

KYA'S STRUGGLE AGAINST VIOLENCE IN DELIA OWENS'

WHERE THE CRAWDADS SING

THESIS

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FACULTY OF HUMANITIES

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IBRAHIM MALANG

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**KYA'S STRUGGLE AGAINST VIOLENCE IN DELIA OWENS'
*WHERE THE CRAWDADS SING***

THESIS

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2021

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Malang, November 12th, 2021

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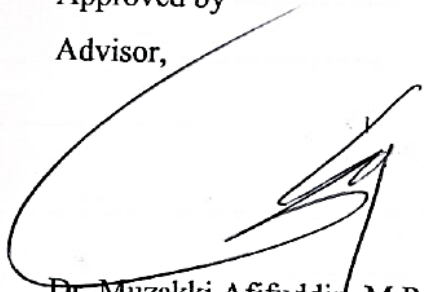
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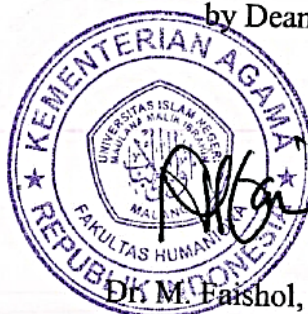
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MOTTO

"If something you desire doesn't happen, then be happy with what happened. "

(Ali ibn Abi Thalib)

DEDICATION

This thesis is dedicated to those who struggle for their happiness.

ACKNOWLEDGMENT

Praise be to Allah, Lord of the worlds, who has still given me breath and life so that I can finely finish this thesis entitled “*Kya’s Struggle Against Violence in Delia Owens’ Where The Crawdads Sing*” as the requirement for the degree of *Sarjana Sastra* (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. *Shalawat* and *Salaam* be upon the messenger of Allah, the prophet Muhammad SAW, who has brought his beautiful Islamic guidance of life to this world.

I would like to thank all those who have supported me in writing this thesis. My first respect goes to the Rector of UIN Malang, Prof. Dr. H. M. Zainuddin, M.A., the Dean of Faculty of Humanities, Dr. M. Faishol, M. Ag., and the Head of Department of English Literature, Bapak Ribut Wahyudi, M.Ed., Ph. D.

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Above all, I want to thank myself for going through all these complexities so well. This thesis is far from perfect and it still lacks many aspects. Criticism and suggestions will be accepted to improve this thesis. Hopefully, this thesis will give benefits for writers and readers in general for the present and the future.

Malang, October 19th, 2021

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ABSTRACT

Lailatussyifa, Marwah. 2021. *Kya's Struggle Against Violence in Delia Owens' Where The Crawdads Sing*. Minor Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Muzakki Afifuddin, M.Pd.

Keywords: Violence, Women Struggle, Feminist Approach

This study aims to reveal the kinds of violence experienced by Kya, a girl who was forced to grow up alone on her own, isolated in a rough-cut shack in the wild coastal marsh of North Carolina. By her status as a person who lived in the marsh and was also a woman, she frequently experienced various kinds of violence from men in Barkley Cove town and the surrounding community. This research also reveals how Kya struggles against violence in her life. Many cases of violence in Kya's life occurred in real life. By this research, it is expected that we can be more considerate and responsive to the violence that happens in children and women around us.

This research method is literary criticism, and the main data is taken from the novel *Where The Crawdads Sing* by Delia Owens published in New York by G.P. Putnam's Sons in 2018. The data were taken including words, phrases, and sentences in the novel that represent violence and women's struggles against violence. Using Johan Galtung's theory of violence combined with Shulamith Firestone's radical feminism approach, the researcher found the kinds of violence experienced by Kya according to Galtung's typology of violence and also the struggle of Kya against the violence in her life which related with the aim of the radical feminist project to abolish violence by men against women, and the patriarchal culture inherent in society.

As the result of this research, the researcher found that the violence suffered by Kya was direct and indirect. Direct violence is divided into three kinds: physical violence, psychological violence (verbal and non-verbal), and sexual violence. Indirect violence is structural and cultural violence experienced by Kya in society. The second results of this research are Kya's struggles against violence, including the struggle in avoiding threats of sexual violence (killing Chase Andrews and eliminating evidence of murder), and the struggle to establish financial independence (selling mussels, oysters, and smoked fish, being a writer and naturalist about marsh life and liberating the marshland).

مستخلص البحث

ليلة الشفاء، مروة. ٢٠٢١. جهاد كيا تصدل العنف في ديليا أوينز حيث يغني آل كراوداد. البحث العلمي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

المشرف: الدكتور مزكي عفيف الدين الماجستير

الكلمات الأساسية: العنف، جهاد المرأة، النهج النسوي

يهدف هذا البحث إلى الكشف عن أنواع العنف التي تعرضت لها كيا، الفتاة التي أُجبرت على النمو بمفردها، معزولة في كوخ وعرة في مستنقع ساحلي بري في ولاية كارولينا الشمالية. نظرًا لوضعها كمساكن في المستنقعات وكذلك امرأة، فإنها غالبًا ما تتعرض للعنف من الرجال في بلدة باركلي كوف والمجتمع المحيط بها. يكشف هذا البحث أيضًا كيف تجاهد كيا ضد العنف في حياتها. تحدث العديد من حالات العنف في حياة كيا في الحياة الواقعية. من خلال هذا البحث، نأمل أن نكون أكثر حساسية واستجابة للعنف الذي يحدث للأطفال والنساء من حولنا.

منهجية البحث هذه عبارة عن نقد أدبي، والبيانات الأساسية مأخوذة من رواية حيث يغني آل كراوداد من تأليف ديليا أوينز التي نشرتها في نيويورك من سونس بوتنام في عام ٢٠١٨. تتضمن البيانات المأخوذة كلمات وعبارات وجمل في الرواية تمثل العنف ونضال المرأة ضد العنف. باستخدام نظرية يوهان غالتونغ للعنف جنبًا إلى جنب مع النهج النسوي الراديكالي لشولاميث فايرستون، تكتشف الباحثة أنواع العنف التي تتعرض لها كيا وفقًا لتصنيف غالتونغ للعنف وأيضًا نضال كيا ضد العنف في حياتها المرتبط بهدف الراديكالية. مشروع نسوي للقضاء على عنف الرجل ضد المرأة والثقافة الذكورية المتأصلة في المجتمع.

نتائج لهذا البحث وجدت الباحثة أن العنف الذي تعرض له كيا كان مباشرًا وغير مباشر. ينقسم العنف المباشر إلى ثلاثة أنواع: العنف الجسدي، والعنف النفسي (اللفظي وغير اللفظي)، والعنف الجنسي. العنف غير المباشر هو عنف هيكلي وثقافي يعاني منه كيا في المجتمع. النتيجة الثانية لهذا البحث هي نضالات كيا ضد العنف، بما في ذلك النضال في تجنب التهديدات بالعنف الجنسي

(قتل تشيس أندروز وإزالة أدلة القتل)، و الكفاح من أجل بناء الاستقلال المالي (بيع بلح البحر والمحار والأسماك المدخنة، كونه كاتبًا وعالمًا طبيعيًا عن حياة المستنقعات وتحرير المستنقعات).

ABSTRAK

Lailatussyifa, Marwah. 2021. *Perjuangan Kya Melawan Kekerasan dalam Delia Owens' Where The Crawdads Sing*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Muzakki Afifuddin, M.Pd.

Kata Kunci: Kekerasan, Perjuangan Wanita, Pendekatan Feminis

Penelitian ini bertujuan untuk mengungkap jenis-jenis kekerasan yang dialami oleh Kya, seorang gadis yang dipaksa untuk tumbuh sendiri, terisolasi di sebuah gubuk kasar di rawa pesisir liar Carolina Utara. Karena statusnya sebagai orang yang tinggal di rawa dan juga seorang wanita, dia sering mengalami berbagai macam kekerasan dari pria di kota Barkley Cove dan masyarakat sekitarnya. Penelitian ini juga mengungkap bagaimana Kya berjuang melawan kekerasan dalam hidupnya. Banyak kasus kekerasan dalam kehidupan Kya terjadi di kehidupan nyata. Melalui penelitian ini, diharapkan kita dapat lebih peka dan tanggap terhadap kekerasan yang terjadi pada anak-anak dan perempuan di sekitar kita.

Metode penelitian ini adalah kritik sastra, dan data utama diambil dari novel *Where The Crawdads Sing* oleh Delia Owens yang diterbitkan di New York oleh G.P. Putnam's Sons tahun 2018. Data yang diambil meliputi kata, frasa, dan kalimat dalam novel yang merepresentasikan kekerasan dan perjuangan perempuan melawan kekerasan. Dengan menggunakan teori kekerasan milik Johan Galtung yang dipadukan dengan pendekatan feminisme radikal milik Shulamith Firestone, peneliti menemukan jenis-jenis kekerasan yang dialami Kya menurut tipologi kekerasan Galtung dan juga perjuangan Kya melawan kekerasan dalam hidupnya yang berkaitan dengan tujuan dari proyek feminis radikal untuk menghapuskan kekerasan laki-laki terhadap perempuan, dan budaya patriarki yang melekat dalam masyarakat.

Sebagai hasil penelitian ini, peneliti menemukan bahwa kekerasan yang dialami Kya bersifat langsung dan tidak langsung. Kekerasan langsung dibagi menjadi tiga macam: kekerasan fisik, kekerasan psikis (verbal dan non-verbal), dan kekerasan seksual. Kekerasan tidak langsung adalah kekerasan struktural dan kultural yang dialami Kya dalam masyarakat. Hasil kedua dari penelitian ini adalah perjuangan Kya melawan kekerasan, termasuk perjuangan menghindari ancaman kekerasan seksual (membunuh Chase Andrews dan menghilangkan bukti pembunuhan), dan perjuangan untuk membangun kemandirian finansial (menjual kerang, tiram, dan ikan asap, menjadi seorang penulis dan naturalis tentang kehidupan rawa dan membebaskan tanah rawa).

TABLE OF CONTENT

THESIS COVER	i
STATEMENT OF ACADEMIC INTEGRITY	iii
APPROVAL SHEET	iv
LEGITIMATION SHEET	v
MOTTO	vi
DEDICATION	vii
ACKNOWLEDGEMENT	viii
ABSTRACT	x
TABLE OF CONTENT	xiv
CHAPTER I: INTRODUCTION	1
A. Research Background	1
B. Research Questions	8
C. Research Objectives	9
D. Scope and Limitation	9
E. Research Significances	10
F. Definition of Key Terms.....	10
G. Previous Studies	11
H. Research Method	13
1. Research Design	13
2. Data and Data Source	14
3. Data Collection	14
4. Data Analysis	15
CHAPTER II: REVIEW OF RELATED LITERATURE	16
A. Feminism	16

B. Feminist Literary Criticism	22
C. Violence	24
1. Johan Galtung's Concept of Violence.....	25
a. Direct Violence	27
1) Physical Violence.....	28
2) Psychological Violence.....	28
b. Indirect Violence.....	29
1) Structural Violence.....	29
2) Cultural Violence	30
D. Women Struggle.....	31
CHAPTER III: FINDINGS AND DISCUSSION.....	33
A. Kinds of Violence	33
1. Direct Violence	33
a. Physical Violence.....	34
b. Psychological Violence.....	36
1) Verbal Violence.....	37
2) Non-Verbal Violence	41
c. Sexual Violence	46
2. Structural Violence	51
3. Cultural Violence	53
B. Kya's Struggle Against Violence.....	55
1. Struggle in Avoiding Threats of Sexual Violence	56
a. Killing Chase Andrews & Eliminating Evidence of Murder ..	56
2. Struggle to Establish Financial Independence	58
a. Selling Mussels, Oysters, and Smoked Fish	58
b. Being A Writer and Naturalist About Marsh Life	59
c. Liberating The Marshland.....	60
CHAPTER IV: CONCLUSION AND SUGGESTION	62
A. Conclusion	62
B. Suggestion.....	63
BIBLIOGRAPHY	65
CURRICULUM VITAE	68

CHAPTER I

INTRODUCTION

This chapter expounds on research background, research questions, research objectives, research significances, research scope and limitation, the definition of key terms, previous researches, and research method. The research method contains research design, data and data source, data collection, and data analysis.

