

**VIOLENCE REPRESENTED IN WILLIAM GOLDING'S
*LORD OF THE FLIES***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
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*LORD OF THE FLIES***

THESIS

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2023

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Violence Represented in William Golding’s *Lord of The Flies***” 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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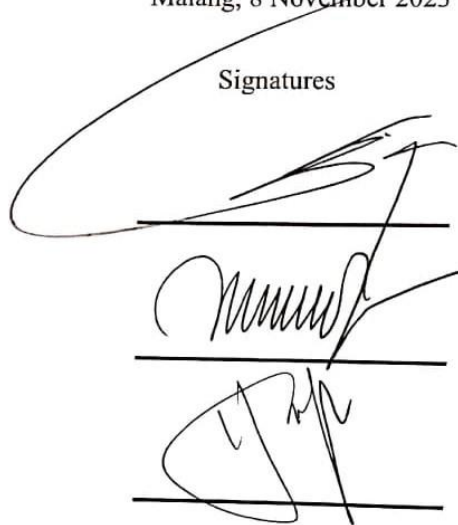
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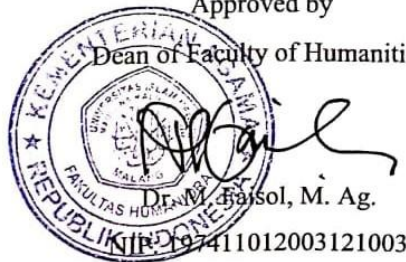
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MOTTO

“The strong have always preyed on the weak. That's how it has always been and it always will be.”

(Askeladd from Vinland Saga)

DEDICATION

This thesis is dedicated to those who struggle to break free from the cycle of violence.

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Praise be to Allah, Lord of the worlds, who has still given me life to complete this thesis on "Violence Represented in William Golding's Lord of the Flies" as required for the degree of Sarjana Sastra (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Shalawat and Salaam be upon Allah's messenger, the prophet Muhammad SAW, who has entrusted this world with his exquisite Islamic way of life.

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ABSTRACT

Billa, Bagus A. (2023) *Violence Represented in William Golding's Lord of The Flies*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Hj. Mundi Rahayu, M. Hum.

Keywords: *Violence, Lord of the Flies, Literary Analysis*.

William Golding's *Lord of The Flies* is a novel that contains violence in the story. The researcher chooses Golding's *Lord of The Flies* as the object of the study because the violence that occurs in the novel portrays the worst side of humans. This study aims to find the kind of violence that occurs in the novel and the other character's response to Jack's violence in William Golding's *Lord of The Flies*. This study uses Johan Galtung's (1969, 1990) theory of violence, using his typology of violence which are Direct Violence, Structural Violence, and Cultural Violence. Therefore, as a result of this study, the researcher found that there are direct and indirect violence that occur in the novel *Lord of The Flies*. Direct violence is divided into two kinds: physical violence, and psychological violence (verbal and non-verbal). Indirect violence is structural violence and cultural violence. Most of the violence actions were done by Jack. The researcher also found the result of other characters response to Jack's violence are Resistances and Supports to Jack's Violence. Therefore, Then, the researcher suggests for further researcher who wish to use the same theories and approach as this thesis in analyzing William Golding's *Lord of The Flies* can expand the discussion in more detail, especially in the other character's response to Jack's violence.

مستخلص البحث

بيلا ، باجوس أ. (2023) العنف الذي يمثله وليام جولدينج لورد الذباب. أطروحة جامعية. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام مولانا مالك إبراهيم مالانج .

المستشار: د. هج. M. Hum. ،Mundi Rahayu

الكلمات المفتاحية: العنف ، رب الذباب ، التحليل الأدبي .

رواية "سيد الذباب" للكاتب ويليام جولدينج هي رواية تحتوي على عنف في القصة. يختار الباحث رواية غولدينج "سيد الذباب" موضوعاً للدراسة لأن العنف الذي يحدث في الرواية يصور الجانب الأسوأ من البشر. تهدف هذه الدراسة إلى معرفة نوع العنف الذي يحدث في الرواية وسبب العنف في رواية سيد الذباب لوليام جولدينج. تستخدم هذه الدراسة نظرية يوهان غالتونغ (1969، 1990) حول العنف، مستخدمة تصنيفاته للعنف وهي العنف المباشر، والعنف الهيكلية، والعنف الثقافي. للعثور على سبب العنف، قام الباحث بدمج فكرة علاقة القوة مع تصنيف غالتونغ للعنف، والذي توصل إلى سبب العنف المباشر، وسبب العنف الهيكلية، وسبب العنف الثقافي. ولذلك ونتيجة لهذه الدراسة توصلت الباحثة إلى أن هناك عنفاً مباشراً وغير مباشر يحدث في رواية سيد الذباب. وينقسم العنف المباشر إلى نوعين: العنف الجسدي، والعنف النفسي (اللفظي وغير اللفظي). العنف غير المباشر هو عنف هيكلية وعنف ثقافي. مرتكبو العنف وضحاياه هم الأولاد في الرواية. سبب العنف يعود بشكل أساسي إلى تنوع القوى. والقوة المذكورة ليست القوة الجسدية وقوة العدد فحسب، بل هي أيضاً القدرة على التأثير في الآخر. وقد توصلت الباحثة إلى أن هناك سبب العنف المباشر، وسبب العنف الهيكلية، وسبب العنف الثقافي.

