

**SARAH BAARTMAN'S EXPERIENCE OF VIOLENCE IN  
SUZAN LORI PARK'S *VENUS***

**THESIS**

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FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG**

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**THESIS**

Presented to Universitas Islam Negeri Maulana Malik Ibrahim Malang In Partial  
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**2023**

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I state that the thesis entitled “Sarah Baartman’s Experience of Violence in Suzan Lori Park’s Drama *Venus*” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, April 14<sup>th</sup>, 2022

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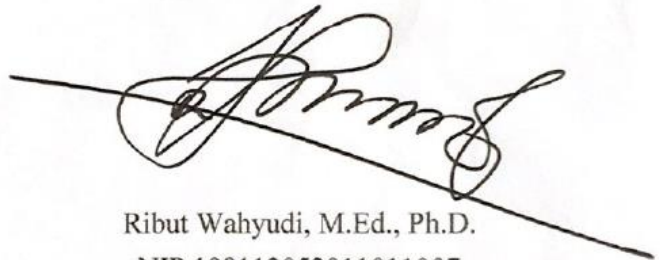
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## MOTTO

“ALL IS WELL”

“BETTER AN OOPS THAN AN IF”

مَنْ جَدَّ وَجَدَ

مَنْ صَبَرَ ظَفِرَ

مَنْ سَارَ عَلَى الدَّرَبِ وَصَلَ

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا

(Al-Baqarah: 286)

## **DEDICATION**

I first dedicate this thesis to my parents who have fully supported me in everything and always pray for my success. Second, for my younger brother who always makes me as his motivation to keep learning to be a better person. Third, for my advisor who always guides sincerely. And lastly for my friends who always accompany me in this struggle.

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Mahardika who hears my complaints and shares about the thesis with me. My friends in English Letters Department to support each other in finishing this thesis.

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, April 14<sup>th</sup>, 2022

The Researcher

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## ABSTRACT

**Khusna, A'yuni Sabila. (2023).** *Sarah Baartman's Experience Of Violence In Suzan Lori Park's Venus*. Undergraduate Thesis. Department of English Literature Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Mundi Rahayu, M.Hum.

*Keywords: Direct Violence, Structural Violence, Cultural Violence*

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Violence is an act of crime committed by individuals or groups. In addition, this crime is always increasing every year and now the objects are not only adults but also children (Retnaningrum, 2009). Violence against women is a phenomenon that is still found in the social environment. The drama *Venus* by Suzan Lori Parks shows that a character named Sarah Baartman faces various kinds of violence in her life when she works in England. This study aims to discuss the types of violence experienced by Sarah Baartman in the drama *Venus*. This research is included in literary criticism using a sociological approach and the theory of violence by Johan Galtung. The research data were taken from words, phrases, sentences in the drama entitled *Venus* by Suzan Lori Parks and published by Theater Communications Group. Research data were analyzed by classifying, interpreting, and making conclusions. The researcher proposes two problem formulations in analyzing this study. The first formulation of the problem, what kind of violence did Sarah Baartman experience in *Venus* by Suzan Lori Parks? the second formulation of the problem, how is Sarah Baartman's struggle against violence on *Venus* by Suzan Lori Parks? The results of this study answer the two problem formulations that have been included. First, the researcher found that Sarah experienced three types of violence, namely direct, structural and cultural violence. Second, Sarah's struggle against violence has three aspects those are to express discomfort, to run away from work and to demand fair treatment.

## ABSTRACT

خسنى ، عيوني سابيلىة. (2023). تجربة سارة بارتمان للعنف في دراما فينوس سوزان لوري بارك. أطروحة جامعية. قسم الأدب الإنجليزي بكلية العلوم الإنسانية مولانا مالك إبراهيم الدولة الإسلامية جامعة مالانج. المستشارون:

M. Hum. ، Mundi Rahayu-

الكلمات المفتاحية: عنف مباشر ، عنف هيكلية ، عنف ثقافي

العنف هو فعل إجرامي يرتكبه أفراد أو جماعات. بالإضافة إلى ذلك ، تتزايد هذه الجريمة دائمًا كل عام ، والآن الأشياء ليست فقط البالغين ولكن أيضًا الأطفال ( Retnaningrum ، 2009). العنف ضد المرأة ظاهرة لا تزال موجودة في البيئة الاجتماعية. تظهر الدراما فينوس لسوزان لوري باركس أن شخصية تدعى سارة بارتمان تواجه أنواعًا مختلفة من العنف في حياتها عندما تعمل في إنجلترا. تهدف هذه الدراسة إلى مناقشة أنواع العنف التي تعرضت لها سارة بارتمان في دراما فينوس. تم تضمين هذا البحث في النقد الأدبي باستخدام نهج اجتماعي ونظرية العنف ليوهان غالتونغ. تم أخذ بيانات البحث من الكلمات والعبارات والجملة في الدراما بعنوان فينوس لسوزان لوري باركس ونشرتها مجموعة Theatre Communications Group. تم تحليل بيانات البحث عن طريق التصنيف والتفسير والتوصل إلى استنتاجات. في هذه الدراسة يقترح الباحث صيغتين لمشكلتين في تحليل هذه الدراسة. بالنسبة للصياغة الأولى للمشكلة ، ما نوع العنف الذي تعرضت له سارة بارتمان في كوكب الزهرة بواسطة سوزان لوري باركس؟ للصياغة الثانية للمشكلة ، كيف هو كفاح سارة بارتمان ضد العنف على كوكب الزهرة لسوزان لوري باركس؟ نتائج هذه الدراسة تجيب على صيغتي المشكلة التي تم تضمينها. أولاً ، وجدت الباحثة أن سارة تعرضت لثلاثة أنواع من العنف ، وهي العنف المباشر والعنف الهيكلي والعنف الثقافي ، وثانيًا ، احتوى نضال سارة ضد العنف على ثلاثة جوانب ، وهي التعبير عن عدم الارتياح ، والثاني بالفرار من وظيفتها ، والأخير كان بطاليون بمعاملة عادلة.

## ABSTRACT

**Khusna, A'yuni Sabila. (2023).** *Pengalaman Kekerasan Sarah Baartman dalam Drama Venus oleh Suzan Lori Parks*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Mundi Rahayu, M.Hum.

*Keywords: Direct Violence, Structural Violence, Cultural Violence*

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Kekerasan adalah tindakan kejahatan yang dilakukan oleh perseorangan ataupun kelompok. Selain itu, kejahatan ini selalu meningkat setiap tahunnya dan kini objeknya tidak hanya orang dewasa tetapi juga anak-anak (Retnaningrum, 2009). Kekerasan terhadap wanita merupakan fenomena yang masih ditemukan dalam lingkungan sosial. Drama *Venus* karya dari Suzan Lori Parks menunjukkan bahwa tokoh yang bernama Sarah Baartman menghadapi berbagai macam kekerasan dalam kehidupannya ketika dia bekerja di England. Penelitian ini bertujuan untuk membahas jenis-jenis kekerasan yang dialami oleh Sarah Baartman dalam drama *Venus*. Penelitian ini termasuk dalam kritik sastra dengan menggunakan pendekatan sosiologi dan teori kekerasan oleh Johan Galtung. Data penelitian diambil dari kata, frase, kalimat pada drama berjudul *Venus* oleh Suzan Lori Parks dan diterbitkan oleh Theatre Communications Group. Data penelitian dianalisis dengan mengklasifikasikan, menginterpretasi, dan membuat kesimpulan. Dalam penelitian ini, peneliti mengajukan dua rumusan masalah dalam menganalisa studi ini. Untuk rumusan masalah yang pertama adalah kekerasan seperti apa yang dialami Sarah Baartman di *Venus* karya dari Suzan Lori Parks? untk rumusan masalah yang kedua adalah bagaimana perjuangan Sarah Baartman melawan kekerasan di *Venus* oleh Suzan Lori Parks? Adapun hasil dari penelitian ini menjawab dua rumusan masalah yang telah dicantumkan. Pertama, peneliti menemukan bahwa Sarah mengalami tiga kekerassan yaitu kekerasan langsung, kekerasan structural dan kekerasan kultural Kedua, perjuangan Sarah dalam melawan kekerasan terdapat tiga aspek yaitu dengan mengungkapkan rasa tidak nyaman, yang kedua dengan melarikan diri dari pekerjaanya dan yang terakhir adalah menuntut perlakuan yang adil.