A. Research Background

Violence is just about constantly part of the life experience for every human being. The issue of violence is basically a form of crime that can happen to anyone, anytime and anywhere. According to WHO, each year more than one million people lose their lives, and some of them suffer non-fatal injuries as a result of self-inflicted, interpersonal, or collective violence (Krug, Dahlberg, Mercy, Zwi, & Lozano, 2002). Violence can harm the victim, as explained by Bufacchi (2007) that an act of violence may cause the victim to dread that the same tragedy may occur again. This dread may be paralyzing, eroding the victim's confidence and capacity to trust other people, and potentially leading to other psychological problems like paranoia or panic attacks. Galtung stated that violence to human beings hurts and harms the body, mind, and spirit. Hurting/harming one of them usually affects the other two through psychosomatic transfers. Violence leaves deep wounds, trauma, that are difficult to heal. Galtung classified violence into three types: direct, structural,

and cultural violence. Direct violence is an event; structural violence is a process with ups and downs; cultural violence is an invariant, a 'permanence' (Galtung, 1977 as cited in Galtung, 1990).

Many cases of violence in the world are largely imperceptible and unhandled properly. In various cases, most victims of violence are frightened and pressured by the situation in their environment that made them mum about their experience. Commonly, most victims are too young, weak, or sick to protect themselves. According to Hillis, Mercy, Amobi, and Kress (2016) in their article "Global Prevalence of Past-year Violence Against Children: A Systematic Review and Minimum Estimates", about 50% or more children in Asia, Africa, and North America experienced violence last year, and globally it is estimated that up to 1 billion children aged 2–17 years have experienced physical, sexual, and emotional abuse or neglect. Moreover, United Nations (2020) have been described an increase in violence against women in India during the global COVID-19 outbreak as a "shadow pandemic". Many women have been forced to stay at home due to lockdown measures, have been cut off from support services, and have suffered at the hands of abusive partners.

In the world of literature, some writers of literary work raised violence as the theme in the novels or short stories they wrote. The examples of literary work on violence, are; Stephen Crane's *Maggie: A Girl of The Streets*, this novella tells the story of Maggie, who struggles for a better life due to violence in her family, and the environment she lives in. Maggie has parents who drink, beat each other, and beat their children. The other one is Delia Owens' *Where*

The Crawdads Sing, which tells about a little girl called Kya who lives alone in a shack in a marsh, abandoned by her entire family, having previously experienced and witnessed violence perpetrated by her father against her mother and siblings. Thus, the researcher in this matter will use the novel Delia Owens' *Where The Crawdads Sing* as the object of research about the violence manifestation in the novel and the struggle of a girl called Kya against the violence she went through in her life.

Delia Owen's *Where The Crawdads Sing* is a murder mystery novel published in New York in 2018. It has topped The New York Times Fiction Best Sellers of 2019 and The New York Times Fiction Best Sellers of 2020 for thirty-two weeks. The plot in this novel consists of two timelines that eventually intertwine at the end of the story. This novel tells about Kya who experienced various kinds of violence in her family and environment. She was called the "Marsh Girl" because she grew up alone in a North Carolina marsh after her family abandoned her, became isolated, and was later accused of murdering a famed young man in Barkley Cove.

The beginning of this story begins in the background of 1952 August when Kya, who was six years old, saw her mother leaving the shack. She never thought that it would be the last time to see her mother forever. Since childhood, Kya has many times seen violence perpetrated by her father against her mother and siblings. The innocent little Kya even often gets chastisement from her father when defending her mother. One by one, Kya's siblings caught up leaving her with her father in their shack. Some day, Kya succeeded in getting her father

to behave sweetly to her, before finally, he found a letter sent by Kya's mother, then got drunk back and left Kya alone. Running out of money to buy food, little Kya began to collect mussels, then sold them to survive. Kya grew up to be a sensitive and very intelligent girl, took lessons from the marsh life, away from civilization, and made friends with the gulls. People in Barkley Cove town often verbally abuse her, intimidate and create bad rumors about her. She learned to read from books given by Tate, her first love. However, Tate left Kya for years without any tidings to continue his education.

Chase Andrews, a handsome and famous young man in Barkley Cove, tried seducing Kya who has lost hope in waiting for Tate. Kya was tempted in his seduction and Chase who has promised to marry and accompany Kya forever, managed to become the first person to have sex with her. However, Kya was discouraged to receive news from the local newspaper she bought that Chase announced his engagement to a beautiful woman in his city. Sometime later, Chase came back to Kya and tried to rape her. He beat Kya and made her remember her abusive father. At last, Kya was found guilty of the murder impeachment of Chase Andrews and being imprisoned for two months. Nevertheless, she was released because there was no valid evidence to convict her. Kya managed to fight the violence she went through and live in peace with the surrounding community who began to accept and appreciate her existence. This story ends with Kya living happily with Tate without being blessed with any children. She has her own lab, liberated the marshland, and has been famous as a naturalist with the books she wrote about marsh life. After Kya's death,

Tate lived alone in the marsh and found Chase's shell necklace, as well as a poem entitled *The FireFly* by Amanda Hamilton hidden under the wooden floor of their house which are proof that Kya killed Chase (Owens, 2018).

Delia Owens' *Where The Crawdads Sing* tells us that violence is also common in women. This developed for the dominance of patriarchal culture, discrimination, and marginalization of women which consider women weak and inferior. Moreover, Kya also experienced social segregation from the people outside the marsh who dubbed her as the swamp rat. Radical feminists, on this issue, oppose violence by men against women, and the patriarchal culture inherent in society. This group views male violence against women as a keystone of women's oppression. By prioritizing male violence against women in their analysis, radical feminism departed from socialist feminism in particular, which generally maintained a class-based analysis of societal oppression, focused on socio-economic conditions. In 1984, Weir and Wilson stated in an article for *New Left Review* that radical feminism had determined contemporary theory not only on violence and pornography but also on race and peace (Mackay, 2015).

In analyzing this novel, the researcher uses the theory of violence and feminist literary criticism, especially radical feminism that has made the biggest contributions to feminist thought on male violence against women, its origins, effects, and solutions. In this research, the researcher intends to focus her analysis on the theory of violence by Johan Galtung to dissect the representation kinds of violence in Delia Owen's *Where The Crawdads Sing* and also adjust

the theory of feminist literary criticism, especially radical feminism by Shulamith Firestone in analyzing how Kya struggles against the violence. In analyzing this novel the researcher uses radical feminist literary criticism by Shulamith Firestone's *The Dialectic of Sex* (1970). The primary theoretical concepts explored here include the idea of a 'sex class', which in Shulamith Firestone's work describes the condition of women as the most fundamentally oppressed class within a misogynistic patriarchal culture; the view of gender as a system that operates to ensure continued male domination; the lesbian feminist representation of the control of feminine sexuality by males through 'compulsory heterosexuality'; and the understanding of the diversity of male sexual violence against women as an institution within the power structure of patriarchy (Madsen, 2000). Deal with this research, Firestone's work which describe the condition of women as the most fundamentally oppressed class within a misogynistic patriarchal culture and the understanding of the diversity of male sexual violence against women as an institution within the power structure of patriarchy are in line with the study conducted by the researcher.

The researcher chooses this topic for several reasons. First, knowing that this novel has the main character Kya, a girl who was forced to grow up alone on her own, isolated in a rough-cut shack in the wild coastal marsh of North Carolina. In addition, the violence experienced by Kya was perpetrated by her family, men in Barkley Cove town, and also by the surrounding community. Furthermore, Kya struggles against violence in her life. Kya is depicted as a female and also a child, facing various problems such as physical violence,

verbal violence, abandonment, betrayal, social segregation dan sexual violence. At the end of the story, Kya was accused of murdering a man who attempted to rape her and committing violence as her father did against her, her mother, and siblings when she was a child. By the several problems that Kya experienced in the story, most of the reasons were violence perpetrated by men and the surrounding community. Many cases of violence in Kya's life occurred in real life. Therefore, the researcher realizes that it is important to raise this topic to describe the violence experienced by women and the issue of women's struggles in dealing with violence in Delia Owens' *Where The Crawdads Sing* with the theory of violence and radical feminist literary criticism. By this research, it is expected that we can be more considerate and responsive to the violence that happens in children and women around us.

There have been many studies of violence against women conducted by some critics that inspiring the researcher to conduct this research. One of them is *Jarije*, a student of Maulana Malik Ibrahim State Islamic University of Malang, who wrote a thesis with the title *Anastasia's Struggle Against Gray's Violence in E.L James' Fifty Shades of Grey*. He was concerned with the types of violence experienced by Anastasia and her struggle against the violence (Jarije, 2016). The next is *Budi Santoso*, a student from State Islamic University Syarif Hidayatullah, Jakarta. He wrote a thesis with the title *Gender Discrimination and Violence in Gracie Movie*. The writer focused on the kinds of gender discrimination and violence reflected in Gracie's Movie (Santoso, 2012). In addition, *Dea Yanudita Restu Kinanti*, a student of the Sanata Dharma

University of Yogyakarta, compiled a thesis by the title *Woman's Struggles Against Patriarchal Domestic Violence As Seen Through Celeste in Moriarty's Big Little Lies*. She focused on analyzing the problem of Celeste's family and exploring feminist ideas through Celeste's struggle against domestic violence (Kinanti, 2019). The last researcher is *Dhinnoor*, a student of the Maulana Malik Ibrahim State Islamic University of Malang, who compiled a thesis by the title *Violence Suffered by Women in Zana Muhsen and Andrew Crofts's "Sold"*. The writer focused on the kinds of violence suffered by women in the novel and the women's struggles against the violence (Dhinnoor, 2016).

The previous studies above credibly show that the topic of violence in literary works is interesting and important to be analyzed. Therefore, the researcher believes that an in-depth analysis of this topic is still needed. Due to this interest, the researcher intends to compile the research on *Kya's Struggle Against Violence in Delia Owens' Where The Crawdads Sing*, which will focus on the kinds of violence in this novel and Kya's struggle against violence with the perspective of feminism and violence theory of Johan Galtung.

B. Research Questions

Based on the research background above, the researcher intends to focus this research on answering the following questions:

1. What kinds of violence are experienced by Kya in Delia Owens' *Where The Crawdads Sing*?

2. How does Kya struggle against the violence in Delia Owens' *Where The Crawdads Sing*?

C. Research Objectives

Concerning the previous statement of the problems, the objectives of this research were formulated to identify:

1. The kinds of violence experienced by Kya in Delia Owens' *Where The Crawdads Sing*
2. Kya's struggle against the violence in Delia Owens' *Where The Crawdads Sing*.

D. Scope and Limitation

The research intends to answer the question faithfully. Accordingly, the researcher will confine the scope of the problem which will be discussed only on the kinds of violence experienced by the main character in Delia Owens' *Where The Crawdads Sing* and her struggle against violence. Besides, the researcher will explain the kinds of violence in the story and the struggle of the main character using radical feminist literary criticism of Shulamith Firestone and a theory of violence by Johan Galtung. The researcher assumes that those strategies can delineate the violence and the women struggle issues that occurred on Delia Owens' *Where The Crawdads Sing*.

E. Research Significances

Theoretically, this research is expected to contribute as the reference in conducting research about violence combined with feminist literary criticism, especially radical feminism where these theories can be applied to other literary works and analyzed more deeply.

Practically, this research is also expected to be used as a reference to develop an understanding of literary criticism among students, especially those related to violence and women's struggle issues. Thus, the types and examples of violence can be easier to understand. In addition, it is hoped that further researchers will be able to deepen this topic on their research so that it can continue to be beneficial and contribute to the development of literary criticism.