ABSTRAK

Billa, Bagus A. (2023) *Violence Represented in William Golding's Lord of The Flies*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Hj. Mundi Rahayu, M. Hum.

Kata Kunci: *Kekerasan, Lord of the Flies, Analisis Sastra*.

Novel karya William Golding *Lord of The Flies* merupakan novel yang mengandung unsur kekerasan dalam ceritanya. Peneliti memilih karya Golding untuk dijadikan objek penelitian karena kekerasan yang terjadi dalam novel tersebut menggambarkan sisi terburuk manusia. Penelitian ini bertujuan untuk menemukan jenis kekerasan yang terjadi dalam novel dan bagaimana karakter lain merespon kekerasan yang dilakukan oleh Jack dalam novel William Golding *Lord of The Flies*. Penelitian ini menggunakan teori kekerasan Johan Galtung (1969, 1990), dengan menggunakan tipologi kekerasannya yaitu Kekerasan Langsung, Kekerasan Struktural, dan Kekerasan Budaya. Oleh karena itu, dari hasil penelitian ini, peneliti menemukan adanya kekerasan langsung dan tidak langsung yang terjadi dalam novel. Kekerasan langsung terbagi menjadi dua macam: kekerasan fisik, dan kekerasan psikis (verbal dan nonverbal). Kekerasan tidak langsung adalah kekerasan struktural dan kekerasan budaya. Aksi kekerasan di dalam novel kebanyakan dilakukan oleh Jack. Peneliti menemukan bagaimana respon karakter lain terhadap kekerasan yang dilakukan Jack adalah Perlawanan dan Dukungan terhadap kekerasan yang dilakukan Jack. Oleh karena itu, peneliti menyarankan bagi peneliti selanjutnya yang ingin menggunakan teori dan pendekatan yang sama dengan tesis ini dalam menganalisis *Lord of The Flies* karya William Golding dapat memperluas pembahasan lebih detail, khususnya pada respon karakter lain terhadap kekerasan yang dilakukan Jack.

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CHAPTER I

INTRODUCTION

This chapter contains an explanation of the background of the study, the problem of the study, the significance of the study, the scope and limitations of the study, and the definition of key terms. This chapter also mentions several previous studies.

A. Background of Study

The world will look peaceful if there are no violence. According to Johan Galtung (1969) "peace" can be considered as "the absence of violence". But in the world where humans live, there will always be violence anywhere and anytime. There are many people out there who are victims of violence. More than 1.3 million people worldwide die each year as a result of violence in all its form including self-directed, interpersonal, and collective (World Health Organization, 2014). Be it direct or indirect violence. Galtung divides the definition of violence into three types, namely direct violence, structural violence, and cultural violence (Galtung, 1969). This social phenomenon is also widely used in many literary works.

Wellek and Warren said that literature is a "fiction", an artistic, verbal "imitation of life" (Wellek & Warren, 1956). Violence is a real-life event and many authors add this event to his/her works. One example of a literary work that uses violence as the theme of literary work is *Lord of the Flies* by William Golding. William Golding himself was previously a scholar of English Literature at Oxford. During his college years, he published a book of poetry. Married in 1939 and became a teacher before World War II broke out. Nevertheless, Golding joined the

Royal Navy in December 1940 and was assigned to HMS *Galatea* at the North Sea. His rural upbringing and gentle middle-class background left him ill-prepared for the horrors of war (Ireland, 2017).

Quoted from Brian Ireland's essay, Golding's war experience made him question the good and bad that exists in the world, and examine the human capacity to commit second violence which is the main theme in his novel *Lord of The Flies*. His experience in war also made him aware of the importance of human nature rather than nationalism and competition in politics or economic ideology (Mietcke, 1984). In conflict, both sides can commit terrible violence and cruelty. He explains, this treatment was not carried out by primitive tribes from the interior, but by educated doctors, lawyers, and civilized men towards other civilized men (Ireland, 2017).

In his youth, William Golding had read *The Coral Island* by R. M. Ballantyne (1858). Which became the main inspiration in making *Lord of The Flies*. What sets these two novels apart is the inner villain *The Coral Island* is depicted as pirates and natives who are cannibals, while in the making *Lord of The Flies*, Golding wondered what would happen when the image of evil emerged from within man himself (Ireland, 2017).