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# CHAPTER I

## INTRODUCTION

### **A. Background of The Study**

Violence is a form of social phenomenon that is still found in society. The phenomenon of violence can be found in schools, offices, work environments and many other environments. An example of social violence in a school environment or work environment such as an office is that seniors often abuse their juniors. Then in society there are often people who have high social strata who commit social violence against people who have low social strata. From this it can be seen that violence is a social phenomenon that is often encountered in life and is a phenomenon that occurs in society and increases from year to year (Rahmawati, Astri and Effendi, 2022). The form of violent behavior that often occurs and can be seen directly is physical violence. The behavior of insults, insults and harsh words used is verbal violence that is not even realized by society (Rahmawati, Astri and Effendi, 2022).

The phenomenon of violence is not only experienced by men but women can also experience violence. In the case of women, violence does not only occur inside the home, but also outside the home. As an example, some women who work to earn a living outside the home experience violence either from their superiors or from co-workers. Not only outside the house, some women also experience violence when they are inside the house. Most women are disadvantaged in personal relationships, whether in

terms of being wives, daughters or others (Dhinnoor, 2016). In addition, this crime is always increasing every year and now the objects are not only adults but also children (Retnaningrum, 2009).

Violence against women occurs because of social inequality. Women often get violence because women are always considered contemptible, weak and often seen as a nuisance when doing work. Women who are always considered weak often get inappropriate treatment in social life. Moreover, if these women are in low economic conditions and lack of education they get, slavery is often done to them by people from higher strata. Sexual slavery may be considered a crime against humanity if the crime is part of a systematic or widespread attack; sexual violence is also often part of inhumane acts against opposing groups (Rohman, 2017).

Violence against women is not only experienced by adults, but adolescents and even children experience violence in their lives. More than 4,600 children in Indonesia experienced violence during January-July 2020. Assistant Deputy for Child Protection from Violence and Exploitation of the Ministry of Women's Empowerment and Child Protection Valentina Ginting said 3,296 girls and 1,319 boys were victims of violence during this period. Not only in Indonesia, violence against children also occurs throughout the world. The latest data reported by WHO, UNESCO, UNICEF states that half of the total child population in the world or around one billion children experience violence (Fiddin, 2021).



Violence against women is told in one of Suzan Lori Parks' works entitled *Venus*. From the drama *Venus* by Suzan Lori Parks, it can be seen that violence and slavery occurred at that time. Sarah Baartman who plays *Venus* in this drama must put on a strange performance. She was forced to do this job because she had a tough economy and lack of education so she was willing to do her job, moreover she was offered to split the profits even though it was a fraudulent offer. And from this strange show Sarah Baartman or *Venus* gets sexual violence where in this strange show she shows off her buttocks which is also known as *steatopygia*. The body here is not just any thing that can be flaunted to the general public, because the body is a matter of privacy which must be maintained. That is to say, when talking about the body, it is not only a matter of a figure having flesh and a certain shape, but rather as an entity related to "power" or "power". seen by race, by gender" (Rahayu, 2017).

Related to the drama, even though people already living in the modern era, it is possible that there will be violence against women, especially for people with a lower social class. According to Wang (2010), there are two types of female images in traditional culture. The first type is women who are discriminated against, where men are always considered to have rational minds, superior intelligence, and their leadership abilities, while women are considered to be inferior to men in all aspects. In addition, they retain their role in society as their parenting role, and are considered incapable of reasoning and organization. The second type is praiseworthy

femininity. This second type implies that there are women who are praised for everything related to their femininity (Rahayu & Aurelia Aurita, 2020). In the drama *Venus*, Sarah Baartman is forced to do a freak show only to become the object of research and become a lucrative business for the Mother-Showman.

Therefore, this study investigates the violence that occurs in the drama *Venus* by Suzan Lori Parks. To analyze the cases of violence that occur in this drama, the researcher uses Galtung's typology of violence: 1) direct violence, 2) structural violence and (3) cultural violence. Direct violence is considered as the only violence that occurs in the environment and is a combination of structural and cultural violence. However, it is hard to see cultural violence because it works by changing the moral color of an action from red (wrong) to green (right) or at least acting to yellow (acceptable). On the other hand, cultural and structural violence makes reality seem blurry, so why don't we see acts of violence or at least not as violence (Galtung, 2009). Then the types and explanations of violence and will be discussed in more detail in chapter two.

In conducting this study, the researcher found some previous studies to express the gap. For the first, they are from the same drama work but use a different theory, namely they use the theory of feminism in analyzing their work. The first research by Muhannad Hassan Jasim and Lajiman Janoory entitled *Oppression and Emancipation of African American Women in Suzan Lori Parks' Venus* (2018). The second research by J. Chitra entitled

Treachery In Suzan Lori Parks' Venus (2019). The third research by Muhannad Hassan Jasim and Lajiman Janoory entitled Echoing the Voices of African American Women in Suzan Lori Park's Venus (2019). The results of the three findings above are about the existence of discrimination experienced by black women.

The second is from the same drama work but with a different theory, namely using Postmodernism Theory which comes from the research by Usa Padgate entitled Unmaking Masculine Determinacy: A Postmodern Challenge in Suzan-Lori Parks' Venus (2021). The results of this study are to review masculine provisions within the scope of the role of Venus.

For the third, from different drama works but using the same theory, namely using the theory of violence. The first research by Louise Vincent and Samantha Naidu entitled Vrou is Gif: The representation of violence against women in Margie Orford's Clare Hart novels (2013). The second research by Dinantari Susilo entitled Violence Suffered by Queer Characters in Lisa Williamson's The Art Of Being Normal (2019). The third research by Marwah Lailatussyifa entitled Kya's Struggle Against Violence In Delia Owens' Where The Crowdads Sing (2021). The fourth research by Astri Rahmawati, Darwin Effendi, and Wandiyono entitled Bentuk Perilaku Kekerasan Dan Diskriminasi Terhadap Tokoh Dalam Novel 00.00 Karya Ameylia Falensia: Kajian Teori Johan Galtung (Forms of Violent Behavior and Discrimination Against Characters in Novel 00.00 by Ameylia Falensia: A Theory Study of Johan Galtung (2022)). The fifth research by Kamariah

entitled *Woman's Struggle In Novel "Room"* By Emma Donoghue: A Feminist Approach. The sixth research by Ernesta Simon Mosha entitled *Discourse Analysis of Gender-based Violence in Contemporary Kiswahili Fiction: A Case Study of Selected Novels of the Past Three Decades (1975 - 2004) and Young Tanzanians' Interpretation (2013)*. The results of the six studies above are the types of violence experienced by the characters and also the resistance in overcoming the violence.

From some of the studies above, although there have been studies on the drama *Venus* by Suzan Lori Parks, researcher have not found research that analyzes using Johan Galtung's theory of violence, so from here the researcher conducted research on Suzan Lori Park's drama *Venus* using Johan Galtung's theory of violence.

## **B. Research Problems**

1. What kinds of violence are experienced by Sarah Baartman in the *Venus* by Suzan Lori Parks?
2. How does Sarah Baartman struggle against the violence in the *Venus* by Suzan Lori Parks?

## **C. Scope and Limitation**

To ensure that the analysis has a clear focus and that the researcher stays on topic, the analysis must have scope and boundaries. The scope and bounds are also meant to give a clear indication of where the analysis will be conducted. In essence, there are numerous facets of Suzan Lori Parks' book *Venus* that can be examined, but the researcher only concentrates on

the subject matter of this study, namely violence: direct, structural, and cultural violence, as well as women's resistance against it. On the other hand, there are limitations that are not analyzed by researchers. namely the case of human trafficking experienced by Sarah Baartman in this drama story. However, these limitations can be addressed by future researchers.