F. Definition of Key Terms

To develop a collective understanding among the readers, the researcher defines the following key terms:

1. **Feminism:** A social movement defined as a global, political movement for the liberation of women and society based on equality for all people (Mackay, 2015).
2. **Radical Feminism:** Radical feminism is the most coherent critique of patriarchy and is at the heart of the comprehensive radical analysis needed to challenge the domination/subordination dynamics that define the contemporary world (Jensen, 2017).

3. Women's Struggle: The struggle carried out by women to get the same opportunities and rights as men in society and their families. Women's struggle occurs as the effect of gender inequality (Sari & Fitria, 2017).
4. Violence: Behavior that is intentional, unwanted, nonessential, and harmful (Hamby, 2017).

G. Previous Studies

The following are previous studies that have been discussed regarding violence against women from diverse perspectives:

The first study is *Anastasia's Struggle Against Gray's Violence in E.L James' Fifty Shades of Grey*. This is a thesis that was compiled by Jarije, a student of the Maulana Malik Ibrahim State Islamic University of Malang. In his study, the writer tried to determine the types of violence and the struggle of the main character against the violence using radical feminist literary criticism by Schulamith Firestone. The result of his research showed there are four types of violence experienced by Anastasia, they are physical, psychological, economic, and sexual violence. There are also the struggles of Anastasia against the Grey's Violence, they are: struggle in rejecting some points of the contract, struggle in getting an education, and struggle in establishing financial independence (Jarije, 2016).

The next previous study is *Gender Discrimination and Violence in Gracie Movie*. This study was compiled by Budi Santoso, a student from State Islamic University Syarif Hidayatullah, Jakarta. The writer focused on analyzing the

types of gender discrimination and violence in *Gracie's* movie. He found several behaviors that can be classified as gender discrimination such as marginalization, subordination, and stereotype. Gracie as the main character in this movie experienced gender discrimination from her father, brother, and friend. Finally, the writer found the behavior that can be classified as violence, such as sexual harassment and pornography (Santoso, 2012).

In addition, a thesis entitled *Woman's Struggles Against Patriarchal Domestic Violence As Seen Through Celeste in Moriarty's Big Little Lies* that was compiled by Dea Yanudita Restu Kinanti, a student of the Sanata Dharma University of Yogyakarta. The writer focused on analyzing the problem of Celeste's family and exploring feminist ideas through Celeste's struggle against domestic violence. The results of the analysis showed that domestic violence contained in the novel is in the form of physical, psychological, and emotional violence; and Celeste's struggle in the novel in dealing with domestic violence is separate from her husband (Kinanti, 2019).

The last study is *Violence Suffered by Women in Zana Muhsen and Andrew Crofts's "Sold"* that was compiled by Dhinnoor, a student of the Maulana Malik Ibrahim State Islamic University of Malang. The writer used Galtung's theory of violence and feminism approach to focus on the kinds of violence suffered by women in the novel and the women's struggles against the violence. The writer found that there is some violence suffered by women in the novel, such as direct, structural, and cultural violence; and the women struggle against violence such as; struggle in getting an education, communicating to the public

by sending letters, engaging mass media, and publishing their story through the novel (Dhinnoor, 2016).

G. Research Method

The research method in this section covers research design, data and data source, data collection, and data analysis.

1. Research Design

The design of this research is literary criticism. The discipline of reading, analyzing, and reviewing the literature is literary criticism (Fard, 2016). Conducting literary criticism, the researcher needs literary theory to analyze the literary works and the use of an appropriate method is undoubtedly essential to perform literary criticism. According to Golban and Ciobanu (2008), In the fields of literary studies, which are bound by their primary and general object of study, literary works, literary theory, literary criticism, and literary history are connected and intertwined.

In analyzing this novel, the researcher uses the theory of violence and feminist literary criticism, especially radical feminism that has made the biggest contributions to feminist thought on male violence against women, its origins, effects, and solutions. In this research, the researcher intends to focus her analysis on the theory of violence by Johan Galtung to dissect the representation kinds of violence in Delia Owen's *Where The Crawdads Sing* and also adjust the theory of feminist literary criticism, especially radical feminism by Shulamith Firestone in analyzing how Kya struggles against the violence she

suffers. Galtung stated that violence to human beings hurts and harms the body, mind, and spirit. Hurting/harming one of them usually affects the other two through psychosomatic transfers. Violence leaves deep wounds, trauma, that are difficult to heal. Galtung classified violence into three types: direct, structural, and cultural violence. Direct violence is an event; structural violence is a process with ups and downs; cultural violence is an invariant, a 'permanence' (Galtung, 1977 as cited in Galtung, 1990).

2. Data and Data Source

This research's principal source is the literary work itself, *Where The Crawdads Sing*. This novel was published in New York by G.P. Putnam's Sons in 2018. This 370-page novel is written by Delia Owens, a famous author, and zoologist in America. The data conveyed in this novel is in the form of words, phrases, and sentences that refer to violent manifestations. The researcher also uses several relevant journals and other written materials printed from the internet to support the principal data. Since these data are in the form of words, phrases, and sentences in the novel, this research's most efficient data collection methods are thorough reading and deep comprehension.

3. Data Collection

The data in this analysis are collected from Delia Owens' fiction *Where The Crawdads Sing*, which refers to violent manifestations and the struggle of Kya. The novel is a printed book, consisting of 57 chapters and 370 pages. First, the researcher reads and understands the plot, character, and setting in the novel.

Then, the second reading is intended to underline the data related to research objectives about violence issues and Kya's struggle against violence in Delia Owens' novel *Where The Crawdads Sing*. Finally, the data received will be used in the data analysis process.

4. Data Analysis

In this section, the collected data is used to respond to the problems formulated. In this research, the techniques of data analysis include the following steps: 1. Reading and rereading the novel and underlined the manifestation of violence and Kya's struggles; 2. Classifying the types of violence with Johan Galtung's theory; 3. Classifying each type of violence into smaller parts of the action. 4. Classifying the types of struggle that related to radical feminist theory; 5. Giving a critical judgment of the embodiments of struggle and violence, and 4. Drawing and rechecking the conclusion.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter describes the theory of feminism, feminist perspective in literary criticism, and the theory of radical feminism. There are also more discussions about the theory of violence and women's struggles that are related to feminist studies.

A. Feminism

Feminism is a contemporary social movement ideology founded for the enhancement of women, on the ideas of equality and emancipation in a secular society that emerged in the eighteenth century in the form of Western Europe and the United States (Plain & Sellers, 2007). Feminism according to Gamble (2006) is a belief that seeks to change the condition in which women are treated unequally in a culture that is structured to prioritize men's perspectives and interests. This system is referred to as a 'patriarchal' system, which is a social system that prioritized men's interests over women's interests (Weedon, 1987). In this patriarchal system, women become everything that men don't want, where men are regarded as logical and women are emotional, where men are strong and women are weak, where men are active and women are passive.

Concerning patriarchy, there are two different types: direct and structural patriarchy. The direct one is described by the power, authority, and/or social position bestowed on men and, as the effect, they run that power in ways that aid to the subordination of women. This kind of patriarchy frequently results in

physical or sexual violence. The second kind of patriarchy, which is more subtle, also supports violence against women is structural patriarchy. Structural patriarchy is a societal system in which a subordinated group of individuals exists, but no single recognizable person or organization is implicated in purposefully subordinating that group (Holter, 1984 as cited in York, 2011). Women are viewed as members of a lesser group when degrading gender role views exist in a culture, a notion that can lead to a model of direct patriarchy, and when violence against women happens, it is looked at as less serious than when violence occurs amongst males (Stark & Flitcraft, 1996 as cited in York, 2011).

Feminism emerged against the background of the imbalance of relations between men and women in the social order so that in the end there was awareness and efforts to eliminate the imbalance of these relations. Basically, feminism is an implementation of awareness to create gender justice within the framework of democratization and human rights (Hidayati, 2018). Since the fourteenth-century ideas have begun to be found from writers who try to question social issues that ignore the presence of women. The studies and writings were carried out by women themselves, such as; Judith Butler, Wollstonecraft, and Simone de Beauvoir, as well as by many male feminists such as Michel Foucault, Karl Marx, Sigmund Freud, and Jacques Lacan.

In 1792-1960, feminism began to emerge and focused on political injustice, particularly in the struggle for women's right to vote or political liberation. This movement is based on the ideas of Mary Wollstonecraft, a British philosopher,

and feminist who wrote *A Vindication of the Rights of Women in the 18th century* (1792). Wollstonecraft spoke on the challenges women faced in late-eighteenth-century society, defining that women are not intrinsically inferior to men, but only appear to be such because they lack knowledge. Wollstonecraft did not aim to depict women as superior to men; instead, she wanted to develop their moral and intellectual capacities to make them more reasonable citizens (Gamble, 2006). She argued that men and women should be treated equally in all aspects of life, particularly in terms of sociopolitics. In her writings, she outlines the core feminist ideas that will be applied in the future.

In 1960 - 1980 there emerged the women's liberation movement or commonly known as Women's Liberation, following the end of World War II, which was pointed to by the emergence of new countries free of European colonists. Then, in 1980, postfeminism, or the third wave of feminism arose. This wave is currently very popular and highly used as guidance by modern feminists. According to Kristeva (2016), Gender inequality, women's rights, reproductive rights, political rights, gender roles, gender identity, and sexuality are some of the issues that the first and second waves of feminism struggle over. It can be concluded that the feminism movement is a movement for women's liberation from racism, stereotyping, sexism, oppression of women, and phallogocentrism. Simply put, Feminism is a struggle to end the oppression of women.

Ross (2009) sees feminism as all efforts aimed at improving the condition of women. The long history of feminism is a reflection of the intricacies of the

struggle in realizing justice for humanity (Hidayati, 2018). Along with the times, feminism then changes the demands based on the direction of needs in women's lives that are fairer. All the struggles of these feminists have given many benefits to women today in the world of education, politics, and also work.

Feminism has various schools, one of which is radical feminism. According to Finn Mackay (2015), In the late 1960s, radical feminism initially arises in the United States. She argued that radical feminism is a genuine, current, and relevant political ideology that is entirely consistent with modern gender understandings. In her writings, she identifies radical feminism to distinguish it from other schools. First, Radical feminism acknowledges the presence of patriarchy and works to abolish it. Second, it prioritizes women-only spaces and political organizations. Third, it considers male violence against women to be a major cause of women's suppression. Fourth, it examines the institutions of pornography and prostitution to get a better understanding of male violence against women. In addition, (Rhodes, 2005) said that The “politicos,” who retained their links with the criticism of capitalism, and the “feminists,” who criticized not only capitalism but also male dominance and women's oppression, spawned radical feminism. “Feminists” had evolved into “radical feminists,” who claimed that sexism was the earliest and most fundamental oppression in human history.

Cellestine Ware, together with Shulamith Firestone and Anne Koedt, co-founded the New York Radical Feminists in 1969 (Gamble, 2006). According

to Firestone in her book which appeared in 1970 that the origin of women's oppression lies in biology itself. Male dominance arises from the reality that it is women, not men, who carry a child, give birth in blood and anguish, and structure their life around another dependent human being. She claims that this biological difference separates mankind into two unequal groups and that this basic inequity then reproduces itself ruthlessly at all levels of society (Margree, 2018).

In addition, Shulamith Firestone in *The Dialectic of Sex* (1970) argued that the "sex class system" is earlier and deeper than any other form of oppression. Firestone holds that the biological sexual dichotomy, particularly the biological division of labor in reproduction, is the root cause of male dominance, exploitation from one economic class to another, racism, imperialism, and ecological irresponsibility. She also shows how women and children are educated to accept their place in a lower class, a rigidly segregated class modeled upon the sexual class that is 'woman', through the twin mythologies of femininity and childhood. The inevitable dependence of women and children on men within the family for their protection and their subsistence. Firestone claimed that the vulnerability of women during pregnancy and the long period of human childhood require the protective and therefore dominant role of the man.

