

**VIOLENCE SUFFERED BY THE BLACK MAIN FEMALE
CHARACTER IN CHIMAMANDA NGOZI ADICHIE'S
*AMERICANAH***

THESIS

By:
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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2023**

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In Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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MALANG
2023**


STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Violence Suffered by the Black Main Female Character in Chimamanda Ngozi Adichie’s *Americanah***” 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 bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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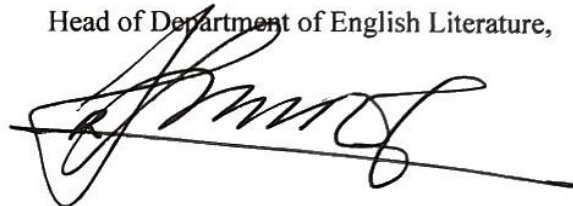
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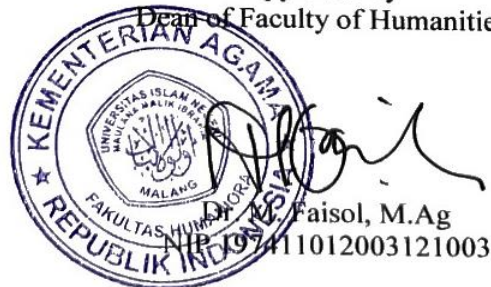
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MOTTO

“Once you become fearless, life becomes limitless.”

(Unknown)

“As time goes on, you will understand. What lasts, lasts; what doesn't, doesn't. Time solves most things. And what time can't solve, you have to solve yourself.”

(Haruki Murakami)

DEDICATION

This thesis is proudly dedicated to my beloved parents Khuzaini, Umaroh, Dakhilyah, and my late father, Abu Anam. Also my beloved little brothers Masykur Hasyim Abdillah and Muhammad Bayu Ardiansyah. I am eternally grateful for the love and support you have been giving me up to this day. Thank you for being the sources of strength and happiness during my time working on this thesis.

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I realize that this thesis is far from perfect due to the limitations of my knowledge and skills. Therefore, for errors and deficiencies in this thesis, I apologize in advance and very open to constructive criticism for this thesis. Lastly, I hope that this thesis can provide benefits for anyone who reads it.

Malang, 9 June 2023

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ABSTRACT

Choirin, Aula Aprilia Nur. (2023). *Violence Suffered by the Black Main Female Character in Chimamanda Ngozi Adichie's Americanah*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, S.S., M.A.

Keywords: Violence, Peace

This thesis discusses the issue of violence experienced by black main female character, Ifemelu, a Nigerian woman living in the United States in Chimamanda Ngozi Adichie's *Americanah*. This study aims to identify the types of violence experienced by Ifemelu and how she overcomes it. The researcher uses the theories of violence and peace by Johan Galtung in studying and analyzing the data from the novel *Americanah*. The theory of violence is divided into three types: direct violence, structural violence, and cultural violence. Meanwhile, the theory of peace is divided into two types: negative peace and positive peace. The study found that Ifemelu in the novel *Americanah* experienced two types of violence in the United States: direct violence (psychological) and cultural violence (racist remarks). Ifemelu experienced psychological violence mainly by strangers. Moreover, the researcher also analyzed the peace as a means to overcome violence in the novel *Americanah*. Two types of peace were identified: negative peace, where characters choose to remain silent and not retaliate against perpetrators of violence in order to stop direct violence; and positive peace, where characters confront perpetrators of violence to educate them and address the root causes of violence for long-term peace. Ifemelu demonstrated the use of positive peace to educate perpetrators.

ABSTRAK

Choirin, Aula Aprilia Nur. (2023). *Kekerasan yang dialami oleh Karakter Utama Wanita Berkulit Hitam dalam Novel Americanah karya Chimamanda Ngozi Adichie*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, S.S., M.A.

Kata Kunci: Kekerasan, Perdamaian

Skripsi ini membahas isu kekerasan yang dialami oleh karakter utama perempuan berkulit hitam, Ifemelu, yang merupakan warga negara Nigeria yang tinggal di Amerika Serikat dalam novel *Americanah* karya Chimamanda Ngozi Adichie. Penelitian ini bertujuan untuk mengidentifikasi jenis-jenis kekerasan yang dialami oleh Ifemelu dan bagaimana dia mengatasinya. Peneliti menggunakan teori kekerasan dan perdamaian dari Johan Galtung dalam mempelajari dan menganalisis data dari novel *Americanah*. Teori kekerasan dibagi menjadi tiga jenis: kekerasan langsung, kekerasan struktural, dan kekerasan kultural. Sementara itu, teori perdamaian dibagi menjadi dua jenis: perdamaian negatif dan perdamaian positif. Hasil penelitian menunjukkan bahwa Ifemelu dalam novel *Americanah* mengalami dua jenis kekerasan di Amerika Serikat, yaitu kekerasan langsung (psikologis) dan kekerasan kultural (komentar-komentar yang bersifat rasis). Ifemelu mengalami kekerasan psikologis yang kebanyakan dilakukan oleh orang tidak dikenal. Selain itu, peneliti juga menganalisis perdamaian sebagai cara untuk mengatasi kekerasan dalam novel *Americanah*. Ada dua jenis perdamaian yang diidentifikasi: perdamaian negatif, di mana para tokoh memilih untuk tetap diam dan tidak membalas pelaku kekerasan untuk menghentikan kekerasan secara langsung; dan perdamaian positif, di mana para tokoh mengkonfrontasi para pelaku kekerasan untuk mendidik mereka dan mengatasi akar penyebab kekerasan untuk perdamaian jangka panjang. Ifemelu mendemonstrasikan penggunaan perdamaian positif untuk mendidik para pelaku.

مستخلص البحث

خيرين، أولي ابريليا نور (2023). العنف على الشخصيات النسائية السوداء في رواية أمريكانا بقلم شيماماندا نغوزي أديتشي. البحث الجامعي ، قسم اللغة الإنجليزية وآدابها. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المستشار: محمد إيدي طيب.

كلمات مفتاحية: عنف ، سلام

تتناقش هذه الأطروحة قضية العنف الذي تتعرض له الشخصيات النسائية السوداء ، Ifemelu ، وكلاهما مهاجران من نيجيريا ويعيشان في الولايات المتحدة في رواية *Americanah* للكاتب Chimamanda Ngozi Adichie. تهدف هذه الدراسة إلى التعرف على أنواع العنف التي يتعرض لها كل من Ifemelu وكيف تغلبوا عليه. يستخدم الباحث نظريات العنف والسلام لجوهان جالتونج في دراسة وتحليل البيانات من رواية أمريكانا. تنقسم نظرية العنف إلى ثلاثة أنواع: العنف المباشر ، والعنف الهيكلي ، والعنف الثقافي. في غضون ذلك ، تنقسم نظرية السلام إلى نوعين: السلام السلبي والسلام الإيجابي. وجدت الدراسة أن المهاجرين Ifemelu في رواية *Americanah* قد تعرضوا لثلاثة أنواع من العنف في الولايات المتحدة: العنف المباشر (الجسدي والنفسي والجنسي) ، والعنف الهيكلي (معايير الجمال الأوروبية في العمل وصعوبة التقدم للحصول على تأشيرة) ، والعنف الثقافي (ملاحظات عنصرية). تعرضت Ifemelu للعنف الجسدي والجنسي ، بينما تعرضت كلتا الشخصيتين للعنف النفسي في الأماكن العامة من قبل الغرباء. لم يكن هناك ما يشير إلى أن عمتي أوجو تعرضت للعنف الجسدي. علاوة على ذلك ، حللت الباحثة السلام كوسيلة للتغلب على العنف في رواية أمريكانا. تم تحديد نوعين من السلام: السلام السلبي ، حيث تختار

الشخصيات التزام الصمت وعدم الانتقام من مرتكبي العنف من أجل وقف العنف المباشر ؛ والسلام الإيجابي ، حيث تواجه الشخصيات مرتكبي العنف لتتقنهم ومعالجة الأسباب الجذرية للعنف من أجل سلام طويل الأمد. أظهر Ifemelu استخدام السلام الإيجابي لتتقن الجناة.

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CHAPTER I

INTRODUCTION

This chapter provides the summary of the research background and the reasons behind selecting the topic of violence in Chimamanda Ngozi Adichie's *Americanah*. This chapter will also include the research question, the significance of conducting this study, and its limitations. Moreover, this chapter discusses the definition of key terms and previous studies related to the topic of the study.

A. Background of the Study

The violence experienced by black women in the United States is deeply rooted in a history of systemic oppression and discrimination. For centuries, black women have faced intersecting forms of violence, stemming from racial, gender, and socioeconomic inequalities. This context of violence shapes their lives and contributes to the unique challenges they encounter (West, 2014). Historically, black women have been subjected to physical violence through acts of racial terror, including lynching and other forms of brutal attacks. These acts were intended to instill fear, maintain white supremacy, and assert dominance over black communities. Such violence not only caused physical harm but also inflicted lasting trauma on individuals and communities (Jenkins, 2002).