#### **D. Significance of the Study**

Galtung's theory of violence is useful for assessing literary works since, in most circumstances, violence is only evident through outward signs, even though its effects can also be psychological, such as trauma, or social when it occurs in a group. We have a collective trauma as a group or collectivity that can seep into the collective unconscious and serve as the foundation for significant historical processes and events (Galtung. 1990).

Additionally, this research is expected to make theoretical and useful contributions to the growth of literary studies. The theoretical goal of this research is to further literary criticism, particularly literary criticism based on the notion of violence. It is anticipated that this study will be a helpful resource when undertaking research on violence. Practically speaking, it is hoped that by utilizing Galtung's theory, this research will help readers better comprehend the typology of violence. Readers are expected to be able to use this research in their own research after comprehending it. Finally, it is anticipated that this research will aid future researchers, particularly those performing similar research.

## E. Definition of Key Term

The researcher defines terminology that are often used in this study to prevent misunderstanding. The following terms can be found throughout this study:

- a. **Direct violence:** Violence that is visible and has an immediate impact is referred to as "direct violence" (Khaswara & Yuli, 2021).
- b. **Structural violence:** Structural violence is when a group with hegemonic power does an act to delegitimize another group or individual by exploiting their values (views of life, social institutions, or cultural standards) (Hendrarti & Purwoko, 2008).
- c. **Cultural violence:** The term "cultural violence" refers to elements of our symbolic world, as demonstrated by religion and ideology. There are many different forms of expression—language, art, empirical research, and formal science (logic, mathematics)—that can be used to defend or legitimize direct or systemic violence (Galtung, 1990).

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### A. Sociological Literary Criticism

The most recent scientific advancements have led to the social science of sociology. Because sociology is founded on the advancements made by other sciences, sociology arrives later in the development of knowledge (Ratna, 2004, p. 1). Literary works will have a very broad meaning if they are connected to the sociology of literature. The sociology of literature discusses how people change to fit their surroundings. Literary works have a connection to people's life, and frequently, people can assess the worth of a literary work (Mursalim, 2019).

Sociological theory is concerned with how large-scale social structures like capitalism, bureaucracy, and race have an impact on how people interact with their surroundings. Sociological theorists highlight the constraining influence that social institutions have on individual, group, organizational, and collective behavior, as well as on any culture—a society's particular action and thought patterns—that they may have (or among certain groups) (Dilon, 2014, p. 11).

The evolution of the sociology of literature across time, from Herder and Stale to modern critics and social philosophers, shows not only how literature and sociology complement one another but also the theory has gone through numerous stages (Jadhav, 2014). Three viewpoints on the sociology of literature are described by Laurenson and Swingwood (1972,

pp. 13–22) in their book *The Sociology of Literature*. The first is the hypothesis that literary creations function as historical accounts of societal conditions. The second inquiry is centered on the writing process in the second perspective of sociology of literature. The third is how a literary work is viewed by specific individuals in a particular era is the third perspective in the sociology of literature. Literary works are a source of examples from social practices in a society for sociological studies through literature. The sociology of literature, on the other hand, analyzes literary works using social concepts (Nugraha, 2020).

In order to determine the objectivity of the relationship between literary works and society, Ratna (2003:2) contends that there are five definitions of the sociology of literature that must be taken into account. First, an understanding of literary works while taking into account their social implications. The second societal dimensions that are present in the work also aid in comprehending it as a whole. Understanding literary works and how they relate to the underlying society comes in third. Fourth, there is a reciprocal relationship between literature and society in the sociology of literature. The last sociology of literature also looks for the degree to which literature and society are interdependent.

The sociology of knowledge, according to Mannheim, can be used to explain social or existential issues, concepts, or ideas. Though at different levels in social structures and historical processes, the location of knowledge always influences ideas and knowledge (Eriyanti, 2017). Ideas



or ideas that spread in society always refer to historical structures and social structures that view things using a certain perspective (Coser, 1971: 431).

At least three perspectives can be used by literary sociology to analyze literature. First, literary writings are analyzed from the perspective of people's lives, and vice versa, according to scholars. The second viewpoint is the biographical one, in which the author is examined by the researcher. This viewpoint will be relevant to the author's social background and life experience. The third is the receptive perspective, which focuses on studies examining readers' reactions to literary works (Endraswara, 2004:81). Therefore, an approach that understands, considers, and assesses social problems with literary texts and writers needs to be taken when analyzing literary works using the sociology of literature approach.

## **B. Johan Galtung's Concept of Violence**

With his numerous books on peace and conflict, Johan Galtung has established himself as one of the significant philosophers of this century. Professor of conflict and peace studies Johan Galtung established the Oslo-based International Peace Research Institute (PRIO) in the early 1960s. In numerous nations, his work is now cited by academics, NGOs, decision-makers, and even politicians. Galtung's ideas, which were influenced by Mahatma Gandhi, helped further efforts to bring about peace, which he believed included both negative and positive peace (Eriyanti, 2017).

According to Galtung, violence happens whenever human beings are influenced in a way that causes their actual physical and mental

realizations to fall short of their potential realizations. This is a rather broad description of what is meant by violence. This view of the origin of violence emphasizes the distinction between the prospective and the actual, the past and the present. Violence occurs when the potential and the actuality diverge more (Makarim, 2012). Fundamentally, violence is an act that hurts other people, and it often ends when it ceases to be destructive (Anjari, 2014).

Violence is a method of employing force or authority against people or organizations, and it can lead to poverty, psychological problems, bodily harm, and other negative outcomes (Krug et al., 2002). The subject, from the subject motivated by personal issues, drives individuals to commit acts of violence owing to lack of humanity and psychological encouragement brought on by trauma, among other reasons. In addition to personal issues, structural issues like those involving religion, politics, the economy, and so forth are triggers, an object, and an action (Galtung, 1969).

Galtung is aware that using violence is not an easy task. However, violence has a very broad definition and takes many different forms (Khaswara & Yuli, 2021). Galtung goes on to define violence as any condition—physical, emotional, linguistic, institutional, structural, or mental—as well as any action, attitude, or setting that undermines, subjugates, or otherwise harms oneself and others (Eriyanti, 2017).

According to Galtung (1971), violence is an outward display of aggressiveness and an assault on a person's freedom or dignity, whether it

be physical or verbal. Violence is a roadblock that should be avoided since it prevents a person from organically actualizing himself. Violence is defined as callous attitudes or actions that affect those who are already victims of violence (Firdaus et al., 2021).

In times of peace as well as more so in times of conflict, gender-based violence occurs all across the world. The majority of victims of gender-based violence are women, and it takes many different forms (Dwi Eriyanti, 2017). In a nutshell, violence can be defined as "any behavior, attitude, policy, or condition that weakens, dominates, or destroys oneself or others, whether it be physical, emotional, verbal, institutional, structural, or spiritual" (Galtung, 1971).

### **C. Types of Violence by Johan Galtung**

Three types of violence are distinguished: structural violence (social construction), cultural violence (social construction), and direct violence (behavior) (Ziyadov, 2006). Johan Galtung's "Violence Triangle," which includes direct, institutional, and cultural violence, aids in identifying different types of violence (Eriyanti, 2017).

Forms of violence can be distinguished using Johan Galtung's Triangle of Violence, which includes direct, structural, and cultural violence. Both the victims and the perpetrators of direct violence are visible in the actual world. Basic human needs are harmed by structural violence, but no specific perpetrator may be held accountable. Meanwhile, both direct and indirect

cultural violence is a justification for structural violence (Galtung, 1990: 291-305).

### **1. Direct Violence**

Violence that is directed directly at or directed personally toward another party. Usually, direct violence can be observed or is depicted in a fiction where it is implied that such violence exists, as the author has noted (Sunarto et al., 2021). Violence that is visible and has an immediate impact is referred to as "direct violence" (Khaswara & Yuli, 2021).

