Mainly from Alicia, who used to be his girlfriend. It is supported by the following excerpt:

'I want you to know it wasn't me,' she blurts. 'I didn't tell a soul about what you told me, I wouldn't have. But then Becky went digging on the internet and blabbed. She's not my favourite person right now, if that's any consolation. Look, what I'm trying to say is, I'm sorry. For everything, but mostly for taking so long to say so.'
She says all this quickly, her eyes wide and startled, as if she's surprised she wound up on my doorstep in the first place.
'No, I'm sorry,' I say. 'I should have told you from the start, I shouldn't have let things go that far.'
She puts her finger to my lips to silence me and looks into my eyes.
'Leo, can I ask you something?'
I nod.
'Can we please forget about all that and, I don't know, start again?'
'Start again?'
'As friends.'
'Friends,' I repeat.
She holds out her hand and takes another deep breath.
'Hi. I'm Alicia Baker. Nice to meet you.'
I hesitate before taking her hand in mine and shaking it.
'And I'm Leo, Leo Denton.'
She breaks into a smile. That smile.
'Merry Christmas, Leo Denton.' (Chapter 43, p.228)

Although the researcher considers Leo's struggle to reach family acceptance is fail but in social life, Leo get more acceptance. Mainly since the last time, Alicia came to Leo and said sorry for anything that happened. The researcher considers Alicia in the end show her acknowledgement about Leo's identity. She shows the integration in human relation hence Leo successed in his struggle.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

There are two parts only in this chapter. The first part is about the conclusion, according to the analysis result. Then, the second part is suggestions for the next researchers who are interested in examining research on the same topic or object.

A. Conclusion

The Art of Being Normal is the first debut novel of Lisa Williamson as the young adult novelist in 2014. Her experience, which was a staff in The Gender Identity Development Service as the specialist NHS service, enrich her confidence to bring gender problems as the main topic of her work. By the plot and unusual characters, *The Art of Being Normal* becomes the main object of research and perceives that two main characters as queer based on several specifications.

Using the combination of gender approach and the social theory of violence by Galtung, the researcher found the result of the two questions of research about the what kind of types the violence suffered by the queer characters and how do the queer characters struggle against the violence in *The Art of Being Normal*.

This study finds that the treatment received by two queer characters specifically divided into three. Supported by the Galtung theory, there are violent

triangles experienced by queer characters, and also there are queer struggle ways to solve their problem based on their version.

Firstly, the findings in this study states that queer characters, David Piper and Leo Denton, receive the violence called direct violence which breaks into psychological violence that includes verbal and non-verbal violence and also physical violence. Both specific direct violence irritated characters personally. It called direct since the perpetrators are visible and use direct contact with the victims. It uses words or actions. Then, the second violence is structural violence which did by the education institution. Two schools are mentioned in this case, The Eden Park and Cloverdale school. Both schools have their policy that disowned the queer characters as a student. Moreover, the last types of violence, the cultural violence, legitimizes all kinds of violence. It is presented as norms, moral values, and culture, so that this kind of violence sometimes is invisible.

The second problem which has been formulated by the researcher is about queer's struggle against that violence. In the struggle, the queers aim to have the freedom to be themselves chosen gender rather than their traditional gender based on biological sex. The acknowledgment from the family and society is the object of their main struggle. While David successed in his struggle to tell his wish to be a girl and got appreciation to show his bravery to admit the wish but no for Leo, his father rejects him. However, Leo finally got the acknowledge from Alicia and friends as the final result of his struggle result.

B. Suggestions

This novel has a lot of topics to be examined. Therefore the researcher hopes that this study will be useful and render an excellent contribution to the next study. Mainly, for the other researchers who are interested in conducting similar research.

The next researchers may analyze the sociological relation of the author of *The Art of Being Normal* with the literary work towards the characters. It could be a focus on the kind of ideology and motivation of the author made this novel. Moreover, this could also discuss the psychological of the characters. Leo Denton or David Piper's character in *The Art of Being Normal* novel, both have great influence in the story.

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