Black women experience violence in the form of gender-based discrimination and misogyny, a term coined to describe the unique combination of sexism and racism

directed towards black women. They face stereotypes and negative portrayals in the media, workplace discrimination, and unequal treatment within the criminal justice system. The violence experienced by black women intersects with and compounds the challenges they face due to race and gender biases (Gill, 2018). The intersection of racism, sexism, and societal attitudes towards victims can create barriers to seeking help and finding justice (Parker & Hefner, 2015). Understanding the context of violence experienced by black women in the United States is crucial for addressing the systemic issues that perpetuate such violence. It requires acknowledging and challenging the historical and ongoing structures of oppression, amplifying the voices and experiences of black women, and advocating for policy changes that promote equity, justice, and the protection of their rights.

Humans face difficulties in their daily lives. Individual and societal problems arise as a result of the problems that occur. The author's goal in writing a literary work is to reveal the author's personal life problems through these problems. Various problems in people's lives in an author's era can inspire an author to express their creative ideas. This does not, however, imply that the reality of social life is a social reality, but rather the author's thoughts in response to existing realities (Sujarwa, 2019, p. 5). Literature must be viewed in an inseparable relationship with people's lives, the background of historical and social elements that influence the author. With the existence of the phenomenon of the problems of people's lives, it raises various inspirations for writers. Literary work is a medium used to describe the ideas and

thoughts of the author. Literary works written by authors are fictitious as well as facts that exist in society because the author makes characterizations, setting places, times, and storylines not from real life. In literary works, the author always conveys a message or meaning. Literature is an innovative, imaginative and fictitious work (Escarpit, 2017, p. 8). Literature is a product of a society, which is possible to be able to reflect the lives of its people. Through emotional experience, ideas and events are poured by the author into written form, and are based on facts that exist in society. The author uses language and writing as a means of satire against deviations in social life (Sujarwa, 2019, p. 5).

There are several functions in literary works, such as communicating ideas, channeling the thoughts and feelings of human aesthetic creators. The idea is conveyed through a mandate that generally exists in literature. Conflicts and tragedies depicted in literary works can give readers awareness that these conflicts and tragedies can occur in real life. Through the writing and language set forth by the author in the literary work, it can give the reader thoughts about the conflicts and tragedies that are told, which can be experienced directly by the reader. Etymologically, literature itself as a name means writing. The specificity of literary works lies in their form, in their language, not in their content (Faruk, 2015, p. 39-40).

Literary genre is not just a name, because the literary conventions that apply to a work form the characteristics of the work. Literary works have three main genres: drama, poetry and prose. Each literary work has its own characteristics. In drama, there

is a storyline that is carried out through dialogues between characters. The feature of poetry lies in its rhymes having an implied meaning, so the reader must understand the meaning. Then, prose literary works have the characteristic of depicting the storyline directly in the text, the reader can directly understand the contents of the storyline (Wellek & Warren, 2016, p. 299). Out of the primary genres of literary works: poetry, prose, and drama, the genre of prose, particularly the novel, is widely regarded as the most dominant form of expressing social issues. This is attributed to the fact that novels offer a comprehensive portrayal of the story and utilize a broad range of media. Additionally, novels explore a diverse range of societal problems and employ everyday language, which is the language commonly used in public discourse (Ratna, 2015, p. 335).

Chimamanda Ngozi Adichie's novel, *Americanah*, published in 2013, focuses on theme of violence. The story features black female character, Ifemelu, who experience violence as Nigerian natives in the United States. The author provides a detailed account of the violent incidents that the character faces throughout the narrative. Through the depiction of the character's experiences, the novel aims to communicate a message about violence and how to prevent it, making it a valuable read for all. One of the main social issues explored in Adichie's *Americanah* is violence. In sociological discourse, violence is characterized as any conduct that leads to physical or mental agony or substantial harm to others (Cheal, 2002). The violence that is being examined in this study may stem from a person's unfulfilled desires or goals, which can

lead to the emergence of destructive energy. This destructive nature arises when desires are not met, and it is this nature that sparks the manifestation of different types of violence (Galtung, 1990).

This study aims to analyze the novel *Americanah* from the perspective of violence, employing Johan Galtung's theory of violence as an analytical framework. His theory allows for a nuanced examination of the multiple forms of violence in various social contexts. The choice of Galtung's theory of violence is highly relevant to understanding *Americanah*. By employing Galtung's theory of violence, this study seeks to provide a comprehensive analysis of the various dimensions of violence experienced by Ifemelu in *Americanah* and how she overcomes it.

Several studies have been conducted on the subject of violence in recent years. The first previous research on this topic was conducted by Sunarto, Taum, and Adji (2021). This research used the same theory of violence by Johan Galtung to analyze the novel. The outcomes of their study revealed that the violence depicted in the novel is categorized into three types: direct violence, structural violence, and cultural violence. Their study also showed that direct violence could be further subdivided into three categories: direct violence against the main character, direct violence against the people of Aceh, and direct violence against women. In addition, the government's policies caused the riots in Aceh, leading to structural violence. Moreover, the government also sent soldiers to oppress the people of Aceh, who were trying to

reclaim their nature. Lastly, cultural violence in their study was also split into three: the Free Aceh Movement, Islamic ideology, and violence against women.

Another previous study on violence was conducted by Rohmah (2022), which used the same theory of violence by Johan Galtung as the current research to analyze the novel. According to her findings, the novel depicts three forms of violence: direct violence, such as bullying and physical assaults, structural violence in the education and social systems, and cultural violence, including the use of derogatory terms such as "limp" and "chicken feet" towards people with disabilities. One of the causes of this violence is the differences in physical conditions, and the assumption that individuals with disabilities are *liyan* or *other*. Furthermore, since the setting of the novel is in Aceh during a Military Operations Area, individuals with disabilities are particularly susceptible to double violence, first, violence due to war, and second, violence due to discriminatory behavior.

The third previous study on violence was conducted by Altamir (2020) who utilized the same theory of violence by Johan Galtung and the theory of resistance by James Scott to analyze the movie. The outcomes of his research reveal that the primary cause of sexual violence against women is patriarchal structures in the form of direct violence, structural violence, and cultural violence, which result in unequal relationships between men and women, and subordinate women's position in society. In addition, women's resistance to sexual violence was divided into two categories: armed resistance as public resistance, and camouflage as disguised resistance.

This study departs from the assumption that Johan Galtung's theories of violence and peace are relevant to uncover violence portrayed in the novel *Americanah* by Chimamanda Ngozi Adichie. While Sunarto et al (2021) and Rohmah (2022) concerned to violence occurred in Aceh, then Altamir (2020) concerned with violence and resistance, this study tries to understand comprehensively what happened in the violence practice in the United States. It still needs more explorations on the violence suffered by the black female character, Ifemelu, from Nigeria living in the United States and how she overcomes the violence in the novel *Americanah*. This research aims to bridge the existing gap by offering a comprehensive analysis of the violence suffered by the black female character, Ifemelu, in the novel *Americanah*. This study utilizes Johan Galtung's theory of violence to examine the various forms of violence experienced by Ifemelu. Additionally, this study explores how Ifemelu overcomes violence by using Johan Galtung's theory of peace.

B. Research Questions

Based on the background of the study above, the researcher aims to concentrate on addressing the following questions:

1. What are types of violence suffered by Ifemelu in Chimamanda Ngozi Adichie's *Americanah*?
2. How does Ifemelu overcome violence in Chimamanda Ngozi Adichie's *Americanah*?

C. Significance of the Study

The aim of this study is to contribute to the advancement of literary criticism in Chimamanda Ngozi Adichie's novel *Americanah*. Additionally, the findings of this research are anticipated to serve as a valuable reference for future scholars interested in investigating similar theme or theories, specifically focusing on violence and peace. The ultimate goal of this research is to benefit society and readers by promoting learning and understanding about violence, as well as providing insights on how to overcome it through peaceful means.

D. Scope and Limitation

To prevent the research from becoming a general or ambiguous discussion and to provide a clear direction for the analysis, the researcher makes limit to the focus of the study. In gathering data for this study, the researcher emphasizes the types of violence and possible strategies to overcome violence experienced by black female character, Ifemelu, in Chimamanda Ngozi Adichie's *Americanah*, utilizing Johan Galtung's theories of violence and peace.

E. Definition of Key Terms

1. Violence: violence encompasses any action, attitude, or policy that harms, controls, or damages oneself or others, whether it be through physical, emotional, verbal, institutional, structural, or spiritual means (Galtung, 1971).

2. Peace: peace according to Johan Galtung is a situation where there is concord, an absence of violence, an absence of direct and structural violence, a presence of equality and justice (Galtung, 1964).

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter discusses the review of related literature on the topic under this research. It primarily focuses on discussing various references connected to the concepts of violence and peace as coined by Johan Galtung.

A. Sociology of Literature

The sociology of literature is a literary theory that scrutinizes a piece of literature by considering its social associations. It also views literary works as the author's means of expression. The sociology of literature is the basis of this theory, and its research concentrates on national literature, modern literature, and particularly novels. According to Roucek and Warren (2009, p. 18), sociology is a scientific discipline that investigates human interactions within groups.