The title "Lord of The Flies" itself is a symbol of the Hebrew Ba'alzevuv (Beelzebub) in Greek. Beelzebub is a demon who has the properties of decay, destruction, demoralization, hysteria, and panic which is why these traits fit perfectly with the theme in *Lord of The Flies*. The Devil is not present in any traditional religious sense; Golding's Beelzebub is the modern equivalent, the

anarchic, amoral, driving force that Freudians call the Id, whose only function seems to be to ensure the survival of the host in which it is embedded or embodied, which function it performs with tremendous and single-minded tenacity (Epstein, 1959).

In his novel, Golding talks about a group of children who are victims of a plane crash and stranded on an uninhabited island. The children ranged in age from 6 to 12 years and all were boys. In the story, the children are wearing their school uniforms. This school uniform shows that they are civilized children. They create a system of division of tasks for their survival on the island. In the voting for the leader of the group, Ralph gets the most votes, and he is also the one who rings the conch shell causing the other children to gather. On the other hand, Jack who is a choir leader also has the ambition to become the leader of the group. But he failed, Ralph, who was reluctant to Jack, made him the leader of a group of hunters whose job was to find food for the group.

As time goes by those who try to survive on the island find internal conflicts that make the group split into two camps. The first side is led by Ralph and consists of Piggy, Sam, and Eric. Meanwhile, the second camp is a group of hunters led by Jack. Before this group split, internal conflicts within this group also contained violence, either directly or indirectly. After the group was divided, violence between the two sides intensified.

The researcher found this novel interesting to study because it has a powerful theme and moral message. The author, William Golding describes the theme as “an attempt to trace the defects of society back to the defects of human

nature.” The formerly civilized English boys turn into savages and forget who they are. Due to the absence of adults who can guide them to a better way of surviving, the boys slowly become immoral and finally turn into savages. The theme that reveals the true nature of humans and how children are without adult guidance is the reason why the researcher chose William Golding's novel *Lord of the Flies* as the object of his research.

The researcher also found several previous studies that discussed the work of William Golding's *Lord of the Flies* and also the theory of violence by Johan Galtung. These studies were found in the form of thesis and journal articles. Several examples of previous research that had the same material object were found to belong to a student at UIN Maulana Malik Ibrahim Malang, namely Sholeh Akbar Nurdiansyah (2017) *The Impact of Jack's Ambition on Other Characters Described in William Golding's "Lord of the Flies"*, and Rizkian Hasim (2018) *Ralph's Anxiety in the Wildlife in Lord of the Flies Novel*.

Nurdiansyah's *The Impact of Jack's Ambition on Other Characters Described in William Golding's "Lord of the Flies"* aims to analyze the ambitions possessed by Jack. In his study, Nurdiansyah uses Wellek and Warren's theory of psychology to reveal Jack's ambition and characterization theory to reveal Jack's character. The results are Jack's character is the primary influence of his action in reaching his ambition, and Jack's ambition gives impacts other characters. Meanwhile, Hasim's *Ralph's Anxiety in the Wildlife in Lord of the Flies Novel* aims to reveal Ralph's anxiety and defense mechanism. Hasim uses Freud's theory to unveil Ralph's anxiety and defense mechanism. As a result, Ralph's anxiety is

caused by threats, environment, oppression, loss of self-esteem, and frustration. Then, Ralph's defense mechanism to reduce his anxiety is by doing aggression, suppression, and regression. In sum, these previous studies analyze the same object using a psychological approach to a character in William Golding's *Lord of the Flies*.

Violence in William Golding's and Flannery O'Connor's Selected Works: A Contrastive and Comparative Analysis by Samira Agnes de Cicco Sandes aims to analyze how violence is represented and its implications in selected works of Flannery O'Connor and William Golding. This dissertation uses Sigmund Freud's theory on one is born violent and learns to live in a society and the theory of the concept of the 'state of nature' found in the works of John Locke, Rousseau, and Thomas Hobbes. The analysis consists mainly of how, in the novel *Lord of the Flies*, society plays a significant role when it comes to shaping human behavior in order to act or not act according to one's innate tendency to commit violent acts (Sandes, 2019). On the other hand, the main aspect explored in O'Connor's short stories "A Good Man is Hard to Find" and "Revelation" is how violence is related to religion and to what some critics call 'the moment of grace'.

The researcher also found some previous studies that use violence theory by Johan Galtung. These previous studies will be used as references to this study. These previous studies include *Violence Suffered by Queer Characters in Lisa Williamson's The Art of Being Normal* by Dinantari Susilo in 2019, *Kya's Struggle Against Violence in Delia Owens' Where the Crawdads Sing* by Marwah Lailatussyifa in 2021, and *The Violence Suffered by Beth in Angela Morrison's Sing*

Me to Sleep by Karya Ibnul Husna in 2021 are previous studies in the form of a thesis by students of the Universitas Islam Negeri Maulana Malik Ibrahim Malang. Both use the same formal object, namely the violence theory by Johan Galtung. In short, both theses also have the same objective, namely to reveal the types of violence experienced by certain characters and how the character struggles in dealing with the violence they experience in the novel. The research objectives of the mentioned thesis are the same but the material object or novel chosen is different. Therefore, it is hoped that the two theses can help this research because this research also has the same formal object and purpose.