Violence occurs in our space, in physical and symbolic forms. Physical violence can be easily identified because its actions can be felt through our objective senses and can be shown by the rules or laws that are enforced (Rahayu, 2021). Direct violence in the form of physical or verbal appears as behavior that does not change, because its roots are structure and culture (Makarim, 2012). Galtung asserts that there are various types of direct aggression. The traditional practice of Galtung involves the use of physical force, such as rape, sexual assault, murder, and torture. Galtung also identifies behavior that endangers life itself and describes direct violence as it is typically understood (Firdaus et al., 2021).

There are numerous sorts of direct aggression. In its traditional form, it entails the use of physical force, such as rape, sexual assault, or killing or torturing people. Verbal abuse is usually regarded as aggression, just

like insults (Galtung, 1971). Direct violence, according to Johan Galtung, "lowers the level of satisfaction of genuine wants below the current potential and is something that must be avoided related to basic human needs, the need to live properly." Violence includes the threat of employing physical force. (1990: 291-305; Galtung).

## **2. Structural Violence**

Galtung highlights a different type of violence known as structural violence, which is committed by larger or smaller structures rather than by lone individuals (Eriyanti, 2017). Violence committed by societal structures is referred to as structural violence (Khaswara & Yuli, 2021). Structural violence refers to a type of violence in which elements of a societal structure harm a group of individuals, such as those who are unable to meet their basic needs. In his article titled *Violence, Peace, and Peace Research*, Galtung coined the phrase structural violence (Galtung, 1969; Weber, 2004).

Discrimination against a recognized group of people is a form of structural violence, as is sexism. Violence that is committed by larger or smaller structures rather than by lone individuals is known as structural violence. The systematic denial of some groups' equal opportunity to access commodities and services that can satisfy their most fundamental human needs is known as structural violence (Firdaus et al., 2021). Then between direct violence dan structural violence have a relationship in both. The two have a very close relationship when it comes to direct

violence, including familial violence, gender violence, hate crimes, racial violence, police brutality, state violence, terrorism, and war. (Gilligan, 1997).

### **3. Cultural Violence**

The final type of violence according to Galtung is cultural or symbolic violence. Since they can be used to justify or legitimize both direct and structural violence, the six cultural domains of religion, ideology, language, art, empirical knowledge, and formal knowledge are possible sources of this type of violence. Galtung emphasizes the importance of cultural violence not because it is rare or hidden but because it is so widespread and unremarkable that it frequently goes unchecked. It simply accepts its presence as a "normal" and even "natural" feature of how we view the world (Susan, 2009).

Galtung describes cultural violence as the prevailing attitudes and beliefs about power and the necessity of violence that we are exposed to from an early age and that permeate our daily lives (Eriyanti, 2017). Cultural practices or elements that can be used to justify structural violence are referred to as "cultural violence" (Khaswara & Yuli, 2021).

According to definitions, cultural violence is a type of violence that primarily affects the symbolic realm of human existence. The five senses are unable to detect cultural violence. Cultural violence is blatantly obvious violence (Sunarto et al., 2021). As a result, victims of cultural violence frequently are not aware of it. Cultural violence is

frequently justified, accepted, and even considered as a duty that must be carried out (Sunarto et al., 2021).

The study of cultural violence violates the legal justifications for actual occurrences of institutional violence and outright acts of violence. To prevent people from perceiving it as action, actuality, or even aggressive behavior, it obscures reality. The philosophy of killing people, for instance, may be true if someone is "killed in the name of the state." Norma, on the other hand, believes that it is unethical to kill for oneself.

Religion, ideology, language, art, and factual research can all serve as examples of this type of violence (Galtung, 1969). Galtung outlined how cultural violence operates by shifting the "moral color" from "wrong/red" to "right/green" or at the very least, "acceptable/yellow" behavior (Galtung, 1969). Cultural violence is a real possibility, and one of the ways it operates is by transforming moral behaviors from bad to good. Direct or structural violence is acceptable because it adheres to universal social norms (Eriyanti, 2017).

## CHAPTER III

### RESEARCH METHOD

In this chapter, the researcher discusses about the methodology that is applied in this study. The research method covers four categories: research design, data source, data collection, and data analysis.

#### **A. Research Design**

This research is literary criticism. The discipline of reading, analyzing, and reviewing the literature is literary criticism (Fard, 2016). In the process the researcher applies literary theory to literary works as research objects in the form of drama. The researcher applied the sociology of literature approach using the Violence theory by Johan Galtung. The focus of the research is the drama of Suzan Lori Parks entitled "Venus" which was published in 1997. Therefore, the researcher aims to analyze the violence experienced by the main character in the drama Venus.

#### **B. Data Source**

Researcher took data for this study from the drama Venus, the author of this drama is Suzan Lori Parks. The Drama Venus is published by Theatre Communications Group, In., 520 Eight Avenue 24<sup>th</sup> Floor, New York, 1997. The thickness of the drama is 162 pages. Then, the data in this study were obtained from drama in the form of quotations which include sentences, dialogues, phrases, and even words.



### **C. Data Collection**

Some of the methods used by researcher in collecting data are the following stages which are considered effective in collecting data. The first is to understand about the story by reading the entire text of the drama. Then the next stage is to mark several important points in accordance with the research question to make it easier for researcher to analyses.

### **D. Data Analysis**

Data analysis here aims to give more valid data which is in accordance with the research problem. Classifying the data is the first phase, followed by noting key information in accordance with the research question, interpreting the data, and finally contrasting the data with the theory employed. The last is to provide conclusions from the data that has been collected.

## **CHAPTER IV**

### **FINDING AND DISCUSSION**

In general, this chapter addresses two main points. However, the researcher provides details on each point. Precisely in Suzan Lori Parks' drama entitled *Venus* describes: First, a discussion of the types of violence experienced by the character Sarah Baartjman according to Galtung's theory of violence. Then for the second point, the discussion about Sarah Baartjman's struggle against the violence. In this drama, Sarah Baartjman has four names in her role, namely as The Girl, and later The Venus Hottentot.

#### **A. The Types of Violence Experienced by Sarah Baartjman in The Drama**

##### **Venus.**

There are three specific types of violence in the discussion. The researcher provides an explanation of the violence experienced by the character Sarah Baartjman according to the typology of Galtung violence, direct, structural and cultural violence. Each type is discussed below:

##### **1. Direct Violence**

First, Sarah experienced harassment directly because of her job. Sarah, who was initially only offered a job by The Man and The Brother, did not know that she would be dancing wearing skimpy clothes. The initial offer made to Sarah was that after she danced for The Man and The Brother, they only said that if she went to England, she would be rich and become "The African Dancing Princess!". They did not tell Sarah that her future job would require her to wear scantily. Even so Sarah

could not resist not doing her job as she had come all the way from Africa to England to become rich so that she could make a mint in her town. Even if Sarah refuses to do her job, she will go home in vain because she does not get any money. So, Sarah can only rely on her current job to get fortune and fame in other people's countries.

***The Mans Brother, later The Mother – Showman, later The Grade-School Chum***

*Tail end of r tale for there must be an end is that Venus, Black Goddess, was shameless, she sinned or else completely unknowing of r godfearin ways she stood totally naked in her iron cage (Venus, p. 5)*

***The Mans Brother, later The Mother – Showman, later The Grade-School Chum***

*Behind that curtain just yesterday awaited: Wild Female Jungle Creature. Of singular anatomy. Physique in such a backward rounded way that she outshapes all others. Behind this curtain just yesterday alive uhwaits a female-creature an out-of townner whos all undressed awaiting you to take yr peek. So youve heard (Venus, p. 5)*

***The Mans Brother, later The Mother – Showman, later The Grade-School Chum***

*She gained fortune and fame by not wearing a scarp. Hiding only the private that lipped in her lap (Venus, p. 6)*

The violence that Sarah felt was to display her privacy. From this it is a form of direct violence in which Sarah gets abused against herself. Sarah Baartman, who was only a poor African girl and also had minimal education, was deceived by westerners to work with them and went to England with her. Sarah followed what was promised by The Man and also The Brother because Sarah was promised when in England she would get a lot of money, rich, gold and would also make a mint

However, the fact is that when Sarah worked in England, Sarah was forced to reveal things that should have been private.