The study of literature from a sociological perspective focuses on exploring human concerns, as literature frequently reflects the endeavors of humanity in shaping their own future, utilizing imagination, emotions, and intuition (Endraswara, 2003, p. 79). The sociology of literature is characterized as a scientific and unbiased investigation into the interactions of individuals within society, social establishments, and procedures. Moreover, sociology aims to provide explanations to queries such as how communities come into existence, how they function, and why they persist (Faruk, 1994, p. 1

The sociology of literature entails the systematic examination of interpersonal connections among individuals within various social collectives. While sociology shares the same objectives as other social sciences, people perceive social phenomena differently. The essential aspects of group formation, collaboration, and life revolve around understanding material and culture (Wahyuningtyas & Santosa, 2011, p. 20). Sociology aims to comprehend human behavior since social subsystems have an impact on the role of human life. Essentially, the social subsystem consists of individuals or individual components in society, as well as the lifestyle that society generates (Wahyuningtyas & Santosa, 2011, p. 21). The sociology of literature combines two distinct fields, sociology and literature. The key factor is its dominant position in the analysis to achieve the desired objectives optimally (Endraswara, 2011, p. 26).

In the sociology of literature, there are at least three ways to study literature. The initial approach entails examining literary works as mirrors of human lives and vice versa. This involves dissecting, classifying, and interpreting the text with regards to its sociological significance. The second method, known as the biographical perspective, involves scrutinizing the life of the author from a researcher's standpoint, which is linked to their personal history and social background. The third viewpoint examines the public's reception of literary works from a receptive perspective (Rismayanti, 2020).

The sociology of literature delves into the investigation of literary works and how they are shaped by social arrangements. As a result, research in this field involves interpreting the societal framework within a specific culture or community.

Fundamentally, literary works are stories that discuss human issues. In their work, authors directly or indirectly touch upon social problems, which are influenced by their daily life experiences, observations, and emotions (Ratna, 2013, p. 25).

Literature has a profound influence on the organization of society. When analyzing a literary work, it is impossible to disconnect the author from their creation. The author is a member of a community that resides within another community. According to Ratna (2010, p. 277), authors have always been part of the first society, and their existence is permanent, as it is a historical development. As a reflection of the author's thoughts, fictional characters exist within the second society.

The sociological approach was selected because it strives to enhance the public's comprehension of literary works that have social implications. Furthermore, it can provide an explanation for the coherence between the novel and reality, considering that literature, in this context, is fictional. Additionally, literature is not solely a personal experience but also a social phenomenon, governed by social conventions and norms that can only come into existence (Wellek & Warren, 2016).

The sociological approach is the most appropriate technique to employ in this research since its goal is to demonstrate that *Americanah* by Chimamanda Ngozi Adichie is not only a work of fiction but also a representation of reality. The novel uncovers the presence of direct violence and cultural violence that people encounter on a daily basis in their actual lives.

B. Concept of Violence

The concept of the "Triangle of Violence" by Johan Galtung is widely used to understand violence and its different forms. It encompasses direct violence, cultural violence, and structural violence. Direct violence can manifest in various ways, ranging from physical harm like murder, torture, rape, and sexual assault. Structural violence, on the other hand, is not caused by individuals, but rather exists within a system or organization. Galtung's definition of cultural violence encompasses the societal attitudes and beliefs regarding power and violence that individuals are exposed to and learn from a young age (Galtung, 1990).

According to Galtung (1971), violence includes any condition or behavior that harms or dominates oneself or others in physical, emotional, verbal, institutional, structural, or spiritual ways. The triangle of violence, consisting of direct violence, cultural violence, and structural violence, is interrelated and can have a reciprocal effect on each other. Cultural and structural violence can lead to direct violence, which can further perpetuate cultural and structural violence. Because the roots of direct violence lie in culture and social structures, it can be difficult to change (Galtung, 1990). Johan Galtung's ideas on violence were influenced by Mahatma Gandhi, an Indian leader who advocated for peace. Galtung's views on violence encompass various forms, including direct, structural, and cultural violence.

1. Direct Violence

Direct violence is an open use of physical or mental force to harm others, and can take various forms such as murder, torture, rape, beatings, and verbal insults. Such violence can cause harm to the victim's body and mind (Galtung, 1971). Threats of violence are also considered violent as they deprive individuals of the ability to live with dignity and reduce their satisfaction of fundamental human needs. Violence can be committed directly against someone who wishes to be harmed or is harmed, and this can be seen in actions such as intentional injury, killing, sexual abuse, and assault (Galtung, 1990).

Galtung outlines four essential human needs that can lead to violence and negation if not met. By merging the differentiation between direct and structural violence, these needs can provide insights into various forms of violence. This integration inherently links the tangible physical manifestation of human existence to its potential physical realization. The first is the need for survival, where if people are unable to fulfill their basic necessities, they will turn to negation, leading to death. Second, there are welfare needs, which have two extremes: misery and comfort. The third need is for identity, where the negation of this need leads to segmentation and penetration in society. Finally, if the need for freedom is not fulfilled, people will face repression (Galtung, 1969).

a. Physical Violence

According to Galtung (1969), physical violence results in bodily harm to individuals, with the most extreme case being murder. The use of force, including stabbing, grabbing, kicking, biting, and hitting, as well as the use of weapons such as knives and firearms, are all examples of physical violence. Both the victim and the perpetrator's bodies are involved in physical violence, causing varying degrees of harm ranging from minor to severe injuries (Carlson et al., 2000).

b. Psychological Violence

Psychological violence refers to causing harm to an individual through different methods like threats, coercive tactics, and various types of indoctrination. According to Galtung (1969), psychological violence is violence against the soul and can include lying, brainwashing, and threats to diminish mental potential. Verbal abuse, such as yelling, name-calling, and blaming, can also be a form of psychological violence. Psychological or emotional harassment may involve humiliating the victim, controlling their actions, isolating them from loved ones, or withholding information (Galtung, 1969). The deprivation of valuable items from an individual or group can also be a form of psychological violence that affects mental and emotional health, causing low self-esteem, destructive behavior, withdrawing from society, and even suicidal tendencies (Galtung, 1969).

c. Sexual Violence

The definition of sexual violence refers to any act in which one person uses language or actions to manipulate or control another person into engaging in unwanted sexual activity. This can include forcing or inducing someone to engage in sexual activity without their consent (Galtung, 1969). Sexual violence can occur across all age groups, including children, adolescents, adults, and the elderly. According to Galtung (1969), sexual violence also includes acts that degrade, insult, attack, or use force against someone's body in relation to sexual desire without their consent. In his work, Galtung highlights gender-based violence, with rape, sexual assault, and intimidation as examples of direct violence. He notes that women are often the victims of direct and personal violence in both public and private spheres (Galtung, 1996). Despite this, societal structures and cultures of violence can lead women to view violence as inevitable. Moreover, women can be coerced into perpetuating a culture of violence and even become perpetrators of violence against other women for the benefit of men (Galtung, 1996).

2. Structural Violence

Galtung differentiates direct violence from structural violence, which is not carried out by individuals but rather embedded within social structures at different levels, ranging from small to large (1969). The existence of exploitation, marginalization, penetration, exploitation, and fragmentation create a structure that impedes the ability to effectively combat exploitation. The combination of penetration

and segmentation limits the weaker group's understanding of what is happening. Marginalization pushes vulnerable groups out of the way, while fragmentation separates the disadvantaged from each other (Galtung, 1969). Gendered structural violence can occur, even though it does not necessarily result in higher mortality rates or suffering for women. In reality, women may have a longer life expectancy than men, provided they are not subjected to sex-selective abortion, infanticide, or childhood mortality (Galtung, 1990).

Structural violence is a type of violence that is not easily recognizable since it is embedded within a specific system, and there are no identifiable individuals who can be held accountable for it. Unlike direct violence, which can be seen and attributed to specific subjects, structural violence is hidden and can be even more lethal or harmful (Galtung, 1969). It is caused by an unequal distribution of power, which creates imbalances leading to exploitation and repression. Structural violence equates power with imperialism in this context, and the resulting unity of the system prevents people from meeting their basic needs (Galtung, 1969).

Direct violence and structural violence in Galtung's theory of violence can arise from various discussions across the globe when actions affect the four fundamental classes of needs: survival, well-being, identity and freedom (Galtung, 1969). Exploitation can happen in different kinds of relationships, such as small ones involving two people or larger ones like groups, communities, or even countries. Typically, exploitation arises when the costs and benefits of economic transactions are

unevenly distributed, with some parties (top dogs) gaining more than others (underdogs). Furthermore, exploitation can occur when the interests of the partners in the transaction conflict with each other (Galtung, 1996).

The next aspect is penetration, as defined by Galtung, which involves positioning the dominant party above the subordinate party. In this scenario, the dominant party exerts considerable influence over the subordinate, gaining an advantage while masking the power dynamics. This concept is intertwined with the concept of limiting segmentation, which provides only a partial understanding of the situation (Galtung, 1996).

The last aspect pertains to marginalization, which restricts the full participation of the oppressed, and when coupled with fragmentation, isolates the underprivileged groups from one another. The dominant parties aim to exclude the underprivileged, but it is important to recognize that all four aspects—penetration, limiting segmentation, marginalization, and fragmentation—constitute forms of structural violence in their own right, as they are different manifestations of the overarching theme of systemic oppression (Galtung, 1990).