In addition to the thesis above, this research also uses several journal articles to assist the research process. The first is *The Portrayal of Piggy's Mind in Lord of the Flies in the Light of Ghazalian Theory of Soul and Freudian Psychoanalysis* by Shumaila Mazhar, Mehwis Malghani, and Shabana Akhtar. The research published in 2019 examines the ins and outs of the human mind. The focus of this research is Piggy's thoughts. The last journal article is entitled *Violence and Murder Done by Jack in William Golding's Lord of The Flies (2022)* by Risma Kartika Dewi and Lailatul Afivah. This article uses the theory of violence and homicide taken from several research journals. This study focuses only on violence and murder done by Jack. However, this study does not use Johan Galtung's Theory of Violence to analyze the data. The results of this study indicate that there are several important factors that influence the occurrence of acts of violence and murder, namely anger and frustration experienced by the characters in the novel (Dewi & Afivah, 2022).

From these previous studies, there has been no research on violence represented in William Golding's novel *Lord of the Flies*. Mostly, research on violence in literature is not far from feminism where the victims are women, both adults, and children. Meanwhile, researchers rarely find research on literary works that have elements of violence in which the victim and perpetrator are boys of the same age. In short, this research is expected to bring an element of novelty to research on violence.

B. Problem of Study

The research questions are:

1. What are the kind of violence that occur in William Golding's *Lord of The Flies*?
2. How do the other character's response to Jack's violence in William Golding's *Lord of The Flies*?

C. Significance of Study

This research is expected to bring benefits to the world of social science, especially in the field of violence. Through research on this literary work, the researcher hopes that the results of this study will bring two benefits, namely theoretical benefits and practical benefits. The theoretical benefits of this study are expected to be able to develop sociological literacy and its use to analyze violence using Johan Galtung's Theory of Violence in literary works, especially novels. Meanwhile, the practical benefits of the results of this study are expected to help further researchers who will examine violence in novels.

D. Scope and Limitations of Study

This research focuses on the violence between characters and the cause of violence that occurs in the novel. The violence in this novel will be classified according to Johan Galtung's theory of violence which are Direct Violence, Structural Violence, and Cultural/Symbolic Violence. Meanwhile, the cause of violence is classified to Power Disparities Between Characters and Aspect of Culture. This study also limits the extent of violence in the novel, namely violence against peers.

E. Definition of Key Terms

To avoid ambiguity, an explanation is given below so that the reader can understand the content and intent of this research. The following terms are based on Johan Galtung's statement:

1. Violence is present when human beings are being influenced so that their actual somatic and mental realizations are below their potential realizations (Galtung, 1969). Galtung also defined violence as the cause of the difference between the potential and the actual. Then, Galtung stated that there are three types of violence which consist of direct violence, structural violence, and cultural violence.
2. Direct violence is a form of violence that is visible. This violence has three main elements which are subject, object, and action. The subject is the perpetrator, the object is the victim, and the action is the violence. This kind of violence can affect physically or psychologically. Direct violence is the

form of violence that common people understood like torture, murder, physical or psychological abuse, bullying, etc.

3. Structural violence is a form of indirect violence. There may not be any person who directly harms another person in the structure (Galtung, 1969). Structural violence is built into the structure of society and shows up as unequal power and consequently as unequal life chances. For example, if a person died from tuberculosis in the eighteenth century it would be hard to conceive of this as violence because it might be unavoidable, but if he dies from it today, despite all the medical resources in the world, then violence is present.
4. Cultural violence is defined here as any aspect of a culture that can be used to legitimize violence in its direct or structural form. Symbolic violence does not involve physical contact or violence built into a social structure (Galtung, 1990). This kind of violence uses the division of culture into religion and ideology, art and language, and empirical and formal science (Galtung, 1990).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides explanations about the theory used in this study. The approach will help to answer the problems of the study. The researcher uses the sociology of literature approach and Johan Galtung's theory of violence.

A. Sociology and Literature

By this time, humans as a social entity have made a lot of progress, one of which is society. Society is a mass structure of people that connects to each other directly or indirectly. This mass social structure seems too complex to understand. Therefore, sociology is research that aims to study humans in society and review social institutions and processes. Thus, sociology is the study of social structure. In detail, it discusses socioeconomic conditions, political issues, oppression, violence, power relations, worldview, feminism, etc (Meiliana, 2019, p. 3).