Furthermore, Sarah was sexually harassed by people who watched her performances and also people who hired her. Sarah, who was dancing while wearing skimpy clothes, invited people who saw her to directly harass what they saw.

***A Chorus Member***

*Thuh gals got bottom like hot air balloons. Bottoms and bottoms and bottoms pilin up like. Like 2 mountains. Magnificent. And endless (Venus, p. 7)*

The harassment that Sarah experienced was where people focused on Sarah's butt which was more prominent than the average woman's butt. From the data above, it can be seen that one of the people who watched Sarah's show harassed Sarah by saying things that could be considered inappropriate to disclose, especially about someone's physique. Apart from being abused by people watching the show, The Brother also directly abused Sarah. Which when Sarah and The Brother were talking about the business where Sarah would work with The Brother, suddenly The Brother consciously abused Sarah by asking Sarah to lift her skirt.

***The Brother***

*Tomorrow I'll buy you the town. For now lift up yr skrit. There. That's good. (Venus, p. 23)*

*She lifts her skirts showing her ass. He gropes her. (Venus, p. 23)*

What The Brother did was a form of direct violence in which he intentionally abused Sarah. Sarah, whose status is as a worker under the control of her boss or someone who reluctantly gives her a job, Sarah is unable to refuse orders from her superiors even though it is self-defeating. Sarah, who was aware that she was directly harassed by her superiors, could not evade much because she was aware of her position. Even though she personally had the desire to fight against

this wrongful treatment, she could not do more because she lost in terms of energy and also in terms of status, moreover she was migrating to another country where she did not know about the rules and did not have relatives or friends who maybe it can help to solve the problem she is facing. From this harassment, Sarah felt disadvantaged in terms of self-esteem. Then the harassment that was carried out by The Brother to Sarah was one of the direct actions in which Sarah as a victim was harmed and Sarah's life would also be threatened if she refused this. Accordance to Johan Galtung theory that the harassment experienced by Sarah was a form of direct violence.

Second, Sarah also received verbal abuse from the people who hired her. The person who did this was The Mother-Showman, she hired Sarah to appear on one of her shows so that Sarah was watched by the general public and made money for herself and also a separate profit for The Mother-Showman. Even though Sarah made a profit, The Mother-Showman did not treat her well.

***The Mother-Showman***

*“The Venus Hottentot” She bottoms out at the bottom of the ladder but her big bottoms friendsll surely put us safely in the black! (Venus, p. 35)*

***The Mother-Showman***

*THE VENUS HOTTENTOT THE ONLY LIVING CREATURE OF HER KIND IN THE WORLD STEPSISTER-MONKEY TO THE GREAT VENAL LOVE GODDES (Venus, p. 35)*

The Mother-Showman made fun of Sarah or called Venus openly in front of Sarah's eyes when she appeared in public. The Mother-Showman insults Sarah with great confidence that Sarah is one of the most terrible creatures that God himself has ever created. The Mother-Showman even likens Sarah to an animal

which is an outrageous insult. We know that humans and animals are created beings that are very different in terms of shape, appearance and also in terms of reason. But this did not apply from The Mother-Showman's perspective because she considered Sarah to be one of the stepsister-monkeys who seemed to entertain her and those who watched the show at that time.

The Mother-Showman also insulted Sarah about her physique, where Sarah had a butt shape that was indeed different from other women, especially European women.

***The Mother-Showman***

*What a fat ass, huh?! Oh yes, this girls thuh Missing Link herself.  
(Venus, p. 42)*

***The Mother-Showman***

*Christ I thought yr name was "Venus" but, Lord of mercy, yr the Queen  
of Fucking Sheeba. (Venus, p. 55)*

From the data above, in addition to insulting Sarah's physique, The Mother-Showman insulted Sarah by using harsh words which a boss should not say to his subordinates, especially when these harsh sentences are said even when his subordinates are not making a big mistake. Insulting and using harsh words is included in violence. Even though just saying, not using physical force, but avoiding, especially coupled with using harsh words, has a direct effect on the person being insulted. People who get this treatment can fall mentally due to pressure.

Sarah gets insults by being likened to animals. Not only did Sarah receive bad treatment there, she was also insulted that Sarah was likened to a monkey. Sarah received this treatment when Sarah's body was examined by academy people who

also worked with The Baron Docteur. They did this to get a detailed description of Sarah, which until people called her Venus Hottentot. However, when they get the details of Sarah's body, they insult the things that make Sarah superior to other people, let alone European women.

***The Negro Resurrectionist***

*“Her ears were much like those found in monkeys: small, weakly Formed at the tragus, and vanishing behind almost completely.” “Her movement had rapidity and came unexpected calling. To mind well, with all respect to her, the movement of a monkey. Above all, she had a way of pushing out her lips just like the monkeys do. (Venus, p. 110)*

*Suddenly, The Venus is again imprisoned. Not caged but chained like a dog in the yard.*

*(Venus, p. 148)*

They said so because they thought that Sarah's body shape and behavior were similar to monkeys. They likened Sarah to a very complete monkey from the shape of her lips, body shape and even Sarah's movements. This is a form of violence, because insulting can make a person feel disturbed from the need to live a decent life, and the effects of insulting verbal violence can make a person feel he or she is not worthy to live. Then apart from being insulted and likened to by monkeys, Sarah also received bad treatment where she was locked up like an employer who locked up animals. This is included in the humiliation of having treated someone like an animal. By confinement like an animal, a person who gets this treatment can feel that her life is being threatened and this is an act of violence because it has an unsettling effect on the victim.

Third, Sarah was physically abused. It was not enough violence that Sarah experienced when she worked as The Venus, Sarah also experienced physical

violence. People and The Mother-Showman were very reluctant to physically abuse Sarah.

***The Mother-Showman***

*The very lowest rung on Our Lords Great Evolutionary Ladder!  
Observe: I kick her like I kick my dog! (Venus, p. 45)*

*The Mother-Showman kicks The Venus repeatedly. The act has the feel  
of professional wrestling but also looks real. (Venus, p. 45)*

***The Baron Docteur***

*Ive watched you with her, woman. You kick her like I kick my dog!  
(Venus, p. 83)*

From the data above, they committed physical violence consciously and not even in a drunken state. Even when Sarah does her job well, she gets physical abuse from The Mother-Showman. The Mother-Showman very deliberately physically abused her by kicking Sarah. After he insulted Sarah and likened her to an animal, The Mother Showman also physically abused Sarah as if she was punishing her dog. Sarah, whose status there is, is a subordinate of The Mother-Showman and she is working for her, so Sarah cannot go against even the treatment from The Mother-Showman. This action entered into violence directly because of the kick that was carried out by The Mother-Showman so hard that it had a direct effect on Sarah which hurt Sarah's body where she was still working with The Mother-Showman.

Sarah felt pain when she was physically abused by the person who did this. This is evidenced by Sarah's complaints about what The Mother-Showman did to her. When Sarah and The Mother-Showman were doing their calculations Sarah told The Mother-Showman how she felt when The Mother-Showman abused her.

***The Venus***

*You hit me hard the other day (Venus, p. 50)*



The data above shows that Sarah received serious physical violence. This was proven by the complaints uttered by Sarah where she felt that The Mother-Showman hit her too hard. This is included in violence because hitting someone is able to have a direct effect on the person being hit. Besides that, hitting is a form of action that can be seen directly both from the person who did it and the victim who received the punch. And what The Mother-Showman did was completely wrong because it had committed violence.