3. Cultural Violence

Galtung categorized cultural or symbolic violence as the third form of violence. Unlike direct and structural violence, cultural violence is not readily apparent through sensory perception. It is a subtle type of violence that is frequently seen as inherent,

socially acceptable, or even essential (Galtung, 1990). Cultural violence plays a role in legitimizing and endorsing direct and structural violence. Cultural violence encompasses aspects such as religion, ideology, language, art, empirical knowledge, and formal knowledge that can serve to uphold or rationalize direct and structural violence (Galtung, 1990).

The concept of cultural violence pertains to the values and ideas that are taught to individuals from childhood and can influence their attitudes towards power and violence. This cultural violence can lead to direct violence, while structural violence, which is caused by an unequal distribution of power and can violate basic human needs, is seen as necessary (Galtung, 1990).

The examination of cultural violence seeks to comprehend the mechanisms through which acts of direct and structural violence are justified. It operates by distorting reality in a manner that leads individuals to perceive these acts not as acts of violence, but rather as normal or even justifiable. The objective of cultural violence is to alter people's perception of these actions, shifting them from being viewed as "wrong" to being considered "right" or, at the very least, "acceptable" (Galtung, 1990).

Cultural violence can harm various cultural groups, and it can have an impact similar to racism (Galtung, 1990). When individuals experience cultural violence, they may lose their trust in the culture they once followed and may become uninterested or reject it altogether. Those who relied on their cultural beliefs to navigate life may feel lost and directionless, which could lead to depression and even suicide (Galtung, 1990).

According to Galtung (1990), cultural violence can be influenced by factors such as ethnicity, religion, or ideology.

C. Concept of Peace to Overcome Violence

Galtung is recognized as the pioneer of peace studies, credited with introducing prominent concepts and theories like positive peace and negative peace. Negative peace pertains to the absence of direct violence, while positive peace encompasses two elements: the absence of structural violence and cultural violence (Galtung, 1996). Direct violence encompasses physical acts of violence, including warfare and interpersonal violence. Structural violence pertains to the societal, economic, and political frameworks that generate and sustain inequalities, such as poverty, discrimination, and exploitation. Cultural violence refers to the values, beliefs, and attitudes that rationalize and perpetuate both direct and structural violence. Positive peace, on the other hand, refers to the existence of social, economic, and political structures that foster cooperation, equality, and justice. It emphasizes preventive measures against violence stemming from structural problems like regulatory policies or discrimination based on factors such as race, gender, and religion (Galtung, 1996).

Galtung proposes different definitions of peace. Firstly, he suggests that peace can be understood as stability or balance, both in a personal sense of inner tranquility, and in a broader context of social harmony (Galtung, 1967, p. 12). Secondly, he defines peace as the absence of organized violent conflicts between significant groups of people, including nations, social classes, races, and ethnicities. This type of peace is

called negative peace (Galtung, 1967, p. 12). Lastly, Galtung introduces the notion of peace as a term that encompasses several positive values, such as collaboration and harmonious integration among different human groups, placing less emphasis on the mere absence of violence. This particular form of peace is commonly referred to as positive peace (Galtung, 1967, p. 14).

Galtung applied medical concepts of diagnosis, prognosis, and therapy to the field of peace studies. He diagnosed violence and its underlying conditions, followed by a prognosis that assessed the system's ability to self-repair or require intervention, and then suggested therapy. If a state is unable to recover by itself, curative therapy, or negative peace, is needed. On the other hand, preventive therapy, or positive peace, is required for a system with the capacity to self-repair (Galtung, 1996, p. 1). Galtung's classification of peace, negative peace is a pessimistic, curative approach, while positive peace is an optimistic, preventive approach that emphasizes structural integration and peaceful means (Grewel, 2003). Galtung argues that peace research should not only focus on ending or reducing violence at a direct or structural level, but should also seek to understand the conditions that prevent violence. For Galtung, positive peace is a higher ideal than negative peace (Grewel, 2003).

1. Negative Peace

Negative peace is a concept developed by Johan Galtung in his work on peace and conflict resolution. According to Galtung (1969), negative peace is the absence of direct violence between individuals or groups. Negative peace is often achieved

through ceasefire agreements, peace treaties, or other measures that halt or reduce hostilities between conflicting parties. It is often characterized by a fragile, temporary truce or cease-fire, but does not necessarily indicate the presence of real peace. Galtung argues that negative peace is a "static" concept. Negative peace is not sufficient for sustainable peace, as it does not address the underlying structural and systemic issues that contribute to conflict. These issues, such as poverty, inequality, and discrimination, can lead to simmering tensions that can easily reignite into direct violence (Galtung, 1996).

In order to achieve true peace, Galtung believes that it is necessary to address these underlying issues and work towards positive peace. Positive peace is characterized by the presence of justice, equality, and fairness, and is the result of a process of transformation that addresses the root causes of conflict (Galtung, 1969). Galtung's approach to negative peace emphasizes the need for nonviolence and the absence of physical force. He argued that the pursuit of negative peace requires a commitment to nonviolent conflict resolution and a rejection of violent means for achieving political goals (Galtung, 1969). Galtung's work on negative peace has had a significant impact on the field of peace studies, and has been influential in shaping the way we think about conflict resolution and the pursuit of peace. His ideas have been widely cited and continue to inform research and practice in the field.

2. Positive Peace

Negative peace refers to the absence of direct violence. On the other hand, positive peace goes beyond the mere absence of violence and aims to create a society that is just, equitable, and sustainable. Positive peace is a proactive approach that aims to addressing the root causes of conflict and create conditions that promote peace and harmony (Galtung, 1976). In Galtung's view, positive peace is achieved through a combination of structural and cultural changes. Structural changes involve addressing issues such as poverty, inequality, and discrimination, while cultural changes involve promoting values such as tolerance, understanding, and respect for diversity (Galtung, 1996).

According to Galtung, positive peace brings good things in society, especially cooperation and integration between groups in society. The classification of positive peace is structural integration, optimistic, preventive, peace by peaceful means. Positive peace refers to social conditions in which exploitative activities can be minimized or eliminated and where there is no violence of any kind. A positive peaceful presence to provide a situation that is embracing, fair, and maintaining ecosystem harmony (Galtung in Tilahun, 2015).

Hence, in relation to positive peace, there exist ten values that contribute to fostering positive relationships: the existence of cooperation, absence of fear, absence of desire, economic growth and development, absence of exploitation, equality, justice, freedom of action, pluralism, and dynamism (Galtung in Tilahun, 2015). In its

meaning, one individual does not exploit one another, about individuals who do not live in fear and anxiety, about individuals who have various actions open to themselves so that they can live. Positive peace is filled with positive content such as rapprochement, creation of a social system that serves the needs of the entire population and constructive conflict resolution (Galtung in Tilahun, 2015). Positive peace is interpreted in Galtung's understanding of reconciliation. Galtung explains that reconciliation, as perceived by the parties engaged in destructive conflicts, involves making accommodations to show mutual respect, alleviating pain, relinquishing feelings of revenge, fear, hatred, and eliminating harm to the opposing party. From this understanding, it can be said that reconciliation is a form of accommodation for the warring parties to respect each other and not hate each other against the opposing party (Galtung, 1998).

CHAPTER III

RESEARCH METHOD

In this section, the research method includes aspects such as the research design, data source, data collection, and data analysis.

A. Research Design

The research conducted falls under the category of literary criticism. Literary criticism is the study on literary works through the processes of interpretation, analysis, and evaluation (Fard, 2016). This research uses the approach of sociology of literature and theories of violence and peace by Johan Galtung that are applied in analyzing Chimamanda Ngozi Adichie's *Americanah*.

B. Data Source

Formal data for research consist of words, sentences, and discourse (Ratna, 2007). The source of data for this study is the novel *Americanah* by Chimamanda Ngozi Adichie (2013). The primary data analyzed by the researcher are the character's monologues, dialogues, and expressions, as well as the author's writing style, presented in the form of words, phrases, or sentences within the novel.

C. Data Collection

The researcher proceeded with various stages in data collection. Initially, the researcher engaged in reading the novel *Americanah* by Chimamanda Ngozi Adichie to acquire a comprehensive grasp of the storyline, characters, and their respective roles

within the narrative. Secondly, during the second reading, the researcher focused on identifying significant evidence related to the study of violence by underlining them. The data sought by the researcher was related to the study's objectives, which were to explore the types of violence and how to overcome it with peace.

D. Data Analysis

This is the process of searching for and organizing research materials, which allowed the researcher to move on to the presentation of findings. As stated by Bogdan and Biklen (1998, p. 157), this stage is referred to as data processing. It entails dividing the data into manageable units, arranging and synthesizing it, identifying patterns, uncovering significant insights, and determining the most effective approach to communicate the findings to others. The data analysis process in this study includes the following steps:

1. Uncover various forms of violence in the novel *Americanah* by Chimamanda Ngozi Adichie, the data within the novel has been divided into two categories: the types of violence (direct violence, structural violence, and cultural violence) and how to overcome violence with peace (negative peace and positive peace)
2. Examine the occurrence of violence by utilizing Johan Galtung's theory of violence as a framework.
3. Identify the resemblances between the content of *Americanah* novel and Galtung's theory of violence; and
4. Draw a conclusion and double-check that it is sufficient to solve the problems.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the study's results and discussions are presented, building upon the literature reviews conducted in the previous chapter. The main data source for this study was extracted from the novel *Americanah* by Chimamanda Ngozi Adichie.