According to Laurenson and Swingewood (1972), Sociology is essentially the scientific, objective study of man in society, the study of social institutions and social processes; it seeks to answer the question of how society is possible, how it works, and why it persists. Sociology is concerned also with the process whereby society changes, gradually, or cataclysmically as in revolution, from one type of society to another - from feudalism to capitalism for example - and the effect of these changes on social structure.

The social process also refers to small-scale internal change: the means, for example, whereby social and political authorities are 'legitimized', that is, come to be accepted as right by the majority of the population; how the conflict between classes, between groups, or simply between individuals is either successfully or unsuccessfully regulated by social institutions, allowing some form of consensus to be achieved (Laurenson and Swingewood, 1972).

Besides the complexion of social interaction between humans or society works in the real world, social interactions or society also exist in the literary world. Meaning, in literary works, social interaction or society exists in it, especially in the novel. According to Mundi Rahayu (2009), literature enhances the understanding of self and others. Thus, to understand ourselves or others socially or even how society works, reading literature works such as fiction or non-fiction can help to understand.

Sylvie Meliana (2019, p. 5) stated that the sociology of literature refers to and get cushioned by two different academic disciplines which are sociology and literary study. Literature works that reflect human society and culture is regarded as the mirror of society. Both literary critics and sociologists agree that sociological practice is important to analyze literary works, but they differ in their theories and method.

The sociology of literature not only functions to analyze the social structure or problems that contain in literary work, but it also studies the interaction between the author, reader, patron, publisher, and distributor of

literature. The study of the author's social life or so-called sociology of the author aims to analyze the social life of the author in order to get more understanding of his/her works. According to Sydney Finklestein (2017), "To understand literature, we must know not only individual works but also the cultural life of which they are part because a literary work of any writer is conditioned and shaped by that cultural life". Therefore, literature work is the experience and the conception of life from the author that creatively delivered, thus, to deeply understand the author's work we must know his/her background.

B. Violence

Violence is an act that intentionally or unintentionally harms others in the aspect of physical or psychological (mental) which is done directly or indirectly to the victim. The word "violence" originated from *vis* (force) and *latus*, the past participle of the word *fero* (to carry). In combination, the two words mean: to carry force (toward something) (Degenaar, 1990)

According to World Health Organization (2014), violence is the intentional use of physical force or power, threatened or actual, against oneself, or against a group or community that either result in or has a likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation. The perpetrators or the victim of violence can come from any relation in life such as members of the family, friends, intimate partners, colleagues, acquaintances, or even strangers.

Violence is a global problem. With the violence that still occurs in this world, the world will never meet its peace. Because Galtung (1969), stated that peace can be regarded as the absence of violence, then, if there is violence, peace could not exist. More than 1,6 million people worldwide die each year as a result of violence in all its forms (WHO, 2014). Besides harming individuals physically or psychologically, taking one's life is the extreme form of violence. Violence is an act to dehumanize an individual or group of people that cannot be tolerated since it could damage people physically or psychologically, or even take life. Thus, one of the pioneers of theory of violence, Johan Galtung, described violence theory in more detail as the researcher provided below.

1. Galtung's Theory of Violence

Galtung (1969), stated that violence is present when human beings are being influenced so that their actual somatic and mental realization are below their potential realization. Galtung also made 6 distinctions of violence with two dimensions characterizing the violent act itself.

- a. The first distinction is between physical and psychological violence. In 1969, Galtung stated that physical violence is direct violence that harms its victim physically. Under physical violence, human beings are hurt somatically, to the point of killing. Psychological violence is a type of violence that works on the soul; where the latter would include lies, brainwashing, indoctrination of various kinds, threats, etc. that serve to decrease mental potentialities (Galtung, 1969).

- b. Between negative and positive approaches is the second distinction. When a person made a mistake sometimes it will result in a punishment for him/her. Punishment is considered a negative approach of violence. Meanwhile, if a person did a good job it will result in a reward. According to Johan Galtung (1969), the system is reward-oriented, based on promises of euphoria. This positive approach of violence is to manipulatively prevent humans to realize their potential.
- c. The third distinction is the object side. In this type of distinction, Galtung explains a type of violence that does not involve any physical or biological object. For example, by throwing stones around and testing a nuclear weapon, there may not be violence in the sense that anyone is hit or hurt. This nevertheless the threat of physical violence and an indirect threat of mental violence. Thus, the destruction of things as destruction of something very dear to person referred to as consumers or owners (Galtung, 1969).
- d. The fourth distinction is the subject side. Galtung explains that there might be violence where the subject (person who acts) does not exist. Galtung (1969), stated that there may not be any person who directly harms another person in the structure. In this type, Galtung provides examples such as resources, education, and medical services that are unevenly distributed or only exist in certain districts and for some groups only.