Physical and economic dependence, upon men, upon parents, link women and children in a common class experience, and consequently the liberation of children must be part of the radical feminist project: Firestone proclaimed, 'our

final step must be the elimination of the very conditions of femininity and childhood themselves that are now conducive to this alliance of the oppressed, clearing the way for a fully “human” condition’. The aim of the radical feminist movement, therefore, is not simply the end of male privilege; it is the destruction of the sex class, of the cultural distinction between the sexes, that radical feminism seeks.

Radical feminists argue that gender construction is based on men's attempts to control women's sexuality (Barrett, 1980, as cited in Greene & Kahn, 2005). Women were not only discriminated against: they were oppressed. Patriarchal culture had a distorting effect upon women, preventing the full expression of their potential, and transforming even their sexuality into something artificial that was shaped according to the dictates of male desire (Margree, 2018). This is strongly underlined in a classic work of curated collections from activists for Women Against Violence Against Women or WAVAW. ‘Men's sexual conduct is socially designed to be objectifying combative, and exploitative. This efficient system for the exploitation of women was not created by nature’ (Jeffreys et al., 1985 as cited in Mackay, 2015).

Patriarchy was the name for the political structure that fundamentally perpetuated all women's dominance throughout class, beliefs, time, culture, and place (Lerner 1987 as cited in Disch & Hawkesworth, 2016). This political structure makes it easy for men to commit violence against women. Male violence was viewed as the end of a continuum that encompassed pornographic exposure, girlhood sexual abuse, workplace harassment, and demeaning sexist

ads. Whether women had been personally harmed by male violence or not, all of these forms of oppression were considered to instill dread in them. All of the instances on the continuum were seen to emphasize men's authority and limit women's lives, acting as dangers to women's lives and welfare, as well as barriers to women's creativity, self-respect, and independence. Women become more reliant on male partners and family members as a result of their fear of male violence. Men are presented as natural guardians of women from other males, despite the fact that women are most vulnerable from known men in their own homes (Mackay, 2015).

B. Feminist Literary Criticism

The feminist approach in literary studies is often known as feminist literary criticism. Feminism is a theory that can be studied and debated at the university level, as well as a movement dedicated to changing the real world outside of it (Gamble, 2006). Feminist literary criticism is the main form of the strong desire of feminists in studying literary works to see the views of women which are usually in the works of most women who are abused or belittled by the dominant patriarchal tradition. Feminism makes patriarchy a structural problem for women. Feminist scholarship emerges and contributes to feminism's larger efforts to liberate women from structures that have oppressed them, and as such, it aims to change the world rather than just interpreting it (Greene & Kahn 2005). The dominance depicted by feminist theorists is found in structural and social meanings. As Greene & Kahn (2005) explain that feminists find themselves facing a universal one—that, regardless of the authority or position

bestowed upon women in a given culture, they are nonetheless seen as the 'second sex' when contrasted to men.

After 'second wave' feminism, which refers to the establishment of women's movements in the United States and Europe during the Civil Rights movement of the 1960s, feminist literary criticism arose. Attention to women as writers, subjects, and readers are the three primary strands of the feminist critical approach. Feminist literary criticism has long been concerned with the portrayal of women in texts, in addition to their concerns as language users and text authors. Women's censure of male authors for their poor portrayal of women and the invention of alternative female character types were two major manifestations of this activity in the early modern period. Dissatisfied with men's depictions of women in imaginative works, many early modern female authors devised a creative response to unfavorable criticisms on stereotypes of male writing: they created their new sort of female character (Plain & Sellers, 2007).

Greene & Kahn (2005) describe that as a field of multidisciplinary research, feminist literary criticism considers gender as a key structuring element of the experience. This research is based on two gender-related principles. One is that gender disparity is a cultural construct rather than a biological endowment or divine mandate, and hence a suitable subject of study for any humanistic field. The second is that the 'universal' male perspective has dominated the area of knowledge, influencing its ideas and techniques. As a result, feminist scholarship addresses two issues: it revises concepts that were once thought to

be universal but are now seen as having their origins in a specific culture and serving a specific purpose, and it restores women's perspectives by expanding knowledge about women's experiences and contributions to culture.

C. Violence

Explanation of violence definition is very important to build the reader's understanding of this research. According to Bufacchi (2007), The word 'violence' comes from the Latin *violentia*, which means 'vehemence,' which refers to a passionate and uncontrollable strength. The definition of violence is frequently combined with 'violation,' which comes from the Latin *violare*, which means 'infringement.' It is because excessive force usually results in violations of rights, norms, or laws. He also states that violence can be physical or psychological, can be direct, indirect, or structural, and can be immediate or it may require a time lag. Audi (as cited in Bufacchi, 2007), explains that violence could be physical or psychological, directed at people, animals, or property. An act of violence may cause the victim to dread that the same tragedy may occur again. This dread may be paralyzing, eroding the victim's confidence and capacity to trust other people, and potentially leading to other psychological problems like paranoia or panic attacks (Bufacchi, 2007).

a. Johan Galtung's Concept of Violence

Violence is any avoidable insult to basic human needs, and, more generally, to sentient life of any kind, defined as that which is capable of suffering pain and enjoying well-being. Violence lowers the real level of needs satisfaction

below what is potentially possible. In addition, when the potential is higher than actual is by definition avoidable and when it is avoidable, and then violence is present. When the actual is unavoidable, then violence is not present even if the actual is at a very low level. According to Galtung, they are four classes of basic needs insulted due to direct and structural violence, those are survival needs (negation: death, mortality); well-being needs (negation: misery, morbidity); identity, meaning needs (negation: alienation); and freedom needs (negation: repression) (Galtung, 2013).

Violence against human beings hurts and harms the body, mind, and spirit. Hurting/harming one of them usually affects the other two through psychosomatic transfers. Violence leaves deep wounds, trauma, that are difficult to heal. Threats of violence are also violence, as insults to mind and spirit, creating distortions and hopelessness through fear. The object of violence is any carrier of life, particularly a human being, an actor, individual, or collective (group, country). The subject of violence can be any actor, as in intended actor or direct violence. Or, a structure at work, churning out harm, causing basic human needs deficits, as in un-intended, indirect, or structural violence. Or, culture at work when used to legitimize direct and structural violence, the legitimation then being indirect/direct, or cultural violence. Or, it can be Nature at work, like a tsunami, but then not always avoidable (Galtung, 2013).

In addition, Galtung indicated six theoretically significant dimensions of violence that can lead to thinking, research, and, potentially, action, towards the specific problems (Galtung, 1969).

The first dimension is between physical and psychological violence. It is an important discussion about the basic distinction between physical violence that works on the body; human beings are hurt somatically, even to the point of murder, and psychological violence that works on the soul; including lies, brainwashing, indoctrination of various kinds, and threats that serve to decrease mental potentialities.

The second dimension is between the positive and negative approaches. According to Galtung, someone can be influenced not only by punishing him when he does what the influencer considers wrong, but also by rewarding him when he does what the influencer considers right. When people gave something as a reward, it can make someone get pleasure. It can be a manipulative way and to control or influence human awareness of violence.

The third dimension is on the object side. Although it does not have a "victim" as a human, the threat of physical violence and the indirect threat of mental violence can be characterized as some type of psychological violence since it constrains human action. For instance, when a person or a group is destructed of things very dear to persons referred to as consumers or owners, it can be a threat and attack the victim mentally and psychologically or can restrict the human movement.

The fourth dimension is on the subject side. People can see and know the subject of direct violence. Meanwhile, in indirect violence, people cannot see the subject because the violence has melted in the form of a system. People can only see that an institution has a bad system. The subject of direct violence is concrete, on the other side, the subject of indirect violence is abstract.

The fifth dimension is intended and unintended. Galtung emphasized is on the result, not the purpose. According to Galtung, it is not important to know intended or unintended because both of them give violence toward the victim. It can be a disadvantage for the victim.

The last dimension is between manifest and latent violence. Manifest violence, whether personal or structural is observable, although not directly. On the other side, latent violence is hidden violence something which not there yet but might easily come about.

Then, Galtung classified violence into three types: direct, structural, and cultural violence. Direct violence is an event; structural violence is a process with ups and downs; cultural violence is an invariant, a 'permanence' (Galtung, 1977 as cited in Galtung, 1990)

a. Direct Violence

Direct violence has a clear subject-object relation because it is visible as action. This Type of violence is the violence where there is an actor that commits the violence as personal or direct and where the initiator of an act of violence can be traced to a person or persons (Galtung, 1969). Direct violence

is intentional, directed against a specific group or person, and involves hurting or killing people, but it also includes verbal violence. Direct violence can be physical, like wife-battering, or verbal, bad-mouthing (Galtung, 2013). Rape and sexual violence are also an example of direct violence.

1) Physical Violence

Under physical violence, human beings are hurt somatically, to the point of killing (Galtung, 1969). According to Carlson, Worden, Ryn, & Bachman (2000) Pushing, grasping, shoving, kicking, biting, and striking with fists or objects, beating and choking, and threatening or wielding a knife or pistol are examples of physical violence.

2) Psychological Violence

According to Galtung (1969), psychological violence is violence that works on the soul that includes lies, brainwashing, indoctrination of various kinds, and threats that serve to decrease mental potentialities. When a person or a group is destructed of things very dear to persons referred to as consumers or owners, it can be a threat and attack the victim mentally and psychologically or can restrict the human movement. He stated that untruthfulness is also violence. Carlson, Worden, Ryn, & Bachman (2000) stated that verbal abuse including insults, criticism, ridicule, name-calling, discounting, and discrediting; victim isolation; control of social and family contacts; displays of extreme jealousy and possessiveness; denial of access to finance or transportation; behavior

monitoring; accusations of infidelity; threats of harm to the victim's family, children are the forms of psychological violence.

b. Indirect Violence

This type of violence is violence where there is no such actor or person who directly harms another person. Indirect violence is divided into two kinds; structural violence and cultural violence.

1) Structural Violence

Galtung created the term 'structural violence' in 1969 when he observed homeless people sleeping in the street, children crying from hunger, and sick people waiting to die in India, with nobody caring for them. They suffer a slow death from hunger, preventable and curable diseases, and other agonies caused by neglect, inaction, gross inequality, and unjust structures of society, including from lack of freedom and democracy that enables people to help shape their lives. The violence is built into the structure and shows up as unequal power and consequently as unequal life chances (Galtung, 1969). Direct violence is an act of commission whereas structural violence is based on numerous acts of omission and escape attention in cultures (Galtung, 2013). Galtung also stated that structural or institutional violence, rather than direct violence, is the most lethal and destructive type of violence (Bufacchi, 2007). In structural violence, there are four barriers of consciousness formation or causes for the exploitation of the victim. The first one is penetration. Penetration imparts a particular outlook to the weak, combined with segmentation, which provides a partial

view of something. Moreover, marginalization keeps the weaker group outside the established limits, combined with fragmentation to keep the "underdogs" apart from each other.

2) Cultural Violence

Galtung (1990) added the concept of 'cultural violence' the intellectual justification for direct and structural violence through nationalism, racism, sexism, and other forms of discrimination and prejudice in education, the media, literature, films, the arts, street names, monuments celebrating war 'heroes', etc. Galtung defined cultural violence as our prevailing attitudes and beliefs that have been taught since childhood and surround us in our daily lives about power and the need for violence. Symbolic violence built into a culture does not kill or maim like direct violence or the violence built into the structure. However, it is used to legitimize either or both. The relations between direct, structural, and cultural violence are explored, using a violence triangle and a violence strata image, with various types of casual flows. The examples of cultural violence are indicated, using a division of culture into religion and ideology, art and language, and empirical and formal science.

Cultural violence makes direct and structural violence look and feel right, or at least not wrong. Just as political science is about two problems, the use of power and its legitimation, violence studies are about two problems, the use of violence and the legitimation of that use. The study of cultural violence highlights how the acts of direct and structural violence are legitimized,

internalized, and thus rendered acceptable in society. Cultural violence may work by changing the moral color of an act from red/ wrong to yellow/permissible or even green/right; an example being 'murder on behalf of the country as of right, on behalf of oneself as wrong'. Another way is by making reality opaque, permitting us not to see the violent act or fact, or at least not as violent (Galtung, 2013). In addition, cultural violence can be the legitimization of violence to such as the ideology of patriarchy in the society which forms unequal power relations between men and women.