A. Types of Violence Suffered by Ifemelu in *Americanah*

Johan Galtung defines violence as any action, behavior, or policy that leads to harm, control, or destruction of oneself or others, including physical, emotional, verbal, institutional, structural, or spiritual harm (1990). In Galtung's theory of violence, he identifies three types of violence: direct violence, structural violence, and cultural violence. Galtung emphasizes that the effects and consequences of violence on humans are more important in determining its nature (1990). Violence against women is defined as any act of gender-based violence that causes physical, sexual, or psychological harm to women, or threatens to do so. While acknowledging that women are often victims of violence, According to Galtung (1990), violence is as a universal humanitarian issue that also affects men, who can also be victims of direct, cultural, or structural violence.

The researcher uses the Galtung theory of violence to analyze *Americanah* by Chimamanda Ngozi Adichie. Galtung's theory is employed by the researcher to examine the depiction of direct violence and cultural violence in the novel *Americanah* experienced by Ifemelu, a black woman from Nigeria in the United States. The study examines and explores the problem through the lens of Galtung's theory of violence.

1. Direct Violence

There are various types of violence, including classic forms like murder, torture, rape, sexual assault, and physical abuse. Recently, verbal violence has also been widely recognized as a form of violence, including verbal insults and using inappropriate language. Johan Galtung, an expert on peace and conflict, considers violence as a disturbance of fundamental human needs and life, creating barriers that prevent people from fulfilling their needs or achieving their full potential. Even threats of violence are regarded as a form of violence (Galtung, 1990).

The concept of direct violence includes different forms of violence such as physical violence, psychological violence (including both verbal and non-verbal), and sexual violence which involves actions that are intended to degrade or harm someone's body, sexual orientation, or reproductive function through force and against their will (Galtung, 1990). The direct violence depicted in Chimamanda Ngozi Adichie's novel *Americanah* will be analyzed in the context of Galtung's theory of violence.

a. Psychological Violence

Psychological violence denotes the infliction of harm upon a victim through acts, threats, or manipulative strategies (Galtung, 1990). It can manifest in various ways, such as psychological harassment, which encompasses behaviors like causing embarrassment to the victim, exerting control over their actions, restricting access to information, purposefully humiliating them, or isolating them from their support

network (Galtung, 1990). Verbal abuse is also a form of psychological violence, which involves yelling, name-calling, blaming, shaming, threatening, and controlling behavior. In the novel *Americanah* by Chimamanda Ngozi Adichie, the researcher identified two categories of psychological violence: verbal violence and nonverbal violence.

1) Verbal Violence

Verbal violence refers to a form of psychological violence that is communicated through words (Galtung, 1990). It encompasses acts such as using derogatory names, yelling, assigning blame, belittling, threatening, enforcing isolation, exerting control, and expressing the intention to inflict harm (Galtung, 1990). Indications of verbal violence in the novel *Americanah* by Chimamanda Ngozi Adichie can mostly be seen through the use of harsh words by the perpetrators that lead to insults that hurt the feelings of the black female character, Ifemelu. The following data will be used by the researcher to discuss verbal violence in the novel *Americanah* by Chimamanda Ngozi Adichie.:

Datum 1

"Ifemelu is your girlfriend?" Morgan asked. "Yes," Curt said. "That's disgusting," Morgan said, looking genuinely disgusted. "Morgan!" Kimberly said. Morgan turned and stalked off upstairs (c. 18, p. 204).

In this datum, the interaction between Curt's family member, Morgan, a white girl, and Ifemelu, Curt's black girlfriend, highlights elements of verbal violence as described by Johan Galtung. Verbal violence encompasses the use of language or

words to harm, demean, or degrade someone emotionally or psychologically. Morgan's behavior exemplifies this type of violence in the following ways: When Morgan responds to Curt's confirmation of Ifemelu being his girlfriend with the statement, "*That's disgusting,*" she engages in verbal violence. Her use of derogatory language and expression of genuine disgust directly attack and belittle Ifemelu and her relationship with Curt. Morgan's comment reflects a clear intention to demean and devalue Ifemelu as a person. Furthermore, the racial aspect of this insult adds another layer of verbal violence to the story. Morgan's derogatory comment specifically targets Ifemelu, who is black, being in a relationship with Curt, who is white. This racial undertone deepens the harmful impact of the verbal violence, suggesting prejudice and discrimination.

Although Kimberly's reprimand interrupts the interaction, the damage has already been done. Morgan's hurtful words have the potential to cause emotional distress to Ifemelu, such as feelings of humiliation, marginalization, and diminished self-worth. Verbal violence within a familial context, as displayed by Morgan, can create a hostile and unwelcoming environment for its victims, damaging relationships and fostering negativity. Recognizing and addressing instances of verbal violence is crucial in promoting respect, empathy, and understanding among individuals. Creating open channels of communication, educating others about the impact of hurtful words, and actively cultivating inclusive and supportive environments can help combat such harmful behavior.

Datum 2

"Your dog just ate my bacon," she told Elena, who was slicing a banana at the other end of the kitchen, the pieces falling into her cereal bowl. "You just hate my dog." "You should train him better. He shouldn't eat people's food from the kitchen table." "You better not kill my dog with voodoo." "What?" (c. 15, p.159).

Verbal violence, as defined by Johan Galtung, can be observed in the interaction between Ifemelu and Elena, Ifemelu's white roommate, concerning Elena's dog eating Ifemelu's bacon. Initially, Ifemelu confronts Elena about her dog eating Ifemelu's bacon. While this can be seen as a valid complaint, the conversation quickly escalates into a series of accusatory and offensive statements. Elena responds to Ifemelu's complaint by saying, *"You just hate my dog,"* implying a negative motive on Ifemelu's part. This statement can be viewed as a form of verbal violence as it attacks Ifemelu's character and assumes ill-intent without basis. Ifemelu then responds by suggesting that Elena should train her dog better to prevent it from eating food off the kitchen table.

However, Elena's subsequent comment, *"You better not kill my dog with voodoo,"* introduces an element of racial and cultural insensitivity. This statement can be considered verbally violent as it mocks Ifemelu's cultural beliefs and perpetuates stereotypes. Ifemelu's reaction of disbelief, expressed with *"What?"* indicates her surprise and potentially hurt caused by Elena's offensive comment. Ifemelu's response reflects her genuine shock at Elena's hurtful statement. Verbal violence can harm relationships, create hostile environments, and perpetuate negative stereotypes. It is crucial to foster open and respectful communication, promoting understanding and

empathy, to prevent or address instances of verbal violence. Recognizing the impact of hurtful language and actively working towards more inclusive and respectful interactions is essential for maintaining healthy relationships.

Datum 3

One day, at the farmers market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past and muttered, "You ever wonder why he likes you looking all jungle like that?" She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. A man not worth paying any attention to. Yet his words bothered her, pried open the door for new doubts (c. 20, p. 223).

When Ifemelu and her white boyfriend, Curt were at the farmers market, a black man suddenly said a hateful remark towards her. This situation can be analyzed as an example of psychological violence in the form of racial microaggressions, which are subtle forms of discrimination that can have significant psychological impacts on individuals. The black man's comment towards Ifemelu, which suggests that her partner may have a fetish for her "*jungle*" appearance, is an example of a microaggression that can make individuals feel devalued, stereotyped, and disrespected. Ifemelu's response to the comment shows how such incidents can be particularly insidious, as they can be difficult to address or even recognize at the moment they occur. She initially questions whether she imagined the comment, which suggests that the insidiousness of microaggressions can make it hard to distinguish between reality and imagined discrimination. Ifemelu's subsequent response to the incident demonstrates the impact that such comments can have on an individual's self-esteem and sense of worth. Despite acknowledging that the man is not worth paying attention to, his words still "*bothered*

her" and *"pryed open the door for new doubts."* This reaction highlights the pervasive and long-lasting nature of psychological violence and how it can contribute to feelings of self-doubt and insecurity.

Overall, the passage demonstrates the damaging effects of microaggression on individuals' emotional and psychological well-being. The incident also underscores the importance of acknowledging and addressing subtle forms of discrimination, as they can have a cumulative impact on individuals' mental health. This incident also raises questions about the complexities of verbal violence within marginalized communities. In this case, a black man directs verbal violence towards Ifemelu, which underscores the intersecting dimensions of power and the potential for internalized oppression within marginalized groups.

2) Non-Verbal Violence

Non-verbal violence is a form of psychological violence that manifests itself through behavior or bodily gestures (Galtung, 1990). Examples of non-verbal violence include deliberately withholding information, causing the victim to feel ashamed, preventing the victim from accessing essential resources, or separating the victim from their social network (Galtung, 1990).