- e. The fifth distinction is between violence that is intended or unintended. This Galtung's distinction provides a wider view of structural violence. Judaeo-Christian ethics and in Roman jurisprudence stated that the concept of guilt is more tied up to *intention*. Ethical systems directed against *intended* violence will easily fail to capture structural violence in their nets. Therefore, Galtung focuses on the consequences of intended or unintended violence than its guilt, and he allows the victims to have justice.
- f. The sixth distinction is between manifest and latent violence. Manifest violence is indirect violence, whether personal or structural, it is observable. It slowly reveals the potential realization. Latent violence is violence that is hidden, yet might easily come about. There is latent violence when the situation is so unstable that the actual realization level 'easily' decreased (Galtung, 1969).

2. Galtung's Typology of Violence

Johan Galtung also made the typology of violence that differentiates violence into three major types: direct violence, structural violence, and cultural violence.

a. Direct Violence

Direct violence is a form of violence that is visible. In this violence, three main aspects made it a complete interpersonal influence relation namely an influencer (subject), an influencee (object), and a mode of influencing (action). There is no direct violence or complete

interpersonal influence if one of the main aspects is absent. Thus, this type of violence can physically or psychologically damage the victim.

Physical violence affects the victim's body. Under physical violence, human beings are hurt somatically, to the point of killing (Galtung, 1969). Example of physical violence is stabbing, grabbing, jabbing, kicking, biting, hitting, choking, threatening, use knives and weapons with fists and objects (Carlson et al., 2000). Meanwhile, psychological violence is violence that works on the soul where the latter would include lies, brainwashing, indoctrination of various kinds, threats, etc. that serve to decrease mental potentialities (Galtung, 1969).

b. Structural Violence

The violence that is less obvious to see but has its victims in its case is namely structural violence. Structural violence is one of the truncated versions of violence according to Galtung (1969). This type of violence has indirect actors or perpetrators because it is hidden in society or any other structures. In both direct and structural violence individuals might be killed or mutilated, hit or hurt, and manipulated. In structural violence, there may not be any person who directly harms another person in the structure. This violence is built up into the structure and shows up as unequal power and consequently as unequal life chances (Galtung, 1969).

Structural violence is also related to power relations. In the structure of society, people who have absolute power can control people who are

less powerful like commoners. In his book, Galtung also gives examples of structural violence such as the uneven distribution of basic needs in a region or country. These basic needs include the construction of schools that are not evenly distributed in each region, health centers such as hospitals, etc. This causes people in the area to lack knowledge which causes them to have less income when they work later. It could also be the lack of knowledge about healthy living that causes many people to get sick. Health services that do not exist in the area will cause the population of the area to suffer.

c. Cultural Violence

Cultural violence is a type of violence similar to structural violence. What distinguishes these two types of violence is that cultural violence looks more "normal" when it is carried out. According to Galtung (1990), cultural violence uses the division of culture into religion and ideology, art and language, and empirical and formal science. This type of violence is a violence that used any aspect of culture to justify or legitimize violence in its direct or structural form. Therefore, in 1990, Johan Galtung stated that cultural violence makes direct and structural violence look, even feel, right - or at least not wrong.

In society, we can find a lot of cultural violence if we can analyze it. This type of violence is difficult to recognize but can also be seen clearly. Normalizing things that shouldn't be done is the beginning of the formation of cultural violence. One example is a small child who

experiences violence either directly or indirectly from his parents. We may normalize parents who yell at their own children who make mistakes. This looks normal because the child is the child of the father or mother. The purpose of being yelled at is also to warn their own child not to repeat the same mistake in the future, but this also hurts the child indirectly. One-way cultural violence works is by changing the moral color of an act from red/wrong to green/right or at least to yellow/acceptable (Galtung, 1990).

Cultural violence causes victims to distrust, reject, and even hate the culture that surrounds them. Cultural divisions such as religion and ideology, art and language, and empirical and formal knowledge are fields that are infiltrated by cultural violence or symbolic violence. Because these fields are deeply rooted in society. And if there is cultural violence in it, it will look normal or acceptable to society. Cultural violence can also involve certain cultural groups such as racism. According to Galtung (1990), the symbolic sphere of our existence - exemplified by religion and ideology language and art, empirical science and formal science (logic, mathematics) - that can be used to justify or legitimize direct or structural violence.

CHAPTER III

RESEARCH METHOD

This chapter conveys the discussion about the method used in this research. It includes a discussion about study design, data source, data collection, and data analysis. Therefore, the readers can know the process of this study.

A. Study Design

This research uses literary criticism as its method. Literary Criticism is a study that examines phenomena or content contained in a literary work. Literary criticism has been applied since the seventeenth century to the description, justification, analysis, or judgments of works arts (Fard, 2016, p. 329). Many forms of literary works such as drama, poems, prose, and novel have contents that reflect real-life phenomena. Thus, literary criticism aims to understand the context and content of the literary work to be studied.

B. Data Source

The data source of this study is a novel by William Golding entitled *Lord of the Flies* that was published in 1954. This study uses the PDF version of the novel from the website life feeling.in. The novel has 12 chapters and 224 pages in this version.