Galtung's perspective on violence becomes an important tool in this research because the researcher wants to reveal the types of violence against women in the family and society. Galtung's perspective on violence is in line with radical feminist thought about the oppression of women in a patriarchal society. Galtung claims patriarchy as direct, structural, and cultural violence. Women's bodies and reproductive rights, sexuality, sexism, power relations between women and men, and the private-public dichotomy are the main objects of oppression by male power (Eriyanti, 2017).

D. Women Struggle

A struggle arises always when something that has life desires to attain a purpose against resistance. A struggle maybe therefore here called a "machee" and "alive" in the above sense, be everything capable of development and regeneration, such as an animal, a plant, a race, a nation, a cell, an organ, a language, a sentiment, an idea and many other things (Lasker, 1907). It can be

concluded that struggle is the action, effort, and hard work of living beings in dealing with problems and achieving the desired goals. If we talk about the struggle of women, then it may not be far from the term feminism. According to Firestone (1970), The feminist movement is the urgently needed solder. Feminism is the inevitable female response to the development of a technology capable of freeing women from the tyranny of their sexual-reproductive roles – both the fundamental biological condition itself, and the sexual class system built upon and reinforcing, this biological condition. Feminism, when it truly achieves its goals, will crack through the most basic structures of our society. Feminism as described above is a struggle to end the oppression of women. Women have discovered that they must struggle for themselves (Guillaumin, 2003). Women's struggle more or less aims to improve women's rights, reproductive rights, gender identity, gender inequality, gender roles, political rights, and sexuality. as explained by (Ackelsberg, 2004) it is all the struggle for the liberation of women. The struggle intended in this study is the effort of a woman to be free from violence and to defend her rights and dignity who are oppressed due to the injustice of the culture of her surrounding community.

CHAPTER III

FINDINGS AND DISCUSSION

As mentioned in the previous chapter, this research concerns two main points. First, the discussion about the kinds of violence experienced by Kya in Delia Owens' *Where The Crawdads Sing*. Then, the second will be the discussion about Kya's struggle against violence in Delia Owens' *Where The Crawdads Sing*. The kinds of violence in the novel will be analyzed using Johan Galtung's theory of violence and Shulamith Firestone's theory will be used to explain Kya's struggle to deal with these kinds of violence. These two theories will also complement and be related to each other in the process of analyzing this research.

A. Kinds of Violence

In this section, the researcher will focus only on a female character in Delia Owens's *Where The Crawdads Sing* who is considered a victim of violence. She is Catherine Danielle Clark or Kya. The researcher will provide and explain the kinds of violence suffered by Kya based on Galtung's violence typology: direct, structural, and cultural violence.

1. Direct Violence

Where The Crawdads Sing is a novel that tells about Kya as the main character. Kya has a family in a shack in a marsh consisting of Pa, Ma, and their children (Missy, Murph, Mandy, Jodie, and Kya). Pa is a ruthless father and husband who frequently commit violence against his wife and children. He was

also the only reason everyone left and ended up leaving Kya alone. Kya, who lived alone, experienced various kinds of violence from the people of Barkley Cove town.

As in the previous chapter, violence is any avoidable insult to basic human needs, and, more generally, to sentient life of any kind, defined as that which is capable of suffering pain and enjoying well-being. Violence lowers the real level of needs satisfaction below what is potentially possible (Galtung, 2013). It means, according to Galtung, all human being has satisfaction needs as their basic needs in term of physical and psychological. Direct violence is a beating or insult whose perpetrator can be clearly identified. Related to direct violence, the researcher will explain the direct violence in the form of physical, psychological, and sexual experienced by Kya in the novel.

a. Physical Violence

According to Carlson, Worden, Ryn, & Bachman (2000) Pushing, grasping, shoving, kicking, biting, and striking with fists or objects, beating and choking, and threatening or wielding a knife or pistol are examples of physical violence.

At the beginning of the story, when everyone has left, Pa was behaving sweetly to Kya for a few days after she tried to cook food for him and clean his room like a grown woman who understands housework. Kya managed to get Pa to talk nicely to her, then hoped that they all could try again to be a happy family with current Pa. At the same time, Kya remembered how Pa used to be so vicious to everyone, including Kya. It can be proven in the data below:

Once Pa shoved Ma into the kitchen wall, hitting her until she slumped to the floor. Kya, sobbing for him to quit, touched his arm. He grabbed Kya by the shoulders, shouted for her to pull down her jeans and underpants, and bent her over the kitchen table. In one smooth, practiced motion he slid the belt from his pants and whipped her (Chapter 9, page 67).

The data above explain that Kya got a whipping from her Pa because she had defended her Ma who was also beaten by him. The physical violence Kya suffered left both physical and mental pain because she felt the pain where Pa hit her and it would also traumatize her. As stated by Galtung (1990) that violence to human beings hurts and harms the body, mind, and spirit. Hurting or harming one of them usually affects the other two through psychosomatic transfers.

When Jodie, Kya's closest brother came back after sixteen years leaving her alone with Pa, Kya could not recognize him. However, when Kya saw the scar on his face, she recognized it immediately and thought back to Easter Sunday a few years ago, how Jodie was hit in the face by Pa for defending Ma and Kya who had also been abused by Pa. Pa's violence against Kya at that time was shown by the following data:

Yanking Kya's Easter bonnet from her head and waving it around, he screamed at Ma, "Whar ya git the money for these fancy thangs? Bonnets and shiny leather shoes? Them prissy eggs and chocolate bunnies? Say. Whar?" (Chapter 33, page 229).

"Come on, Jake, please hush. It's Easter; this is for the kids." He shoved Ma backward. "Ya out whoring, that's what. That how you git the money? Tell me now." (Chapter 33, page 229).

He grabbed Ma by the arms and shook her so hard her face seemed to rattle around her eyes, which stayed very still and wide open. Eggs tumbled from the basket and rolled in wobbly pastels across the floor. "Pa, please, stop!" Kya cried out, then sobbed. He lifted his hand and slapped Kya hard across the cheek... She ducked down, holding her face, chasing after Ma's hand-painted eggs (Chapter 33, page 230).

Based on the data above, Pa slapped Kya when she intended to stop him from yelling and hurting Ma. Kya and Ma were preparing for Easter Sunday and Pa accused Ma of whoring to earn money and buy necessities for the event. The data discussed above reveal the pictures of physical violence perpetrated by men (Pa) against women (Ma) and Kya as children at that time. Kya and Ma in these cases of violence have a special bond due to shared oppression. As Firestone (1970) put it, there is a special bond between women and children that everyone has recognized. This bond is caused by shared oppression in the patriarchal culture that is intertwined and mutually reinforcing in such a complex manner. And in turn, children are defined to this role and are psychologically formed by it what they become as adults. Kya's experiences of physical violence and how she witnessed Pa's violence against Ma will affect her psychologically and also affect the formation of her mindset as an adult.

b. Psychological Violence

Galtung (1969) stated that psychological violence works on the soul; including lies, brainwashing, indoctrination of various kinds, and threats that serve to decrease mental potentialities. His statement was reinforced by Carlson, Worden, Ryn, & Bachman (2000) stated that verbal violence including insults, criticism, ridicule, name-calling, discounting, and discrediting; victim isolation; control of social and family contacts; displays of extreme jealousy and possessiveness; denial of access to finance or transportation; behavior monitoring; accusations of infidelity; threats of harm to the victim's family, children are the forms of psychological violence.

In *Where The Crawdads Sing* novel the most common violence against Kya is psychological violence. The perpetrators are her family members, the men in Barkley Cove town, and the surrounding community. The psychological violence suffered by Kya is divided into two types, those are verbal and non-verbal violence, as presented below:

1) Verbal Violence

According to Galtung (2013), direct violence is intentional, directed against a specific group or person, and involves hurting or killing people, but it also includes verbal violence. Verbal violence is a type of psychological violence that is carried out with spoken words, such as humiliating, embarrassing, or teasing the victim. Verbal violence does not involve the victim physically, however, verbal violence is still considered as direct violence because the victim can see and hear the action.

Apart from physical violence, Pa also frequently verbally abused Kya. After Ma and all of Kya's siblings left the shack at the beginning of the story, Pa came back to the shack drunk and asked Kya where they had gone. However, when Kya replied that she did not know it, he instead mocked her with condescending words. He considered her useless and did not understand anything, even called her as tits on a boar hog. It can be proven by the following data:

*Walking into the kitchen the next morning, he hollered, "Whar's ev'body got to?"
"I don't know," she said, not looking at him.
"Ya don't know much as a cur-dawg. Useless as tits on a boar hog."(Chapter 2,
page 15).*

The same thing happened when Kya only lived with Pa, and he said that he was going to Asheville city for a few days. Kya was silent at Pa's words because he never told Kya where and when he was going. Seeing the speechless Kya, he mocked her as deaf and dumb, as shown in the following data:

He'd never told Kya his business, where he was going, or when he was coming back, so, standing there in her too-short bib overalls, she stared up at him, mute. "Ah b'leeve ya deaf and dumb as all git-out," he said, the porch door slapping behind him (Chapter 6, page 40).

From some of the verbal violence data above, Pa considered Kya to be nothing more than a useless stupid girl who did not know anything. As a father, Pa should be a protector for Kya and understand that she was still a child. However, on the contrary, Pa was a bad example of a man for Kya.

Pa's verbal violence against Kya is also reflected in the incident where Kya remembered about Easter Sunday because she saw Jodie's arrival after sixteen years leaving her with Pa. Kya remembered Ma bought her some pretty shoes and a dress to celebrate Easter Sunday. However, Pa snapped and beat Ma, accusing her of whoring. Kya cried out and sobbed that made Pa get furious and immediately slapped her as described in the previous physical violence data. Kya also gained verbal violence from Pa who called her a crybaby and insulted the dress Ma gave her as whoring clothes. Pa's verbal violence against Kya was proven by the following data:

"Shut up, ya prissy-pot crybaby! Git that silly-looking dress and fancy shoes off ya. Them's whorin' clothes." (Chapter 33, page 230).

From the data above, we can see how Pa was described as an abusive man and did not allow his wife and children to feel happiness. That was made Ma

leave the shack, which was also followed by Kya's older brother and sister. Kya as the youngest child was left alone with ruthless Pa and several times obtained violence from him.

Apart from Pa, the people in Barkley Cove town often verbally abused Kya when she went to town. When everyone in the shack left, Kya bought her necessities alone to the town, but people did not see her as an ordinary person like the others. She was considered an animal as well as swamp trash. It can be proven by the following data:

*“We’re sorry, Miss Pansy, we didn’t see ya ’cause that girl over yonder got in the way.” Chase, tanned with dark hair, pointed at Kya, who had stepped back and stood half inside a myrtle shrub.
“Never mind her. You cain’t go blamin’ yo’ sins on somebody else, not even swamp trash (Chapter 2, page 18).*

The data above shows when Kya first went alone to buy her groceries to the town of Barkley Cove, the town boys who were playing bicycle almost hit Miss Pansy and they blamed Kya because she accidentally got in the way. It can be seen clearly how Miss Pansy as a resident of Barkley Cove demeaned Kya by considering Kya as "trash".

The same words were said by Mr. Lane, a gas and oil salesman in the town of Barkley Cove. Kya came back to Barkley Cove town and brought money to buy gas and oil, but because the swamp people had been labeled as lowly, Kya was suspected of wanting to beg and got verbal violence. He threw Kya out and called her trash and beggar. It can be proven by the data below:

*Mr. Lane saw Kya coming. “Git on outta here, ya little beggar-hen. Marsh trash.”
“I got cash money, Mr. Lane. I need gas and oil for Pa’s boat motor.” She held out two dimes, two nickels, and five pennies (Chapter 7, page 52).*

The next data is still discussing psychological violence in the form of verbal which destroys the feelings and thoughts of the victim. The evidence reflected in the data below shows when Kya first came to school after being abandoned by her family:

On the way home, as the bus swayed in deep ruts and passed stretches of cord grass, a chant rose from the front: "MISS Catherine Danielle Clark!" Tallskinnyblonde and Roundchubbycheeks, the girls at lunch, called out, "Where ya been, marsh hen? Where's yo' hat, swamp rat?"(Chapter 4, page 30).