Indications of non-verbal violence in the novel *Americanah* by Chimamanda Ngozi Adichie can mostly be seen through acts of demeaning, discrimination, and microaggressions done by the perpetrators to the black female character, Ifemelu. The

researcher will utilize the following data to examine instances of non-verbal violence in the novel *Americanah* by Chimamanda Ngozi Adichie:

Datum 4

When Curt said, "This is my girlfriend, Ifemelu," they looked at her with surprise, a surprise that some of them shielded and some of them did not, and in their expressions was the question "Why her?" It amused Ifemelu. She had seen that look before, on the faces of white women, strangers on the street, who would see her hand clasped in Curt's and instantly cloud their faces with that look. The look of people confronting a great tribal loss. It was not merely because Curt was white, it was the kind of white he was, the untamed golden hair and handsome face, the athlete's body, the sunny charm and the smell, around him, of money (c. 31, p. 305).

Curt brings Ifemelu to the wedding of his cousin, Ashleigh. There, they meet a group of Ashleigh's white female acquaintances. When Curt introduces Ifemelu as his girlfriend to Ashleigh's acquaintances, they react with surprise, as depicted by their expressions. Some of them attempt to hide their surprise, while others openly display it. This non-verbal reaction can be considered a form of non-verbal violence as it subtly demeans Ifemelu and questions her presence and suitability in that social setting. Ifemelu recognizes the familiar expression on their faces, which she describes as a "great tribal loss." This non-verbal expression conveys the discomfort and unease experienced by the white women when confronted with a relationship between Ifemelu, a black woman, and Curt, a white man. The non-verbal violence lies in their implicit judgment, stemming from racial biases and societal expectations.

The description of Curt's attributes, such as his "*untamed golden hair*," "*handsome face*," "*athlete's body*," and the "*smell of money*," adds another layer to the non-verbal violence. It suggests that the surprise and judgment from the white women

extend beyond race and include factors like social status and physical appearance. These non-verbal cues and reactions contribute to an environment of marginalization and discomfort for Ifemelu. The subtle expressions and unspoken disapproval perpetuate racial and societal divisions, reinforcing discriminatory norms and biases.

Datum 5

When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her as they checked in, a steadfast refusal, smiling and looking only at Curt, she wanted to tell Curt how slighted she felt, worse because she was unsure whether the woman disliked black people or liked Curt (c. 31, p. 306).

Ifemelu experiences psychological violence in the form of racial microaggressions when she and Curt check in to a bed-and-breakfast in Montreal. The owner's refusal to acknowledge Ifemelu and her exclusive focus on Curt is an example of how psychological violence can manifest through subtle actions that undermine an individual's sense of self-worth and belonging. The owner's steadfast refusal to acknowledge Ifemelu suggests that she is intentionally excluding her based on her race. This intentional exclusion can have significant psychological effects on Ifemelu, including feelings of alienation, self-doubt, and anxiety. Furthermore, Ifemelu's uncertainty about whether the owner dislikes black people or likes Curt can further exacerbate her feelings of anxiety and confusion.

Ifemelu's desire to tell Curt how slighted she feels highlights the psychological impact of racial microaggressions. These experiences can have a profound effect on an individual's sense of self-worth and their relationships with others. However, her reluctance to speak up and her fear that Curt would dismiss her feelings as overreacting

or tired underscores the difficulty of confronting psychological violence and the impact it can have on an individual's ability to assert themselves. It emphasizes the need for individuals to be aware of their actions and their potential impact on others and to challenge cultural norms and beliefs that perpetuate psychological violence. It also underscores the importance of creating safe spaces for individuals to share their experiences and feelings without fear of judgment or dismissal.

2. Cultural Violence

The conventional definition of violence involves physical or psychological harm inflicted on someone. However, Galtung argued that violence goes beyond that narrow definition. He introduced the concept of cultural violence as a type of violence that is often overlooked because it is not as visible as direct or structural violence. Cultural violence is rooted in cultural aspects such as religion, worldview, language, empirical science, formal science and art, which can be used to justify or rationalize direct or structural violence (Galtung, 1990). It serves as a foundation for the other types of violence. Cultural violence can be linked to ethnicity, ideology, or religion since the essence of culture is present in both direct violence and structural (Galtung, 1990).

Cultural violence in the novel *Americanah* by Chimamanda Ngozi Adichie can mostly be seen from the lack of understanding and sensitivity to the systemic issues of racial inequality and discrimination done by the perpetrators that can lead to dismissing the experiences and struggles of the black female character, Ifemelu, in the novel

Americanah. The researcher aims to examine and analyze examples of cultural violence in the novel *Americanah* by Chimamanda Ngozi Adichie, and the following data highlights some of these instances:

Datum 6

Once to a dreadlocked white man who sat next to her on the train, his hair like old twine ropes that ended in a blond fuzz, his tattered shirt worn with enough piety to convince her that he was a social warrior and might make a good guest blogger. "Race is totally overhyped these days, black people need to get over themselves, it's all about class now, the haves and the have-nots." he told her evenly, and she used it as the opening sentence of a post titled "Not All Dreadlocked White American Guys Are Down" (c. 1, p. 3).

The encounter between Ifemelu and the dreadlocked white man on the train and what he said to Ifemelu provide an opportunity to analyze cultural violence through Johan Galtung's perspective. The white man's statement that "*race is totally overhyped*" and black people need to "*get over themselves*" implies a dismissal of the significance of race in contemporary society. This viewpoint can be seen as an example of cultural violence since it overlooks the systemic and historical factors that shape racial dynamics and contribute to racial inequality. The white man's assertion that "*it's all about class now, the haves and the have-nots*" suggests a shift from race to class as the primary determinant of social divisions. While class certainly plays a role, this statement ignores the intersectionality of race, class, and other social identities. It overlooks the unique experiences and challenges faced by marginalized racial groups.

Ifemelu's response to the white man's comment serves as a critique of his perspective. By using his statement as the opening sentence for her blog post titled "*Not*

All Dreadlocked White American Guys Are Down," she highlights the flaw in his generalization. This response challenges the cultural violence inherent in making sweeping assumptions about individuals based on their appearance or cultural choices. By addressing this encounter through her blog post, Ifemelu actively engages in cultural dialogue, raising awareness and fostering understanding. This response serves as a counter-narrative, emphasizing the need to recognize the complexities of identity and the importance of considering race alongside other intersecting factors.

Datum 7

When they walked into a restaurant with linen-covered tables, and the host looked at them and asked Curt, "Table for one?" Curt hastily told her the host did not mean it "like that." And she wanted to ask him, "How else could the host have meant it?" (c. 31, p. 306).

The datum depicts an instance of cultural violence in the form of racial prejudice that Ifemelu experiences when her and Curt enter a restaurant. However, it also highlights how cultural violence can be perpetuated by the dominant culture when they normalize or justify these actions. Curt's normalization of the host's action towards Ifemelu is an example of how individuals from the dominant culture can perpetuate cultural violence. Curt's explanation that the host did not mean it "*like that*" suggests that he is aware of the racial prejudice that Ifemelu is experiencing. However, his failure to acknowledge the harm caused by the host's action is problematic. It reinforces the cultural stereotype that black women are inferior and not worthy of respect and reinforces the structural inequality that exists in society.

Ifemelu's desire to ask Curt how else the host could have meant it suggests that she is aware of the cultural violence that she is experiencing. She understands that the host's action is not accidental or harmless but rather a result of deep-seated cultural biases and prejudices. Her question highlights the need for individuals to challenge these cultural norms and beliefs and to work towards creating a more inclusive and equitable society. Cultural violence can be perpetuated by the dominant culture when they normalize or justify these actions. It emphasizes the need for individuals to be aware of their actions and their potential impact on others and to challenge cultural norms and beliefs that perpetuate structural inequality and marginalization.

B. The Ways Ifemelu Overcomes Violence in *Americanah*

Despite facing numerous instances of violence in her social life, Ifemelu, a black woman from Nigeria living in the United States, has several ways to overcome violence. Not only that she often chooses to stay silent to avoid unnecessary dramas with her perpetrators, but also contemplates taking a stand against the injustices she faces. In this section the writer will analyze the details how Ifemelu overcomes violence in the novel *Americanah* by Chimamanda Ngozi Adichie.

1. Negative Peace

Negative peace is a concept developed by Johan Galtung in his work on peace and conflict resolution. According to Galtung (1969), negative peace is the absence of direct violence between individuals or groups. Negative peace is often achieved through ceasefire agreements, peace treaties, or other measures that halt or reduce

hostilities between conflicting parties. It is often characterized by a fragile, temporary truce or cease-fire, but does not necessarily indicate the presence of real peace. Galtung argues that negative peace is a "static" concept. Negative peace is not sufficient for sustainable peace, as it does not address the underlying structural and systemic issues that contribute to conflict. These issues, such as poverty, inequality, and discrimination, can lead to simmering tensions that can easily reignite into direct violence (Galtung, 1996).