C. Data Collection

The process of collecting the data has to pass several steps. At first, the researcher read the novel to understand the content or understand the

novel's story. Then, the researcher read it again with more deep understanding to get the content needed. In that step, the researcher also takes notes and underlined the phrases, words, and sentences that are related to the research questions. After that, the researcher takes the data that is relevant to the research questions to be analyzed.

D. Data Analysis

After the data is collected, the researcher then classifies the data into two parts. The data was classified based on the kinds of violence that occur in the novel and the cause of violence. In this study, the researcher uses Johan Galtung's theory of violence to analyze the data. Then, the data is compared, this step aims to get the most relevant data to answer the research questions. Lastly, the researcher interprets the data to make the conclusion. The conclusion contains the explanation of the answer to the research question.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher provides the answer to the research questions. The researcher divides this chapter into two main points according to the research question. First is the discussion about the kinds of violence in the novel *Lord of The Flies* by William Golding. Then, the second one will discuss the cause of violence in William Golding's *Lord of The Flies*. This study uses Johan Galtung's theory of violence to analyze the kinds of violence and the response of other characters to Jack's violence.

A. The Kinds of Violence in *Lord of The Flies*

This first main point is destined to answer the first research question which is the types of violence occurs in the novel *Lord of The Flies* by William Golding. *Lord of The Flies* tells a story about a group of boys that are stranded on an uninhabited island. The boys should think on their own to survive and think about how to get saved. In that group, there are no adults to take care of the boys.

Boys around 12 years old are the older, and boys around 6 years old are the younger. The name of the older boys are Ralph, Piggy, Jack, Maurice, Roger, Bill, Robert, Harold, and Simon. Then, the name of the younger boys are Phil, Sam, Eric, Johnny, Henry, and Mulberry-marked-face boy. Therefore, the absence of an adult among them made them uncontrollable which made violence occurs.

The researcher focuses on the violence between the characters in the novel. However, the researcher provides and explain the types of violence in William Golding's *Lord of The Flies* using Galtung's typology of violence: direct, structural, and cultural violence.

1. Direct Violence

As mentioned in the previous chapter, direct violence is a form of violence that is visible. This type of violence can physically or psychologically damage the victim. The perpetrator of direct violence who's commit beating or insult the victim can be clearly identified. Physical violence affects the victim's body. Under physical violence, human beings are hurt somatically, to the point of killing (Galtung, 1969). Meanwhile, psychological violence is a violence that works on the soul, namely verbal and non-verbal violence as its forms. As its forms of direct violence, the researcher will explain physical violence and psychological violence between characters in William Golding's *Lord of The Flies*.

a. Physical Violence

Physical violence is a violence that involves the victim's limbs, violence in this form reduces the physical condition of the victim. Some examples of physical violence are hitting, slamming, biting, kicking, stabbing, throwing hard objects at limbs, and so on. In the novel *Lord of The Flies* there are some moments of physical violence committed by several characters in the novel.

One time, the hunter group that led by Jack gone hunting. Some of them should be keep the fire to make smoke signal, but none of them watch the fire. Consequently, the fire was dead. At the same time, Ralph saw a ship on the horizon of the sea, then he saw at the direction of smoke signal. The smoke is not enough to be noticed by the ship. Then, their hope of getting saved was gone. Ralph and the other boys blamed Jack because of his irresponsibility. Piggy who was also blame Jack, get punched by Jack. The data below is the evidence:

“You didn’t ought to have let that fire out. You said you’d keep the smoke going—”

This from Piggy, and the wails of agreement from some of the hunters, drove Jack to violence. The bolting look came into his blue eyes. He took a step, and able at last to hit someone, stuck his fist into Piggy’s stomach. Piggy sat down with a grunt. Jack stood over him. His voice was vicious with humiliation. “You would, would you? Fatty!”

Ralph made a step forward and Jack smacked Piggy’s head. Piggy’s glasses flew off and tinkled on the rocks. Piggy cried out in terror:

“My specs!” (Chapter 4, page 71).

From the data above, Jack punched Piggy’s stomach that made him grunting. The subject of the violence above is Jack who commit violence to the object of his violence which is Piggy. Piggy who said the truth about not to leave responsibility, to watch the fire, get beaten by Jack. As stated by Johan Galtung (1969), under physical violence human beings are hurt somatically (p. 169).

One night, there was a plane fight on the sky above the island. One of the planes was shot down and made the pilot fell down with the parachute on. The pilot was dead, his body landed near the mountain

were the boys used to make the smoke signal. Sam and Eric who watch the fire that night saw the body and assume it as the beast who haunts the younger boys at night. They told this news to Ralph. In the morning, Ralph and hunter group decided to hunt this beast.