Sarah was physically abused by outsiders who watched her performance. The Mother-Showman also ordered the audience present at the show to physically abuse Sarah. This was done by The Mother-Showman because when she was exhausted after she committed violence by kicking Sarah, she finally ordered the audience watching the show at that time to commit violence to Sarah.

***The Mother-Showman***

*Paw her folks. Hands on. Go on have yr pleasure. Her heathen shame in real. (Venus, p. 46)*

*The spectator paw The Venus. (Venus, p. 46)*

*The Chorus of the Spectators burst into riot. They beat The Venus's cage with sticks. They also beat The Mother-Showman. (Venus, p. 61)*

***Witness #2***

*"She was surrounded by many persons, some females! One pinched her, another walked round her; One gentleman poked her with his cane; uh lady used her parasol to see if all was, as she called it, 'natural.' Through all of this the creature didn't speak. Maybe uh sign or 2 maybe when she seemed inclined to protest the pawing." (Venus, p. 69)*

Sarah, who received this treatment, could only remain silent about what the audience did to her. There was not the slightest resistance from Sarah to the people who physically abused her. In addition, when the show held by The Mother-

Showman suddenly ended in chaos, the atmosphere in the audience was not conducive, so they hit both the Venus drums and The Mother-Showman. Then when in court one of the Witnesses said what physical violence was experienced by Sarah when she was doing her job as The Venus Hottentot. The physical violence that the audience did to the show, such as the violence of scratching Sarah, pinching, and also hitting Sarah's cage brutally, was an act of direct violence because this violence could be seen by the eyes and had an immediate effect, especially for Sarah.

The Mother-Showman justifies what Sarah did in her appearance, because what The Mother-Showman has in mind is money and the appearance gets a lot of viewers. Sarah is shown to be the object of curiosity by westerners when they watch Sarah's show. After they were satisfied with their curiosity about Sarah, not a few of them discriminated against or insulted Sarah.

***Witness #3***

*I allude to that wretched object advertised and publicly shown for money- 'The Hottentot Venus.' This, Sir, is a wretched creature-an inhabitant of the interior of Africa, who has been brought here as a subject for the curiosity of this country, for 2 cents a-head. (Venus, p. 72)*

Furthermore, when Sarah was questioned when she was tried in court because of her work, which was considered to have violated Sarah, she did not give an honest statement. Even if Sarah is able to be honest, she will get help from the violence she got while working with The Mother-Showman. Sarah herself thinks her work is not wrong. She considered that she was doing her job to the best of her ability. Sarah does not think her job is wrong because it's showing any part of her body. Even though if you think about it logically, showing your body in public,

especially for many people to show it, is wrong and an indecent behavior, but Sarah denies it. She is adamant that her work is not indecent.

***The Chorus of the Court***

*One more question, Girl, uh: Have you ever been indecent? (Venus, p. 76)*

***The Venus***

*"Indecent?" (Venus, p. 76)*

***The Chorus of the Court***

*Nasty. (Venus, p. 76)*

***The Venus***

*Never. No. I am just me. (Venus, p. 76)*

The evidence above shows that Sarah did her job well without any indecent actions. Sarah thought like that because when she appeared in public at the show no one was rebellious, displeased and even demanding for her appearance. From there, Sarah assumed that people were interested and also enjoyed the appearance that Sarah showed, so she concluded that she had never done an indecent or nasty job. In fact, if we take back the fact that Sarah's appearance throughout the play was an appearance that should not be shown to the public. Showing your body and also getting money from it is not a true job, because it is tantamount to selling yourself. Sarah was not aware of this because she only focused on working and earning money. From the point of view of the audience, they were also wrong because they justified the indecent things shown by Sarah.

Sarah felt that what she did by showing her body parts, especially since she had a body shape that was different from other women, especially White people women, was a matter of pride. Sarah herself felt that it was an advantage that she had and everyone should know that. She also assumed that it was a crime to hide her embarrassment because her body shape was unique from others. Even though, as we know, it is the privacy of women that must be maintained and cannot be shown cheaply to people. However, Sarah herself justifies her actions.

***The Venus***

*To hide yr shame is evil. I show mine. Would you like to see? (Venus, p. 76)*

What's worse, when she was made the object of anatomy research conducted by The Baron Docteur, she was very enthusiastic in following every procedure and process that was done for her. Sarah confirmed what The Baron Docteur and his colleagues had done in conducting research on her body. She was not aware that the actions carried out by The Baron Docteur for his research were illegal actions, let alone that the objects being carried out for this research were foreigners who were migrating in other countries. Sarah joined this research freely and voluntarily just like a patient being examined by her doctor.

***The Negro Resurrectionist***

*As stated for the record, she submitted to these examinations as willingly as a patients submits to his doctors eyes and hands. (Venus, p. 110)*

Then when she was pregnant with a child with The Baron Docteur, she did not get the services a doctor should serve. The Baron Docteur does not accept the news that Sarah is pregnant because The Baron Docteur is concerned with the wife he has at home, then his career and reputation. This makes The Baron Docteur run

away from his responsibilities, he indirectly legalizes things that doctors should not offer to someone especially those who are having a fetus in their body.

***The Baron Docteur***

*God. Is there anything we can do about it. Ive a wife. A career. A reputation. Is there anything. We can do about it together in the privacy of my office. Ive got various equipment in here. We could figure something out. (Venus, p. 128)*

From the words of The Baron Docteur above, it can be shown that The Baron Docteur does not want to be responsible for the fetus inside Sarah. from the words above The Baron Docteur wanted to perform an abortion for Sarah because there were several things such as The Baron Docteur's wife, career and work that had to be maintained rather than the baby fetus in Sarah's stomach which was the result of The Baron Docteur's own relationship with Sarah. Carrying out an abortion which aborts a baby is a disgraceful thing, but The Baron Docteur justifies this even though he, who is a doctor, should not have done anything that is far from humane.

When Sarah felt something was wrong when the academy people who did research on her often said the word "Macerations". At that time, Sarah, who asked The Baron Docteur what she thought was odd, surprised him because Sarah suddenly wanted to know about "Macerations". The Baron Docteur who did not want his research object to stop halfway because of the fact about "Macerations", finally The Baron Docteur decided to make a lie about it. He lied that the "Macerations" were not a terrible act so that the research on Sarah's body would continue as it should.

***The Baron Docteur***

*"Macerations" French for "lunch" "After lunch" we also say. (Venus, p. 139)*

The Baron Docteur as well as his colleagues who assisted in the anatomical research on Sarah's body knew that their actions seemed illegal. Even though Sarah innocently followed all kinds of treatment they gave her, that was no reason to continue her research. The Baron Docteur is also aware that the culmination of his research is when Sarah has died and as a doctor, he continues the research even though he is aware that this research can be dangerous, especially Sarah as an object.

***The Grade-School Chum***

*Oh, please. She'll make uh splendid corpse. (Venus, p. 144)*

This was also supported by the ambition of his friend The Grade-School Chum who convinced The Baron Docteur that this research would be extraordinary research. This is supported by Sarah as an object where she is a woman from Africa who has her own uniqueness from her body compared to other women. Therefore, even though they know that they are wrong but with their greedy ambition they deny it and continue researching for the satisfaction of their curiosity. So, it can be concluded that their actions that justify wrong behavior are a form of cultural violence.

In addition, Sarah was used by a doctor named The Baron Docteur. The Baron Docteur deliberately approaches Sarah and takes Sarah's heart so he can carry out his action, namely to make Sarah the object of his research on body anatomy. The Baron Docteur and his friend The Grade-School Chum had planned to dissect Sarah so that the research they were doing could run perfectly.