Kya only went to school once because she was picked up by the truant officers and they served Kya a delicious lunch. However, when Kya was around other children, she felt isolated and even got verbal violence from some of the girls at her school. Just like the adults at Barkley Cove, the children also made fun of Kya. They called her "swamp rat" and "marsh hen" on the bus ride home, and since that day, Kya never returned to the school and always hid when truant officers came to her shack.

The data below also shows how difficult it was for Kya to make friends. Pa once took Kya out to a Barkley Cove restaurant when she managed to make Pa nice to her. While waiting for Pa outside the restaurant, Kya saw a little girl greeting her and reached out her hand to Kya. Kya extended her hand toward her, but she was shouted at by the girl's mother. The event is shown in the following data:

Kya shifted the napkin to her left hand and extended her right slowly toward the girl's. "Hey there, get away!" Suddenly Mrs. Teresa White, wife of the Methodist preacher, rushed from the door of the Buster Brown Shoe Shop. Now she hurried toward her daughter and lifted her in her arms (Chapter 9, page 65).

“Meryl Lynn, dahlin’, don’t go near that girl, ya hear me. She’s dirty.” (Chapter 9, page 66).

Like Mr. Lane, Miss Pansy, and the kids at the school, Mrs. Teresa who was also a resident of Barkley Cove really hated Kya. She told her daughter that Kya was dirty, and she should not be friends with Kya. From all the verbal violence data above, it can be seen how Kya frequently experienced verbal violence from Pa before she managed to make him behave nicely to her, and also from people outside the marsh in Barkley Cove town.

2) Non-Verbal Violence

It is a type of psychological violence expressed by body language against the victim. The instances of non-verbal violence are abandonment, threatening, intimidation, and betrayal. In this section, the researcher will focus on non-verbal violence suffered by Kya in *Where The Crawdads Sing*.

After a long time leaving Kya, Jodie came back to the shack and met her when she became a grown girl. Kya asked Jodie why everyone left without her. Kya forgave Ma for leaving her, she knew that Ma left because of Pa's violence. But Kya wondered why she did not come back to ask her to live with Ma and instead abandoned her. It is discussed in the data below:

“I forgive Ma for leaving. But I don’t understand why she didn’t come back—why she abandoned me.” (Chapter 33, page 237).

Based on the data above, Kya was abandoned by her mother when she was too young. After Ma, one by one her older sister and brother also left Kya, even, Kya's closest older brother, Jodie, also left the marsh without taking Kya along. It is proven in the following data:

After Ma left, over the next few weeks, Kya's oldest brother and two sisters drifted away too, as if by example. They had endured Pa's red-faced rages, which started as shouts, then escalated into fist-slugs, or backhanded punches, until one by one, they disappeared (Chapter 2, page 12).

"I hafta go, Kya. Can't live here no longer." She almost turned to him, but didn't. Wanted to beg him not to leave her alone with Pa, but the words jammed up. Kya wanted to holler out that she may be young, but she wasn't stupid. She knew Pa was the reason they all left; what she wondered was why no one took her with them. She'd thought of leaving too, but had nowhere to go and no bus money (Chapter 2, page 13).

Kya understood that everyone left because Pa. Pa had verbally and physically abused all of them, including Kya. However, none of them took Kya with them. From the data above, it can be seen that Kya also wanted to leave because she did not want to live with Pa, but she is too young and did not know where to go, even she did not have money. After Ma and all the siblings left, Kya has lived alone with Pa. Pa often abused Kya, including threatening to beat Kya, as shown in the following data:

"No!" Kya screamed. He didn't look at her, but threw the old battery operated radio into the fire. Her face and arms burned as she reached toward the paintings, but the heat pushed her back. She rushed to the shack to block Pa's return for more, locking eyes with him. Pa raised his backhand toward Kya, but she stood her ground. Suddenly, he turned and limpstepped toward his boat (Chapter 2, page 15).

The data above explains that Kya got a beating threat from Pa when she prevented him from burning Ma's belongings. Even though he canceled his intention to beat Kya, the threat of beating included violence because it could terrify the victim. As Galtung said that threats of violence are also violence, as insults to mind and spirit, creating distortions and hopelessness through fear (Galtung, 2013). The threat of physical violence and the indirect threat of

mental violence can be characterized as some type of psychological violence since it constrains human action (Galtung, 1969).

Pa, who was the reason they left, eventually had also left Kya alone in the shack in the marsh. Pa left Kya after receiving a letter from Ma. As has been discussed in the previous data, Kya managed to make Pa behave sweetly to her. She could not read and expected Pa to read her a letter from Ma. Instead, Pa burned the letter and never returned to the shack for good. It is proven by the data below:

Sitting on the front steps, she thought about it. A poker-game fight could have ended with him beat up and dumped in the swamp on a cold, rainy night. Or maybe he just got fall-down drunk, wandered off into the woods, and fell face-first in the backwater bog. "I guess he's gone for good." (Chapter 11, page 73).

The abandonment experienced by Kya by her entire family is a form of psychological violence that can hurt her feelings and soul. The young Kya must survive on her own to fulfill her needs, protect and defend herself from violence by people outside the marsh.

One of the psychological violence in the form of non-verbal that have done by people outside the marsh was intimidation, as discussed by the data below:

"Here we come, Marsh Girl!" "Hey—ya in thar? Miss Missin' Link!" "Show us yo' teeth! Show us yo' swamp grass!" Peals of laughter (Chapter 13, page 91).

The flames flickered madly, then went out altogether as five boys, maybe thirteen or fourteen years old, ran across the yard. All talking stopped as they galloped full speed to the porch and tagged the door with their palms, making slapping sounds... Against the wall, Kya wanted to whimper but held her breath. They could break through the door easy. One hard yank, and they'd be in. But they backed down the steps, ran into the trees again, hooting and hollering with relief that they had survived the Marsh Girl, the Wolf Child, the girl who couldn't spell dog (Chapter 13, page 91).

The data above shows Kya was intimidated by a group of boys who came to her shack at night. She was scared because they were shouting “marsh girl” and knocking on the door of her shabby shack, they would easily get inside. As a woman, of course, Kya was afraid of the dangers of men who can hurt her, especially after witnessing Pa's treatment of Ma which made Kya afraid of men.

The intimidation that Kya suffered also come from Chase Andrews, a famous young man from Barkley Cove who approached Kya when she lived alone in the shack, seduced her, then tried to rape her. Kya kicked him when he forced her to have sex. This made Chase mad and tried to catch her.

He'd be mad as hell that she kicked him and he'd come for her. He might come today. Or wait for night. She couldn't tell anybody (Chapter 41, page 271).

Suddenly she heard a motor and saw Chase's ski boat racing toward her channel.. He stood at the helm, hair blowing back, face in an ugly scowl. But he didn't look in her direction as he turned into the channel toward her shack... If she hadn't beached here with the gulls, he would have caught her at home.. Kya had left Chase sprawled on the dirt.. As soon as he discovered she wasn't at the shack, he'd walk here to her beach (Chapter 43, page 282).

She had to hide and wait for Chase to leave. If she didn't see him go, she wouldn't know when it was safe to motor home.. Chase would not let this go. Being isolated was one thing; living in fear, quite another (Chapter 43, page 283).

According to the data above, Kya could not live peacefully in the marsh because of the intimidation of Chase. Kya was hiding on the beach from Chase who still looked mad because she refused to have sex with him and managed to escape after kicking him. Chase looked for Kya in her shack, on the beach, and in the canal that Kya used to frequent. This made Kya feel scared and intimidated. Since that incident, Kya never felt safe to live in her shack again.

Another non-verbal form of psychological violence by Chase Andrews is the betrayal of Kya. Before intimidating and attempting to rape Kya, Chase first

came trying to seduce Kya. He told Kya about getting married and living together, building a house for them which was Kya's dream to live happily and be part of someone. It can be proven by the following data:

Chase said how lucky he was that his father owned the Western Auto: "This way we'll have a nice house when we get married. I'm gonna build you a two-story on the beach with a wraparound veranda. Or whatever kinda house you want, Kya." (Chapter 27, page 189).

Then, head low, she asked, "What about your parents? Have you told them?" "Kya, ya gotta understand something 'bout my folks. They love me. If I say you're my choice, that'll be that. They'll just fall in love with ya when they get to know ya." She chewed on her lips. Wanting to believe. "I'll build a studio for all yo' stuff," he continued. "With big windows so ya can see the details of all those dad-burned feathers." (Chapter 27, p.190).

From the data above, it can be seen how Chase is very sly in seducing Kya. He made her put a lot of hope in him and he can easily control her. After making Kya believe his boast, Chase seduced her for going to a motel and tried to be the first to have sex with her. As proven by the evidence below:

"Look, if we're gonna get married, ya might as well start gettin' out in tha world a bit. Spread those long wings of yours." ... He continued. "It's a two-day job, so we'll have to stay overnight. In a casual place. You know, a small motel. It's okay, because we're adults." (Chapter 27, page 191).

After successfully being the first to Kya's virginity, Chase talked about Kya to the people in Barkley Cove town. He referred to Kya as "minx" as evidenced by the following data:

Tate was close by chatting with two of his old high school teachers and heard Chase say, "Yeah, she's wild as a she-fox in a snare. Just what you'd expect from a marsh minx. Worth every bit a' the gas money." (Chapter 27, page 199).

It can be seen from the data above that Chase was just playing with Kya. He just wanted to show off his shrewdness to seduce Kya to his friends at Barkley Cove. Finally, Kya realized that Chase was just deceived and betrayed her when she accidentally saw Chase embracing another woman in town.

as she walked along the dock toward the single file of shops, she saw Chase standing at the end talking with friends. His arms draped the shoulders of a slim, blond girl (Chapter 29, page 207).

The strongest piece of evidence to show that Chase had lied and betrayed Kya was the news of the paper announcing the engagement of Chase and the beautiful woman at Barkley Cove. When she was shopping for her necessities at the store, Kya bought a newspaper. As she read it, Kya saw an announcement about the engagement to a picture of Chase and a beautiful woman from Barkley Cove town.

Kya turned the page to continue the story, and there loomed a large picture of Chase and a girl above an engagement announcement: Andrews-Stone. Bunches of words jumped out, then sobs, and finally ragged heaves. She stood, looking at the paper from a distance. Picked it up again to see—surely she had imagined it. There they were, their faces close together, smiling. The girl, Pearl Stone, beautiful, rich-looking, with a pearl necklace and lace blouse. The one his arm had been around. Alwayswearspearls (Chapter 29, page 208).

The betrayal of Chase who promised to live with Kya greatly destroyed her feelings and soul. Betrayal is included in psychological violence which has the same meaning as lying. As Galtung (1969) said that psychological violence works on the soul; where the latter would include lies, brainwashing, indoctrination of various kinds, threats, etc. that serve to decrease mental potentialities.

c. Sexual Violence

The REHMI (1999) report explained that sexual violence is a display of power on the part of the offenders, as well as abusive experience and humiliation on the part of the victim. The offenders' dehumanization caused them to disregard the humanity of their victims. The goal of such crimes was to

humiliate women with their sexuality, demonstrating the worst disregard for their human dignity (Bufacchi, 2007).

According to Carlson, Worden, Ryn, & Bachman (2000), rape, as traditionally defined (forced vaginal, anal, or oral penetration), is involved in sexual assault, as are other forced sexual acts that do not include penetration.

Sexual violence suffered by Kya was perpetrated by Chase Andrews. He was a man who came to Kya when she was currently waiting for Tate to continue his education. Tate left without a word and made Kya feel more lonely because she has no one to live with. As previously discussed, Chase seduced Kya with his promises and Kya had sexual intercourse as a condition for Chase to marry her.