Negative peace in the novel *Americanah* by Chimamanda Ngozi Adichie can mostly be seen through the use of empathy and adaptation from Ifemelu in *Americanah* when facing direct violence. But it is important to note that those are not sustainable or long-term solutions to address violence. Negative peace is used to only reduce hostilities between conflicting parties. The researcher aims to examine and analyze examples of negative peace in Chimamanda Ngozi Adichie's *Americanah*, and the following data highlights some of these data:

Datum 8

"Your dog just ate my bacon," she told Elena, who was slicing a banana at the other end of the kitchen, the pieces falling into her cereal bowl. "You just hate my dog." "You should train him better. He shouldn't eat people's food from the kitchen table." "You better not kill my dog with voodoo." "What?" Elena was smirking, her dog's tail wagging, and Ifemelu felt acid in her veins; she moved towards Elena, hand raised and ready to explode on Elena's face, before she caught herself with a jolt, stopped and turned and went upstairs. She sat on her bed and hugged her knees to her chest, shaken by her own reaction, how quickly her fury had risen. Downstairs, Elena was screaming on the phone: "I swear to God, bitch just tried to hit me!" (c. 15, p.159).

The situation where Ifemelu restrained herself from slapping her roommate Elena can be analyzed from the perspective of negative peace, as defined by Johan Galtung. The exchange between Ifemelu and Elena starts with Ifemelu expressing her frustration about Elena's dog eating her bacon. Elena responds by accusing Ifemelu of hating her dog, which escalates the tension between them. Ifemelu then suggests that Elena should train her dog better to prevent it from eating food from the kitchen table. Elena, in a provocative manner, warns Ifemelu not to harm her dog with voodoo, shocking Ifemelu. In this moment, Ifemelu's anger rises rapidly, and she instinctively moves towards Elena with the intention of slapping her. However, she manages to restrain herself at the last moment, recognizing the potential escalation into physical violence. This act of self-restraint can be seen as an attempt to maintain negative peace by avoiding immediate physical conflict.

Ifemelu retreats to her room, feeling shaken by her own intense reaction. Meanwhile, Elena exacerbates the situation by screaming on the phone about Ifemelu's alleged attempt to hit her. This reaction further highlights the fragile state of negative peace, as the absence of physical violence does not guarantee a peaceful resolution or an alleviation of tensions. Analyzing this situation through the lens of negative peace reveals that the absence of direct violence does not address the deeper issues of underlying tensions, misunderstandings, and structural inequalities that may lead to further conflicts. It emphasizes the need to address these issues through open dialogue, empathy, and efforts to understand each other's perspectives. Achieving positive peace

requires more than the absence of violence; it necessitates addressing the root causes of conflict and working towards genuine understanding and harmony.

Datum 9

One day, at the farmers market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past and muttered, "You ever wonder why he likes you looking all jungle like that?" She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. A man not worth paying any attention to. Yet his words bothered her, pried open the door for new doubts. "Did you hear what that guy said?" she asked Curt. "No, what did he say?" She shook her head. "Nothing." She felt dispirited (c. 20, p. 223).

Ifemelu's decision to stay silent after being insulted by a black man at the farmers market can be analyzed from the perspective of negative peace, as conceptualized by Johan Galtung. While standing with Curt at the farmers market, Ifemelu is insulted by a black man who mutters derogatory remarks about her appearance. Initially unsure if she heard his words correctly, she looks back at the man and observes his mannerisms, concluding that he is not worth paying attention to. However, his words still bother her and introduce doubts into her mind. Ifemelu chooses not to engage in unnecessary drama by remaining silent and not sharing the man's insult with Curt. This decision can be seen as an attempt to preserve negative peace by avoiding immediate conflict or confrontation. She suppresses her emotional response to the insult and keeps her feelings to herself. Despite her silence, Ifemelu feels dispirited by the incident. This indicates that negative peace alone, characterized by the absence of direct violence, does not necessarily promote well-being or resolve

underlying tensions. The insult and doubts raised by the man's words continue to affect Ifemelu's emotional state, highlighting the lingering impact of negative peace.

Datum 10

When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her as they checked in, a steadfast refusal, smiling and looking only at Curt, she wanted to tell Curt how slighted she felt, worse because she was unsure whether the woman disliked black people or liked Curt. But she did not, because he would tell her she was overreacting or tired or both. There were, simply, times that he saw and times that he was unable to see. She knew that she should tell him these thoughts that not telling him cast a shadow over them both (c. 31, p. 306-307).

Upon checking in at the bed-and-breakfast, Ifemelu encounters a situation where the owner, with strawberry-haired, refuses to acknowledge her presence and only interacts with Curt, seemingly disregarding Ifemelu. This refusal is steadfast and leaves Ifemelu feeling slighted, uncertain whether it stems from racial prejudice or an affinity for Curt. Despite her hurt feelings, she refrains from expressing her emotions to Curt, anticipating his dismissal or invalidation. Ifemelu recognizes that there are times when Curt is attentive to the experiences of discrimination she faces and other times when he fails to acknowledge them. She understands that she should communicate her thoughts and feelings to him but hesitates, fearing that keeping them to herself casts a shadow over their relationship. Analyzing this situation through the lens of negative peace highlights the limitations of maintaining peace solely through the absence of direct violence. Ifemelu's silence and the unaddressed tension between her and Curt contribute to an underlying sense of discontent and unease. Negative peace fails to address the structural inequalities and power dynamics that perpetuate

discrimination and can erode trust and understanding between individuals. This datum underscores the importance of open communication, empathy, and recognition of one another's experiences within a relationship. Achieving positive peace requires actively addressing and challenging the underlying issues of discrimination and structural inequalities, fostering an environment where individuals can voice their concerns and experiences without fear of dismissal or invalidation.

2. Positive Violence

Johan Galtung developed the concept of positive peace as a more holistic and sustainable approach to conflict resolution and peacebuilding. Positive peace is characterized by the presence of justice, equality, and fairness, and is the result of a process of transformation that addresses the root causes of conflict (Galtung, 1976). According to Galtung (1969), positive peace is built on three pillars: social justice, economic development, and political participation. These pillars are interrelated and must be addressed together in order to create a sustainable and lasting peace. Social justice involves addressing issues such as discrimination, inequality, and exclusion. Economic development includes reducing poverty and ensuring access to basic resources such as food, water, and healthcare. Political participation involves ensuring that all individuals and groups have a say in decision-making processes that affect their lives (Galtung, 1969).

Galtung also emphasizes the importance of nonviolent conflict resolution and the need to address cultural violence, which includes the normalization of violence in

society. In order to achieve positive peace, it is necessary to addressing all forms of violence, including direct violence, structural violence, and cultural violence (Galtung in Deutsch et al, 2000).

Positive Peace in the novel *Americanah* by Chimamanda Ngozi Adichie can mostly be seen from the ways Ifemelu tries to address the root causes of violence. The researcher aims to examine and analyze examples of positive peace in the novel *Americanah* by Chimamanda Ngozi Adichie, in these following data:

Datum 11

A balding white man and a large-hipped, stylish poet from Haiti said race was never an issue for them. "That's a lie," Ifemelu said. "The only reason you say that race was not an issue is because you wish it was not. We all wish it was not. But it's a lie. I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America. When you are black in America and you fall in love with a white person, race doesn't matter when you're alone together because it's just you and your love. But the minute you step outside, race matters. But we don't talk about it. We don't even tell our white partners the small things that piss us off and the things we wish they understood better, because we're worried they will say we're overreacting, or we're being too sensitive. And we don't want them to say, Look how far we've come, just forty years ago it would have been illegal for us to even be a couple blah blah blah, because you know what we're thinking when they say that? We're thinking why the fuck should it ever have been illegal anyway? But we don't say any of this stuff. We let it pile up inside our heads and when we come to nice liberal dinners like this, we say that race doesn't matter because that's what we're supposed to say, to keep our nice liberal friends comfortable. It's true. I speak from experience" (c. 31, p. 302-303).

Ifemelu engages in a conversation where she challenges the notion that race is not an issue for the balding white man and Haitian woman, expressing that their perspective stems from a desire for race not to be an issue rather than an accurate reflection of reality. Drawing from her personal experience, she highlights how her own perception of race transformed upon arriving in America and falling in love with

a white person. She candidly explains that while race may not matter within the confines of their relationship, it becomes significant the moment they step outside and face societal dynamics. Ifemelu points out that people often avoid discussing the small things that bother them or the experiences they wish their white partners understood better, fearing they will be dismissed as overreacting or too sensitive. She challenges the narrative of progress by criticizing the notion that it's an achievement for interracial couples to exist when just decades ago, it was illegal. She argues that these unspoken frustrations and silenced voices accumulate, perpetuating a cycle of discomfort and unaddressed issues.

Analyzing this situation through the lens of positive peace emphasizes the importance of open and honest dialogue, where individuals can express their experiences, frustrations, and aspirations without fear of invalidation. Ifemelu encourages a deeper understanding of the complexities surrounding race and relationships, highlighting the need to challenge societal norms and strive for true equality and justice. This datum demonstrates that achieving positive peace requires confronting uncomfortable truths, acknowledging the impact of race in interpersonal relationships, and fostering an environment where individuals can share their experiences and perspectives openly. It calls for genuine empathy, active listening, and a commitment to challenging societal structures that perpetuate inequalities and hinder progress toward a more inclusive and harmonious society.