***The Baron Docteur***

*Where was I? Oh, of course On referring to the absolutely different characters ..... there laid down. We find that in no case does our subject pass over the boundary line. (Venus, p. 98)*

***The Grade-School Chum***

*You better dissect her soon. Old Friend, The Academy wont wait for ever. (Venus, p. 131)*

***The Baron Docteur***

*I'll dissect her soon enogh! (Venus, p. 131)*

***The Venus***

*They touch me sometimes. When yr not looking. (Venus, p. 137)*

***The Venus***

*Theyre lascivious. (Venus, p. 137)*

The data above shows that Sarah felt uncomfortable with what people were doing to her. The system that Sarah got when she performed the procedure requested by The Baron Docteur was detrimental to Sarah. The disadvantage was that she was suddenly touched by someone and then there were some who abused her because he was looking at Sarah with lust. Even though there were people who realized that Sarah was not treated well by the English people and even when Sarah told things that people should not do to her, that could not make Sarah free from the violence she experienced.

Sarah gets violence from the regulatory system which harms her when working with her superiors. Sarah, who works as The Venus Hottentot for The Mother-Showman, gets bad treatment, especially the rules that are detrimental to her. Sarah had to appear in front of many people as one of The 9 Wonders where

she appeared as a person who suffered a lot, especially since Sarah got the lowest ranking, number nine.

***The Negro Resurrectionist***

*“The things they noticed were quite various but no one ever noticed that her face was streamed with tears.” (Venus, p. 47)*

Many people from all over are even willing to come miles away just to see Sarah as The Venus Hottentot. From the data above, it shows that Sarah is depressed with her job because the system is detrimental to Sarah. Moreover, Sarah was forced to appear more extra than the other 8 Human Wanders. Sarah was treated like that because The Mother-Showman took advantage of Sarah's fame to gain profit, but Sarah suffered losses from the job system that The Mother-Showman gave her. Therefore, the physical violence that Sarah experienced during that time was a form of direct violence.

2. Structural Violence

Structural violence is a concept of a form of violence in which in a social structure there are things that are detrimental to a group of people, such as those who are prevented from fulfilling their needs. Structural violence is violence that is not perpetrated by individuals but is hidden in smaller or wider structures.

Sarah gets discrimination based on the rules that apply when Sarah works in western countries. The incident occurred when Sarah was working as The Venus Hottentot under the auspices of The Mother-Showman who employed Sarah as Venus. However, the job ended because Sarah was arrested for doing illegal work.



*Suddenly The Venus is again imprisoned. Not caged but chained like a dog in the yard. The Negro Resurrectionist seats himself beside her. He is her guard. (Venus, p.146)*

The data above shows that there is discrimination perpetrated by white people against Sarah as a black person. This discrimination occurred because Sarah was arrested due to work carried out by The Mother-Showman which was illegal. Sarah who worked as The Venus Hottentot was also tried and even imprisoned. The data above shows structural violence based on the rule of law from western countries where the western country system where Sarah worked as The Venus Hottentot did not treat Sarah well even when Sarah was imprisoned. This was proven by Sarah being imprisoned but not being locked up in prison but in chains like animals, unlike criminals from white people who were imprisoned like criminals, namely being locked up in prison. This treatment proves that the rule of law from western countries does not humanize black people in western countries. From the structural violence that Sarah experienced because of discrimination by the rule of law that applies to black people so that Sarah was unable to live her life in peace even when Sarah was imprisoned in a western country, the law did not treat Sarah well.

### 3. Cultural Violence

Galtung defines cultural violence as prevailing attitudes and beliefs that we have been taught since childhood and surround us in everyday life about power and the need for violence (Dwi Eriyanti, 2017). Sources of violence of this type can come from the six domains of culture - religion, ideology, language, art, empirical

and formal knowledge - which can be used to justify or legitimize direct and structural violence.

Sarah received violence in the form of discrimination by white people. Meanwhile, the discrimination that Sarah experienced in the drama *Venus* occurred when Sarah was arrested for performing a performance that was deemed inappropriate.

***The Chorus Leader***

*No way! Her kind bear Gods bad mark and, babtised or not, they  
blacken-up the honor of our fair country, get her out of  
here. (Venus, p. 75)*

The data above shows that there was discrimination by The Chorus Leader against Sarah. In the data above, The Chorus Leader is very much against keeping Sarah in her country. The Chorus Leader insists that Sarah as a black person will have a bad impact on her country. This rule is still held by The Chorus Leader so that The Chorus Leader strongly opposes Sarah to stay in her country even though Sarah has been baptized. The data above shows that there is cultural violence where the discrimination is based on norms where white people cannot accept black people in their social life. White people think that black people like the data above are inappropriate to live in western countries and live side by side with them. From the cultural violence that was received by Sarah because of the discrimination carried out by The Chorus Leader, the safety of Sarah living in a western country was threatened.

## **B. Sarah Baartjman Struggle Against the Violence.**

Having differences and being a minority like Sarah as Black people is never safe in social and personal life. Black people struggle to solve their problems based on their version because they are not in the way ordinary people think and feel. As a whimsical character in the *Venus*, Sarah struggles in social life hoping that she can come home with lots of money, become a rich man and also fulfil her dream of creating her own mint. This discussion will explain some of Sarah's struggles against violence. There are three things that Sarah did to overcome the problem she was experiencing. The three things meant are expressing discomfort, running away from her job, and the last is demanding fair treatment of Sarah's work. The explanation of how Sarah Baartman Struggle Against the Violence is explained as explained below.

### 1. Expressing Discomfort

Sarah's resistance when she gets violence is to express her discomfort. This incident took place when Sarah or The Girl was talking with The Brother about business. Then when The Brother and Sarah, who were enthusiastic, recalled that they had met, The Brother took the opportunity to commit direct violence by asking Sarah to lift up her skirt so The Brother could grope Sarah's bottom.

#### *The Girl*

*I don't- (Venus, p. 23)*

The data above shows Sarah's resistance to The Brother. In order to avoid sexual violence perpetrated by The Brother against Sarah, where Sarah and The Brother's position at that time was between boss and worker, when The Brother was grope Sarah's bottom Sarah expressed her discomfort. This effort was proven by

Sarah's words being able to make The Borthor stop and respond to Sarah's words. In this way, Sarah can be released from Sarah's discomfort over the sexual violence committed by The Brother against Sarah.

Then the resistance by expressing discomfort over the violence experienced by Sarah occurred when Sarah was asked by The Baron Docteur as an object where The Baron Docteur and his academic colleagues wanted to observe Sarah's body. The Baron Docteur's academic colleagues often utter the phrase "maceration" which makes Sarah uncomfortable.

***The Venus***

*Whats "maceration." (Venus, p. 139)*

***The Venus***

*They always say: "The measurementll be corrected after 'maceration.'"*

*Whats it mean? (Venus, p. 139)*

The data above shows Sarah's resistance to The Baron Docteur where The Baron Docteur and his colleagues wanted to do maceration which was a form of direct violence because maceration had a direct impact on Sarah's body which was the object of research from The Baron Docteur. Sarah, who felt uncomfortable because she often heard the word maceration, immediately asked The Baron Docteur. This effort was made by Sarah so she could know the intent of maceration from The Baron Docteur and also as a form of action to avoid direct violence due to maceration.

## 2. Running Away from Her Job

Sarah resisted the violence she experienced by running away. The incident occurred when Sarah was working as The Venus Hottettot under the auspices of The Mother-Showman. The Chorus of the Spectator who was watching Sarah's performance at that time approached Sarah and gathered around her. Then things got chaotic and Sarah took this opportunity to escape from the chaos of The Chorus of the spectator.

*The Chorus of the Spectators burst into a riot. The Venus flees. (Venus, p. 145)*

The data above shows that Sarah fought violence by running away. The data above shows that in order for Sarah to avoid direct violence due to the chaos in The Chorus of the Spectators, Sarah took advantage of the moment of chaos to escape. Sarah's attempt to escape from the chaos of The Chorus of The Spectators managed to save Sarah from the direct violence she might have experienced had Sarah not run away when The Chorus of the Spectators was in chaos. This effort was proven because by running away Sarah would not get any pain, be it bruises due to the impact of the chaos of The Chorus of the Spectators and from here it made Sarah's life calmer because she could escape.