Kya thought that when she got married, she will become part of a family and get protection from men as her husband. However, instead of protecting Kya, Chase Andrews became someone who made suffered Kya a lot. This case is related to the explanation by Mackay (2015), that in the patriarchal system women become more reliant on male partners and family members as a result of their fear of other male violence. However, women are most vulnerable from known men in their own homes.

Chase knew that to get Kya's trust he had to be patient and keep wooing her with banquets and boating together on the canal. Then he tried to have sex with her, but his intentions were not fulfilled, because Kya did not fully trust him yet. As shown in the data below:

He touched her neck lightly, then feathered his fingers over her blouse toward her breast. Kissing and holding her, more firmly now, he leaned back until they were lying on the blanket. Slowly he moved until he was on top of her, pushed his groin

between her legs, and in one movement pulled up her blouse. She jerked her head away and squirmed out from under him, her blacker-than night eyes blazing. Tugged her top down. "Easy, easy. It's okay." Carefully, he reached up to touch her face, but fast as a cat, she sprang away, and stood. Kya breathed hard... Yes, Chase had laid out a banquet, but she was worth more than fried chicken (Chapter 23, page 161).

Chase sat up and reached for her arm, but she jerked it away. "I'm sorry. It's okay," he said as he stood. True, he'd come here to snag her, to be the first, but watching those eyes firing, he was entranced. He tried again. "C'mon, Kya. I said I'm sorry. Let's just forget it." (Chapter 23, page 162).

Kya realized that Chase had been kind enough to invite her for a banquet, but Kya did not want to rush into having sex with men. After failing his first attempt, Chase took Kya back for boating on the canal. Then, when he had the chance to touch her, he tried slowly exploring Kya's body. The following data shows how Chase was failed when he tried to get back for having sex with Kya.

She sensed his fingers moving up her stomach toward her breasts and twisted her body away from him. "C'mon, Kya," he said. "Please. We've waited forever. I've been pretty patient, don't ya think?"
"Chase, you promised."
"Damn it, Kya. What're we waiting for?" He sat up. "Surely, I showed ya I care for you. Why not?"
Sitting up, she pulled down her T-shirt. "What happens next? How do I know you won't leave me?"
"How does anybody ever know? But, Kya, I'm not going anywhere. I'm falling in love with you. I want to be with you all the time. What else can I do to show you?"
He had never mentioned love. Kya searched his eyes for truth but found only a hard stare. Unreadable (Chaper 26, page 185).

The data above shows how Chase increasingly urged Kya to have sex. Everything Chase did for Kya was solely to seduce her and to get Kya to indulge his sexual desires. After failing for the umpteenth time in seducing Kya, Chase tried to do it again at the motel. Chase told her that it was okay for them to do that because they were adults. He promised to build a house for them and said that if they were to get married they would have to get out of town once in a

while and eventually Kya caught up with Chase's seduction who managed to be the first to get her virginity. As shown in the data below:

He walked toward her. "It's time, don't you agree, Kya? It's time." Of course, it had been his plan... But now, with permission finally granted, an urgency gripped him and he seemed to bypass her needs and push his way (Chapter 27, page 193).

She cried out against a sharp tearing, thinking something was wrong. "It's okay. It'll be better now," he said with great authority. But it didn't get much better, and soon he fell to her side, grinning (Chapter 27, page 194).

The evidence above shows that Chase planned to sleep with Kya at the motel and be the first to have sex with her. Kya who was an innocent girl gave her trust to a rude boy like Chase Andrews. Chase did not care about Kya's feelings and satisfaction and only thought about satisfaction for himself. This is a form of sexual violence against women because the sexual activity was only done for the satisfaction of men.

After successfully snatching Kya's virginity, Chase disappeared for months and Kya finds out that he has been engaged to a beautiful woman in Barkley Cove town. Later, Chase returned to meet Kya and forced Kya with violence to have sex again as presented in the data below:

"Well, look who's here. My Marsh Girl." (Chapter 39, page 263)

Kya tucked the knapsack under her arm and walked toward the boat, but he grabbed her arm, holding hard. "Kya, there'll never be anybody else like ya, never. And I know ya love me." She ripped her arm from his hands. He reached for her shoulders and pulled her toward him. "Let go of me!" She twisted, tried to yank away, but he gripped her with both hands, hurting her arms. He put his mouth on hers and kissed her. She threw her arms up, knocking his hands away. She pulled her head back, hissing, "Don't you dare." (Chapter 39, page 264).

Grabbing her shoulders, he clipped the back of her knees with one of his legs and pushed her to the ground. Her head bounced hard on the dirt. "I know ya want me," he said, leering. "No, stop!" she screamed. Kneeling, he jammed his knee in her stomach, knocking the breath from her, as he unzipped his jeans and pulled them down. She reared up, pushing him with both hands. Suddenly he slugged her face with his right fist. A sick popping sound rang out inside her head. Her neck

snapped back, and her body was thrown backward onto the ground. Just like Pa hitting Ma. Her mind blanked for seconds against a pounding pain; then she twisted and turned, trying to squirm out from under him, but he was too strong. Holding both her arms over her head with one hand, he unzipped her shorts and ripped down her panties as she kicked at him. She screamed, but there was no one to hear. Kicking at the ground, she struggled to free herself, but he grabbed her waist and flipped her over onto her stomach. Shoved her throbbing face into the dirt, then reached under her belly and pulled her pelvis up to him as he knelt behind. "I'm not lettin' ya go this time. Like it or not, you're mine." (Chapter 39, page 265).

The data above reveals how Chase, who did not keep his promises to marry Kya, came and treated Kya harshly, even trying to rape her. Chase considered Kya as his thing that he can do anything of her. For the first time, Chase beat Kya and made her remember her past when she witnessed Pa's behavior of Ma. Even though Chase didn't manage to have sex with Kya, what he did was still rape. As stated by Tjaden & Thoennes (2000) that attempted and accomplished rape were both included in the definition of rape.

Chase Andrews' sexual violence against Kya was driven by his desire to dominate women who he considered weak. It is also influenced by environmental factors, for example, Chase's male friends in town bet to get Kya's "cherry" and Kya's status as a marsh people who has no defenders and was detested by many people made it easier for Chase to do violence against her. According to Galtung (1990), human nature for aggression and dominance is comparable to drives for food and sex. People seek food and sex under (almost) all external circumstances, it is depending on the structural and cultural conditions.

In the perspective of feminism, the sexual violence suffered by Kya in the novel is also caused by the patriarchal system which is described by the power,

authority, and/or social position bestowed on men and, as the effect, they run that power in ways that aid to the subordination of women.

2. Structural Violence

Structural violence is violence created by a system that causes humans to be unable to meet their basic needs. According to Galtung (1990), structural violence exists when some groups, classes, genders, nationalities, which assumed to have, and fact do have, more access to goods, resources, and opportunities than other groups, classes, genders, nationalities, and this unequal advantage is built into the very social, political, and economic systems that govern societies, states, and the world.

Patriarchy was the name for the political structure that fundamentally perpetuated all men's dominance throughout class, beliefs, time, culture, and place. This political structure makes it easy for men to commit violence against women (Disch & Hawkesworth, 2016).

The following evidence will reflect the violence related to structural violence in *Where The Crawdads Sing*:

She couldn't tell anybody. Jumpin' would insist they call in the sheriff, but the law would never believe the Marsh Girl over Chase Andrews. She wasn't sure what the two fishermen had seen, but they'd never defend her (Chapter 41, page 271).

The evidence above shows the form of structural violence Kya suffered after she was raped by Chase Andrews. She could not tell anyone about the violence, because of her status as a girl and as a marsh person. Kya's suffering because she could not get the right to defend herself. Someone has sexually assaulted her, but Kya knew that the law will never side with her even though she was the victim. This was structural violence in the form of social segregation where Kya

was discriminated against by the people in the town. As a result of this violence, Kya suffered from physical and mental illness, as Galtung (1990) said, that a violent structure leaves marks not only on the human body but also on the mind and the spirit.

At the end of the story, Kya was arrested for being accused of killing Chase Andrews. Many people denounced her and demanded the death penalty for her. However, Kya's attorney, Tom Milton, gave an explanation to the jury and the audience at the court about Kya's condition, so that they could reconsider the sentence against her. It can be proven in the data below:

"..We called her the Marsh Girl. Many still call her that. Some people whispered that she was part wolf or the missing link between ape and man. That her eyes glowed in the dark. Yet in reality, she was only an abandoned child, a little girl surviving on her own in a swamp, hungry and cold, but we didn't help her..."
(Chapter 53, page 340).

Tom Milton, Kya's attorney explained to the jury in court about Kya's true condition. Kya has always been treated unfairly by society because she was a person who lived alone in the marsh. People considered the marsh to be an uninhabitable, scary, and abandoned place. It made them feel strange when they saw a girl living in the marsh alone. They did not think of her as a human who has the same rights as them, but rather that she was an animal or swamp trash. Instead of helping Kya to have a better life, most of the people in Barkley Cove made bad rumors about her and dubbed her as "marsh girl". Based on Galtung's violence theory, the violence that Kya experienced, in this case, is categorized as marginalization because of blocking the underdog's way to freedom (1990).

3. Cultural Violence

Cultural violence is a trigger for structural violence and direct violence. Because the nature of culture can appear in the two types of violence. Sources of cultural violence can come from ethnicity, religion, or ideology. According to Galtung (1990), cultural violence is those aspects of culture, the symbolic sphere of our existence-exemplified by religion, ideology, language, art, empirical science, and formal science that can be used to justify or legitimize direct or structural violence.

In *Where The Crawdads Sing*, the cultural violence perpetrated by the people of Barkley Cove town against Kya was caused by the inherent patriarchal ideology and ethnic difference, as shown in the following data:

Jackson mostly ignored crimes committed in the swamp. Why interrupt rats killing rats? But this was Chase. The sheriff stood and took his hat from the rack. "Show me." (Chapter 3, page 23).

The people of Barkley Cove have for years considered the marsh an area for exiles. They often call them rats, because they live in the place they considered dirty. The people who lived in the marsh had no right to justice, it was proven that whenever a case happened in the marsh, the sheriff would not act on it. Except for Chase Andrews, because he was a famous young man in Barkley Cove and was found dead in the marsh. Then the sheriff will be quick to take action.

This form of discrimination against different ethnicities can also be seen when Ma ran away from the shack and returned to her parents' house. Ma asked her father to call the sheriff at Barkley Cove to see her children. Kya's

grandfather was tried to contact the sheriff and asked them to see the condition of Ma's children, but the sheriff refused to trace their condition. As proven by the data below:

“Ma’s father contacted the sheriff in Barkley Cove to ask if Ma’s children were all right, but his office said they didn’t even try to keep track of the marsh people.” (Chapter 33, page 234).

Apart from ethnic differences, patriarchal ideology is also one of the causes of cultural violence in *Where The Crawdads Sing* novel. As explained by Weedon (1987), the patriarchal system is a social system that prioritized men's interests over women's interests. Therefore, according to Gamble (2006) feminism is a movement to change the patriarchal system in which women are treated unequally in a culture that is structured to prioritize men's perspectives and interests. The patriarchal system in this novel can be proven by the following data:

..he knew how the kids had treated her for years; how the villagers called her the Marsh Girl and made up stories about her. Sneaking out to her shack, running through the dark and tagging it, had become a regular tradition, an initiation for boys becoming men. What did that say about men? Some of them were already making bets about who would be the first to get her cherry (Chapter 17, page 123).

Men at Barkley Cove make Kya's virginity a bet for their manhood. Kya as a woman is considered weak and unable to defend herself, moreover, she lived alone in the marsh with no one to protect her. This violence is a form of the patriarchal culture that is inherent in men's thinking, that they have more power than women and can easily hurt them. This is similar to what Galtung (1990) said that cultural violence is our prevailing attitudes and beliefs that have been taught since childhood and surround us in our daily lives about power and the need for violence.