Datum 12

That evening, Ifemelu wrote a long e-mail to Wambui about the bookstore, the magazines, the things she didn't tell Curt, things unsaid and unfinished. It was a long e-mail, digging, questioning, unearthing. Wambui replied to say, "This is so raw and true. More people should read this. You should start a blog" (c. 31, p. 308).

In the perspective of positive peace according to Johan Galtung, Ifemelu's action of confiding in her friend Wambui and expressing her thoughts and feelings in a long email can be seen as a way of promoting understanding and reconciliation. Instead of bottling up her emotions and allowing the cultural violence to fester, Ifemelu actively seeks to address the issue and share her perspective with someone who can relate to her experiences. By reaching out to Wambui, Ifemelu is able to have a meaningful dialogue about the impact of cultural stereotypes and bias. Wambui's supportive response not only validates Ifemelu's experiences, but also encourages her to share her thoughts more broadly through the medium of a blog. This act of self-expression and dialogue can contribute to positive peace by increasing awareness and promoting understanding of diverse perspectives and experiences.

Additionally, Ifemelu's decision to confide in Wambui rather than confront Curt directly can also be seen as a way of avoiding further conflict and promoting harmony. By choosing to express her thoughts and feelings in a safe and supportive environment, Ifemelu is able to work through her emotions and gain clarity before potentially engaging in a more direct conversation with Curt. Overall, Ifemelu's action of confiding in her friend can be seen as a positive step towards promoting understanding and reconciliation in the face of cultural violence.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After reading and analyzing the data using the theories of violence and peace from Johan Galtung, the researcher concludes that the results of this study showed that there are two types of violence suffered by Ifemelu. The first is direct violence. Direct violence found in *Americanah* is in the form of psychological violence. As for psychological violence that happened to Ifemelu mostly occurred in public spaces and most of the perpetrators were strangers. Finally, there is cultural violence in *Americanah* which occurs a lot because of the normalization of racist remarks against Ifemelu, both by her boyfriend and also by a stranger.

Besides violence, the researcher also answers the second research question about peace to overcome violence. There are two types of peace in the novel *Americanah*. The first is negative peace that the writer found in *Americanah* is when Ifemelu prefers to be silent and tends not to retaliate or rebuke the perpetrators. The second one is positive peace where Ifemelu prefers to confront the perpetrators of violence with the aim of educating that what the perpetrators did was wrong and also expressing her thoughts and feelings through the medium of a blog to increase awareness about violence.

B. Suggestion

According to the analysis presented in this study, the researcher's focus is solely on examining the types of violence and exploring strategies to address and overcome such violence experienced by black female character, Ifemelu in Chimamanda Ngozi Adichie's *Americanah*, using theories of violence and peace by Johan Galtung. The researcher recommends that future studies to examine this novel *Americanah* using other theories by Johan Galtung that are still related to the theories of Violence and Peace, such as theories of 3R: Reconstruction, Reconciliation, and Resolution, to explore more about the application of Johan Galtung's perspective into the literary work, especially in the novel *Americanah*. For readers, this research can be used as an eye opener in which literature can be used to expose and increase the awareness about violence which can happen not only in literary work, but also in real life, particularly those experienced by black immigrants in the United States. Lastly for the academics, this researcher hope that this study can be useful as a reference to conduct the future study on the same theoretical framework of violence by Johan Galtung on another object of the study.

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CURRICULUM VITAE



Aula Aprilia Nur Choirin was born in Gresik, April 28th, 1998.

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APPENDIX

No	Corpus	Classification
1	<p><i>“Ifemelu is your girlfriend?” Morgan asked. “Yes,” Curt said. “That’s disgusting,” Morgan said, looking genuinely disgusted. “Morgan!” Kimberly said. Morgan turned and stalked off upstairs (c. 18, p. 204).</i></p>	Direct Violence
2	<p><i>“Your dog just ate my bacon,” she told Elena, who was slicing a banana at the other end of the kitchen, the pieces falling into her cereal bowl. “You just hate my dog.” “You should train him better. He shouldn’t eat people’s food from the kitchen table.” “You better not kill my dog with voodoo.” “What?” (c. 15, p.159).</i></p>	Direct Violence
3	<p><i>One day, at the farmers market, as she stood hand in hand with Curt in front of a tray of apples, a black man walked past and muttered, “You ever wonder why he likes you looking all jungle like that?” She stopped, unsure for a moment whether she had imagined those words, and then she looked back at the man. He walked with too much rhythm in his step, which suggested to her a certain fickleness of character. A man not worth paying any attention to. Yet his words bothered her, pried open the door for new doubts (c. 20, p. 223).</i></p>	Direct Violence
4	<p><i>When Curt said, “This is my girlfriend, Ifemelu,” they looked at her with surprise, a surprise that some of them shielded and some of them did not, and in their expressions was the question “Why her?” It amused Ifemelu. She had seen that look before, on the faces of white women, strangers on the street, who would see her hand clasped in Curt’s and instantly cloud their faces with that look. The look of people confronting a great tribal loss. It was not merely because Curt was white, it</i></p>	Direct Violence

	<i>was the kind of white he was, the untamed golden hair and handsome face, the athlete's body, the sunny charm and the smell, around him, of money (c. 31, p. 305).</i>	
5	<i>When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her as they checked in, a steadfast refusal, smiling and looking only at Curt, she wanted to tell Curt how slighted she felt, worse because she was unsure whether the woman disliked black people or liked Curt (c. 31, p. 306).</i>	Direct Violence
6	<i>"Once to a dreadlocked white man who sat next to her on the train, his hair like old twine ropes that ended in a blond fuzz, his tattered shirt worn with enough piety to convince her that he was a social warrior and might make a good guest blogger. "Race is totally overhyped these days, black people need to get over themselves, it's all about class now, the haves and the have-nots." he told her evenly, and she used it as the opening sentence of a post titled "Not All Dreadlocked White American Guys Are Down" (c. 1, p. 3).</i>	Cultural Violence
7	<i>"When they walked into a restaurant with linen-covered tables, and the host looked at them and asked Curt, "Table for one?" Curt hastily told her the host did not mean it "like that." And she wanted to ask him, "How else could the host have meant it?" (c. 31, p. 306).</i>	Cultural Violence
8	<i>"Your dog just ate my bacon," she told Elena, who was slicing a banana at the other end of the kitchen, the pieces falling into her cereal bowl. "You just hate my dog." "You should train him better. He shouldn't eat people's food from the kitchen table." "You better not kill my dog with voodoo." "What?" Elena was smirking, her dog's tail wagging, and Ifemelu felt acid in her veins; she moved towards Elena, hand raised and ready to explode on Elena's face, before she caught herself with a jolt, stopped and turned and went upstairs. She</i>	Negative Peace

	<i>sat on her bed and hugged her knees to her chest, shaken by her own reaction, how quickly her fury had risen. Downstairs, Elena was screaming on the phone: "I swear to God, bitch just tried to hit me!" (c. 15, p.159).</i>	
9	<i>Ifemelu shrank. In that strained, still second when her eyes met Cristina Tomas's before she took the forms, she shrank. She shrank like a dried leaf. She had spoken English all her life, led the debating society in secondary school, and always thought the American twang inchoate; she should not have cowered and shrunk, but she did. And in the following weeks, as autumn's coolness descended, she began to practice an American accent (c. 14, p. 139-140).</i>	Negative Peace
10	<i>When the strawberry-haired owner of the bed-and-breakfast in Montreal refused to acknowledge her as they checked in, a steadfast refusal, smiling and looking only at Curt, she wanted to tell Curt how slighted she felt, worse because she was unsure whether the woman disliked black people or liked Curt. But she did not, because he would tell her she was overreacting or tired or both. There were, simply, times that he saw and times that he was unable to see. She knew that she should tell him these thoughts that not telling him cast a shadow over them both (c. 31, p. 306-307).</i>	Negative Peace
11	<i>A balding white man and a large-hipped, stylish poet from Haiti said race was never an issue for them. "That's a lie," Ifemelu said. "The only reason you say that race was not an issue is because you wish it was not. We all wish it was not. But it's a lie. I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America. When you are black in America and you fall in love with a white person, race doesn't matter when you're alone together because it's just you and your love. But the minute you step outside, race</i>	Positive Peace

	<p><i>matters. But we don't talk about it. We don't even tell our white partners the small things that piss us off and the things we wish they understood better, because we're worried they will say we're overreacting, or we're being too sensitive. And we don't want them to say, Look how far we've come, just forty years ago it would have been illegal for us to even be a couple blah blah blah, because you know what we're thinking when they say that? We're thinking why the fuck should it ever have been illegal anyway? But we don't say any of this stuff. We let it pile up inside our heads and when we come to nice liberal dinners like this, we say that race doesn't matter because that's what we're supposed to say, to keep our nice liberal friends comfortable. It's true. I speak from experience" (c. 31, p. 302-303).</i></p>	
12	<p><i>That evening, Ifemelu wrote a long e-mail to Wambui about the bookstore, the magazines, the things she didn't tell Curt, things unsaid and unfinished. It was a long e-mail, digging, questioning, unearthing. Wambui replied to say, "This is so raw and true. More people should read this. You should start a blog" (c. 31, p. 308).</i></p>	Positive Peace