Sarah's resistance to violence by running away is when Sarah gets bad treatment from The Mother-Showman. The incident took place when Sarah was doing salary calculations with The Mother-Showman. But from this treatment, Sarah received cultural violence where Sarah, whose status was a slave from The Mother-Showman, did not get good treatment. The Mother-Showman carried out

cultural violence against Sarah and gave her a small salary because The Mother Showman thought that slaves, especially black people, did not need to be paid handsomely even though their work got good results. So that in order for Sarah to avoid the cultural violence that The Mother Showman perpetrated against Sarah, Sarah chose to run away.

***The Venus***

*Im leaving then. (Venus, p. 54)*

***The Venus***

*Im out of here. I'll make my own mark. Im all decided.*

*(Venus, p. 55)*

The data above shows Sarah's resistance to The Mother Showman who had hired Sarah as the Venus Hottentot to escape from the violence experienced by Sarah while she was the famous The Venus Hottentot and lots of spectators from all over willing to come miles just to see the performance by Sarah. Efforts made by Sarah, namely by taking action to escape from the work given by The Mother-Showman managed to help Sarah avoid the cultural violence committed by The Mother-Showman to Sarah when Sarah worked as The Venus Hottentot which The Mother-Showman did not treated Sarah well and considered Sarah's value as a black African who had no right to receive proper treatment even as a slave. From here Sarah's decision to run away is the right action to fight against the violence she experienced.

### 3. Demanding Fair Treatment of Sarah's Work

Sarah fights the violence from the job she gets by asking for fair treatment especially from her job. This incident occurred when Sarah, who worked as The Venus Hottentot under the auspices of The Mother-Showman, filed a complaint against her boss, The Mother-showman. Sarah felt that she was not being treated fairly, especially in terms of the wages Sarah should have received for her work as The Venus Hottentot by The Mother-Showman. The violence that Sarah received was included in cultural violence where The Mother-Showman discriminated against Sarah as a black person so that this had an impact on Sarah who did not get equal wages as the wages that Sarah should have received as The Venus Hottentot.

***The Venus***

*You pay us each 5 coins a week. We're all paid equal but we don't draw equal. (Venus, p.53)*

***The Venus***

*I should get 50 uh week. Plus better food, ih lock on my door and uh new dress now n them. (Venus, p. 53)*

The data above shows Sarah's resistance to the violence she experienced. The resistance that Sarah did so that Sarah could avoid the violence perpetrated by The Mother-Showman which employed Sarah as The Venus Hottentot, Sarah fought against the violence by asking for fair treatment from The Mother-Showman. This effort helped Sarah to speak up about the injustice she felt due to discrimination perpetrated by The Mother-Showman which was cultural violence so that Sarah was able to prevent the violence from continuing longer or getting worse on Sarah.

In addition, it did not stop there that Sarah struggle resisted violence by asking for fair treatment of The Mother-Showman who hired Sarah as The Venus Hottentot. The incident took place when Sarah made an offer of wages that Sarah should have received, but Sarah's offer was ignored by The Mother-Showman because The Mother-Showman continued to discriminate against Sarah because she was black, especially Sarah whose position was as a slave to The Mother. - Showman.

***The Venus***

*50 uh week good food locked door new clothes say its deal.*

*(Venus, p. 54)*

***The Venus***

*40 then, the clothes and my own room. Forget the food.*

*(Venus, p. 54)*

The data above shows Sarah's resistance to the violence committed by The Mother-Showman by asking The Mother-Showman for justice for her work as The Venus Hottentot. As for the efforts made by Sarah to avoid cultural violence because of the discrimination made by The Mother-Showman against Sarah who worked with The Mother-Showman as The Venus Hottentot where Sarah's position is that Sarah is a slave and black people, Sarah asks for fair treatment by offering several wage options that Sarah should have earned as The Venus Hottentot. This effort succeeded in getting Sarah to get justice and avoid the cultural violence from The Mother-Showman which she might continue to experience as long as Sarah was still a slave worker from The Mother-Showman, even though the wages were



not as much as the first offer but this resistance gave Sarah some things that he should have gotten and some comfortable gear.

Of the three efforts Sarah experienced against the violence she experienced when she worked as The Venus Hottentot from the drama Venus by Suzan Lori Parks with several struggles such as expressing discomfort, running away from her job, and the last is demanding fair treatment of Sarah's work. Being able to make Sarah avoid violence and also get the rights she deserves as The Venus Hottentot.

## CHAPTER V

### CONCLUSION AND SUGGESTION

After analyzing the play by Suzan Lori Parks entitled *Venus* using Johan Galtung's theory of violence, the researcher arrived at drawing pictures and re-examining the conclusion stage. In this chapter, the researcher will provide conclusions about the overall analysis in the previous chapter. In addition, the researcher will also provide suggestions to readers and future researchers who will analyze the same literary works or use the same theories and approaches to analyze other literary works.

#### A. Conclusion

In Suzan Lory Parks' drama entitled *Venus* in the drama tells the story of a Sarah Baartman or in this story it is usually called The Venus Hottentot. Sarah here is told as a poor girl who has dreams of becoming rich and even making her own mint so she is willing to go far away to work as The Venus Hottentot. Sarah here struggles with the violence of her hard life when she worked in England. The researcher presents two discussions in analyzing the drama *Venus* by Suzan Lori Parks. For the first discussion, it discussed what kinds of violence were experienced by Sarah Baartman in *Venus* by Suzan Lori Parks. Then for the second discussion is how does Sarah Baartman struggle against the violence in *Venus* by Suzan Lori Parks.

The results of the analysis regarding the first discussion of what kinds of violence are experienced by Sarah Baartman in *Venus* by Suzan Lori Parks are

divided into three types of violence. The first violence that Sarah experienced was direct violence where Sarah experienced direct violence from physical, verbal, and sexual harassment. Then the second violence experienced by Sarah is structural violence where Sarah discriminated in the form of law. Then the last violence was cultural violence where Sarah discriminated in the form of norms.

Furthermore, the results of the analysis of the second discussion about how does Sarah Baartman struggle against the violence in the drama *Venus* by Suzan Lori Parks, there are three aspects. Sarah's first struggle was to express her discomfort so that Sarah could avoid the direct violence she experienced. The second struggle was to run away from her job and this enabled Sarah to avoid violence, both direct violence and cultural violence. The last struggle made by Sarah is to demand fair treatment so that Sarah is able to avoid cultural violence and Sarah gets the justice and treatment that Sarah should get.

### **B. Suggestion**

In connection with the results of this study, the researcher makes several suggestions for the reader as a reference for further research. The researcher hopes that readers will be able to take Sarah's experience when she experienced violence and how Sarah struggles against the violence. Furthermore, it is hoped that readers will be able to broaden their horizons and read a lot about the theory of literary studies, especially the theory of violence from Johan Galtung. In addition, there are many other aspects that can be used to analyze the drama *Venus* by Suzan Lori Parks using different theories and approaches such as using structuralism to analyze the intrinsic elements that build literary works. Finally, the researcher

hopes that further research using the same approach and theory in analyzing the drama *Venus* from Suzan Lori Parks can broaden the discussion and also complement the shortcomings of this study.

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## CURRICULUM VITAE



**A'yuni Sabila Khusna** is the name of the author of this thesis. Born on October 3<sup>th</sup>, 1999, in Tulungagung, East Java Province. The author is the first child of two siblings, from the couple Khasanun and Siti Ngaisah. The author first entered education at MI Bono in 2006 and graduated in 2012 in the same year the author continued her Junior High School and Senior High School education at Darul Hikmah Islamic Modern Boarding School Tulungagung and graduated in 2018. In 2019 the author was registered as a student at State University Maulana Malik Ibrahim Malang, Faculty of Humanities, Department of English Literature and graduated in 2023. With perseverance, high motivation to keep learning and trying. The author has successfully completed the work on the final task of this thesis. She hopes that by writing this thesis, it can make a positive contribution to the world of education. Finally, the writer expresses her deepest gratitude for the completion of her thesis entitled "*Sarah Baartman's Experience of Violence in Suzan Lori Park's Drama Venus*".