The last evidence of cultural violence against Kya is shown by the following data:

“Jumpin’, you know how it is. They’ll take his side. They’ll say I’m just stirring up trouble. Trying to get money out of his parents or something. Think what would happen if one of the girls from Colored Town accused Chase Andrews of assault and attempted rape. They’d do nothing. Zero.” Kya’s voice became more and more shrill. “It would end in big trouble for that girl. Write-ups in the newspaper. People accusing her of whoring.” (Chapter 46, page 302).

After experiencing sexual violence from Chase, Kya met Jumpin' and he offered her to report the violence case to the sheriff in Barkley Cove. However, Kya refused Jumpin' to report her rape case to the sheriff, knowing that it would be a big problem for her. Being a resident of the marsh was considered lowly, especially since she was a woman. So whatever happened to her, people will never be on her side. This is cultural violence in the form of discrimination because of ethnic differences and also a patriarchal ideology that considers women as inferior.

B. Kya’s Struggle Against Violence

Kya's experiences of violence and her observations of the habits of female animals in the marsh treating the males, influenced Kya in building a spirit of woman struggle related to radical feminism thought. As Firestone (1970) said about women's struggle in radical feminism that women's painful sensitivity to female oppression exists for a purpose: eventually to eliminate it. To be free from direct, structural, and cultural violence, and to break the system or power that causes her to be subordinated, Kya made several struggles. The first struggle was to avoid sexual violence by Chase Andrews by killing him and eliminating the traces of the murder she did. The second struggle is to build

financial independence by selling mussels, oysters, and smoked fish; become a writer and naturalist on marsh life, and; liberating the marshland.

1. Struggle in Avoiding Threats of Sexual Violence

As known in the previous data, Kya has experienced a lot of violence from the community in the form of social discrimination, which also sustains the occurrence of sexual violence. This is caused by the ethnicity that is considered inferior and also Kya's sex as a woman which makes her more perfect for the target of violence. Firestone (1970) in this case explains that the natural reproductive difference between the sexes led directly to the first division of labor at the origins of class, as well as furnishing the paradigm of caste (discrimination based on biological characteristics).

In the previous data, it has been explained how Chase abusively raped Kya. He physically and verbally abused Kya. After failing to have sex with her, Chase terrorized Kya constantly and frighten her. To resolve her fear, Kya tried to fight Chase by killing him and eliminating evidence of the murder.

a. Killing Chase Andrews & Eliminating Evidence of Murder

The data below shows that after Kya's death, her husband, Tate, found evidence of Kya's murder of Chase. The evidence includes a poem by Amanda Hamilton that is Kya's pen name and a shell necklace belonging to Chase which was lost at his death:

He glanced through some of the poems, most about nature or love. One was folded neatly in its own envelope. He pulled it out and read:

The Firefly

*Luring him was as easy
As flashing valentines.*

*But like a lady firefly
 They hid a secret call to die.
 A final touch,
 Unfinished;
 The last step, a trap.
 Down, down he falls,
 His eyes still holding mine
 Until they see another world.
 I saw them change.
 First a question,
 Then an answer,
 Finally an end.
 And love itself passing
 To whatever it was before it began. A.H. (Chapter 57, page 367)*

The poem entitled *The Firefly* is the truth to Kya's feelings for Chase and describes how she killed him. Kya learned from female fireflies how to deal with men. She seduced Chase, given a female firefly-like signal, then trapped him to death. Later, Tate found other evidence, there was Chase's necklace that Kya made from shell strands:

Then he opened the small box, knowing what he would find. There, laid out carefully on cotton, was the shell necklace Chase had worn until the night he died (Chapter 57, page 368).

Tate sat at the kitchen table for a long while, taking it in, imagining her riding on night buses, catching a riptide, planning around the moon. Softly calling to Chase in the darkness. Pushing him backward. Then, squatting in mud at the bottom, lifting his head, heavy with death, to retrieve the necklace. Covering her footprints; leaving no trace (Chapter 57, page 368).

Kya very neatly hid evidence of Chase's murder. Tate realized how Kya struggled to carry out the murder alone and left her tracks as clean as possible until she was finally acquitted of murder.

The judge hammered his gavel. "Silence! Miss Clark, the jury has found you not guilty as charged. You are free to go, and I apologize on behalf of this State that you served two months in jail. Jury, we thank you for your time and for serving this community. Court dismissed." (Chapter 54, page 347).

From the data above, we can see that Kya's struggle has yielded the desired result. She was able to clear her name from the bad label that had been embedded long ago. Now, many people accept and respect her. She was also

free from the fear of the threat of male sexual violence. Kya responded to the violence by men with violence as well. According to Galtung (1990), violence breeds violence. Violence is needs-deprivation; needs-deprivation is serious; one reaction is direct violence.

2. Struggle to Establish Financial Independence

To get out of poverty due to abandonment and isolation, Kya tried to build her financial independence so that she could change her destiny and break the chain of poverty from her family. Since childhood, she has struggled to support herself until she was an adult. The struggle that she did was a form of the women struggle who do not want to depend on men. Kya proved that she was also capable of living a decent life like everyone else. Kya's struggle to establish her financial independence was selling mussels, oysters, and smoked fish; being a writer and naturalist about marsh life, and; liberating the marshland.

a. Selling Mussels, Oysters, and Smoked Fish

After being abandoned by her family, Kya who was short of money begin to collect mussels, oysters, and fish to sell to Jumpin', an old black man who sold gas and bait.

To stay ahead of the other pickers, Kya slipped down to the marsh by candle or moon—her shadow wavering around on the glistening sand—and gathered mussels deep in the night. She added oysters to her catch and sometimes slept near gullies under the stars to get to Jumpin's by first light (Chapter 11, page 76).

According to the data above, Kya was tried to be the first to sell mussels and oysters because other sellers will become her competitors. Kya collected mussels and oysters at night and did not sleep in her shack. From what Kya did, it could be seen that Kya was a strong woman, unlike other women her age who

were busy dressing up and wearing nice things. She did not attach any importance to disgust in seeking out mussels and oysters. Unlike what people think about women in general who are weak and dependent on men, Kya faced difficulties in her life alone without a man to support her. When Jumpin' did not buy mussels and oysters anymore, Kya looked for other ideas to survive by collecting fish and smoking them. This can be proven by the data below:

“Ya buy smoked fish, Jumpin’? I got some here.”

“Well, I declare, ya sho’ did, Miss Kya. Tell ya what: I’ll take ’em on consignment like. If I sell ’em, ya get the money; if I don’t, ya get ’em back like they is. That do?”.

“Okay, thanks, Jumpin’.” (Chapter 12, page 81).

b. Being A Writer and Naturalist About Marsh Life

Tom Milton, Kya's attorney explained to the jury and audience at the court that Kya had become a well-known naturalist and writer about the marsh life in which she lived.

..she educated herself and became a well-known naturalist and author. We called her the Marsh Girl; now scientific institutions recognize her as the Marsh Expert.” (Chapter 53, page 341).

Based on the data above, Kya who has never graduated from school was considered by scientific institutions as a valuable and smart girl for the development of knowledge about living things in the marsh, while the people of Barkley Cove often commit violence against Kya. Kya learned to read from the book Tate gave her, however, Kya studied the marsh alone for the rest of her life. She made the marsh a life that could also support herself. As presented

in the data below, Kya's books were on display in every store and she has received many awards.

Almost every shop had a special table displaying the books by Catherine Danielle Clark ~ Local Author ~ Award-Winning Biologist (Chapter 57, page 362).

Kya published seven more award-winning books. And though she was granted many accolades—including an honorary doctorate from the University of North Carolina at Chapel Hill—she never once accepted the invitations to speak at universities and museums (Chapter 57, page 363).

The data above shows that Kya's struggle to support her own life begins in the marsh, a place where she experienced all that violence. Kya was able to turn her shortcomings into something valuable.

c. Liberating The Marshland

When Kya knew that the marsh will be evicted and there will be a hotel construction, Kya went to the Barkley Cove courthouse, paid all the taxes, and officially becomes the owner of the marshland where she lived.

Kya walked out of the courthouse with a full deed in her name for three hundred ten acres of lush lagoons, sparkling marsh, oak forests, and a long private beach on the North Carolina coastline. "Wasteland category. Murky swamp." (Chapter 31, page 220).

Kya managed to save the marshland that had supported her all her life. She was a woman who struggles to defend her land of birth. By liberating the marshland, Kya has the status of a landowner and can also protect the ecosystem in the marsh. Kya lived quietly in the marsh and managed to make the marsh not labeled as an uninhabitable, scary, and abandoned place. After her death, many people came to her funeral out of respect for her struggles.

..the whole town came out for the funeral. Kya would not have believed the long lines of slow-moving mourners. Some curiosity-seekers attended, but most people came out of respect for how she had survived years alone in the wild. Some remembered the little girl, dressed in an oversized, shabby coat, boating to the

wharf, walking barefoot to the grocery to buy grits. Others came to her graveside because her books had taught them how the marsh links the land to the sea, both needing the other (Chapter 57, page 364).

All of Kya's struggles, as Firestone (1970) said, are forms of the radical feminists project to eliminate the very conditions of femininity and childhood that are oppressed, and clearing the way for a fully "human" condition'. The aim of the radical feminist movement is not simply the end of male privilege; it is the destruction of the sex class, of the cultural distinction between the sexes, that radical feminism seeks.

CHAPTER IV

CONCLUSION AND SUGGESTION

After analyzing *Where The Crawdads Sing* by using Johan Galtung's theory of violence and feminist literary criticism by Shulamith Firestone, the researcher arrived at the drawing and rechecked the conclusion stage. In this chapter, the researcher will give a conclusion about the overall analysis in the previous chapters. In addition, the researcher will also provide suggestions to readers and further researchers who will analyze the same literary works or use the same theory and approach to analyze other literary works.

A. Conclusion

Delia Owens' *Where The Crawdads Sing* is a novel that tells the story of Kya, a girl who experienced various kinds of violence in her life and was left alone by her family in a shack in a marsh. The researcher has presented the analysis of *Where The Crawdads Sing* which is divided into two discussions. The first discussion is about the kinds of violence experienced by Kya in Delia Owens' *Where The Crawdads Sing*. Then, the second discussion is about Kya's struggle against violence in Delia Owens' *Where The Crawdads Sing*.

The kinds of violence experienced by Kya in this novel are divided into three kinds: 1) direct violence, including physical, psychological (verbal and non-verbal), and sexual violence; 2) structural violence; 3) cultural violence. Psychological violence is the most frequent violence in the novel.

The second problem which has been formulated by the researcher is about Kya's struggle against violence. In conducting the struggle, Kya has done several actions. Along with the action, the researcher has divided Kya's struggle against violence into two: The struggle in avoiding threats of sexual violence (killing Chase Andrews and eliminating evidence of murder), and the struggle to build financial independence (selling mussels, oysters, and smoked fish, being a writer and naturalist about marsh life, and liberating the marshland). Among the struggles mentioned above, the most extreme action done by Kya in Delia Owens' *Where The Crawdads Sing* is the struggle in avoiding threats of sexual violence.

B. Suggestion

Associated with the results of this researcher, the researcher makes several suggestions for readers as follows:

1. It is hoped that readers will be able to use Kya's experience as a life lesson to better respect fellow human beings and prevent violence in families and communities, especially on children and women.
2. Readers are expected to further improve and expand their knowledge by reading and exploring the theory of literary studies, especially those related to the theory of violence and feminist literary criticism.
3. There are many aspects in the novel *Where The Crawdads Sing* that can be analyzed using different theories and approaches, such as a psychological approach to analyze the mind and behavior of characters

in the novel and structuralism to analyze the intrinsic elements that build literary works.

4. Further researchers who wish to use the same theory and approach as this thesis in analyzing Delia Owens' *Where The Crawdads Sing* can expand the discussion in more detail and complement the shortcomings of this research.

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CURRICULUM VITAE



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