On the way to the mountain, they found a pig and decide to catch it, but they fail. Ralph who was never join to hunt found excitement of hunting. He was able to hurt the pig and excited to tell his experience to the hunter group. Then, Jack who was the leader of the hunters made a ceremonial or ritual to celebrate Ralph excitement. In the end, the ritual turned into violence, it can be proven by the following data below:

Jack shouted.

“Make a ring!”

The circle moved in and round. Robert squealed in mock terror, then in real pain.

“Ow! Stop it! You’re hurting!”

The butt end of a spear fell on his back as he blundered among them.

“Hold him!”

They got his arms and legs. Ralph, carried away by a sudden thick excitement, grabbed Eric’s spear and jabbed at Robert with it.

(Chapter 7, page 119).

Based on the data above, the hunters including Ralph are the subjects who commit violence by hurting the object which is Robert. His acting as the pig made him getting hurt. Even though, Robert asks to stop, they still continue to hurt Robert like he was a real pig. They hold his arms and legs and start jabbing the spears that they used to hunt a real pig at Robert.

In the next evening, the hunter group who already separated with Ralph's group held a party near the beach. Then, the hunter group perform their ritual and made circle like before, but with no one who pretend like the pig. The circle was empty, until Simon who hurried to tell them the truth about the beast, fell in the middle of that circle. The hunters' violence against Simon that time was shown by the following data:

The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

"Kill the beast! Cut his throat! Spill his blood!"

The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill.

"Kill the beast! Cut his throat! Spill his blood! Do him in!"

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.

(Chapter 9, page 162).

The data above is the evidence of the violence done by the hunters against Simon. The victim or the object of violence is Simon, he was killed by the group of hunters. The subject of violence or the group of hunters did some act of violence like stabbing, stroking, biting, and tore that make Simon lifeless. The environment that evening was dark, raining, and the thunder clapping made them cannot recognize Simon. Johan Galtung (1969) stated that under physical violence human beings are hurt somatically, to the point of killing (p. 169).

In front of the castle rock, where Ralph and the others want to take Piggy's glasses back. Jack orders his savages to capture Sam and Eric. Jack's action aims to show Ralph that his group will do anything as he said, to show him that he is the proper chief. The physical violence against Sam and Eric is proven with the data below:

"I said 'grab them'!"

The painted group moved round Samneric nervously and unhandily. Once more the silvery laughter scattered. Samneric protested out of the heart of civilization.

"Oh, I say!"

"—honestly!"

Their spears were taken from them.

"Tie them up!"

Ralph cried out hopelessly against the black and green mask.

"Jack!"

"Go on. Tie them."

Now the painted group felt the otherness of Samneric, felt the power in their own hands. They felled the twins clumsily and excitedly.

(Chapter 11, page 192).

From the data above, Sam and Eric were forcibly arrested, dropped and tied up. A group of savages led by Jack are the subject or perpetrators of the violence; they have attacked Sam and Eric as their objects of violence. Physical violence is which increases the constraint on human movements – as when a person is imprisoned or put in chains (Galtung, 1969). The savages did it with violence as if Sam and Eric were strangers to them. Physical violence is a kind of violence that involve one's limb.

In front of the castle rock, there was a bicker between the savages and Ralph and Piggy. Up high on the castle rock, Roger was throwing rocks using a lever at the direction of Ralph and Piggy. He threw few times and didn't hit, then he used a big one that finally hit Piggy. The physical violence done by Roger is proven by the data below:

High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

...

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. (Chapter 11, page 194).

Piggy was killed. The big rock that Roger threw smashed Piggy and killed him. The subject is Roger, his action of violence is throwing a big rock to the object of violence which is Piggy. The result, Piggy's life has taken away by Roger. In 1969, Johan Galtung stated that stated that under physical violence human beings are hurt somatically, to the point of killing (p. 169). The result of physical violence to the victim is reduced somatic capability or even worse is death. Meanwhile, psychological violence does not hurt one's limb, but it affects one's mental

b. Psychological Violence

Psychological violence is a violence that attack one's soul or mental. The goal of psychological violence is to decrease one's mental potentialities. As Johan Galtung (1969) states that psychological violence is a violence that works on the soul, where the latter would include lies, brainwashing, indoctrination of various kinds, threats, etc. that serve to decrease mental potentialities.

Psychological violence also divided into two parts which are verbal violence and non-verbal violence. Verbal violence includes blaming, name-calling, yelling, shame, saying something that embarrassed the victim. Meanwhile, non-verbal violence is more like the act that made the victim feel humiliated or decreasing mental potentialities. Non-verbal violence includes threats, destruction of something very dear to the owners, mimicking gesture of a person in order to embarrass him, etc. As stated above, the psychological violence portrayed in Golding's *Lord of The Flies* is divided into two types namely verbal violence and non-verbal violence, as presented below:

1) Verbal Violence

Verbal violence is a type of violence that uses spoken words to decrease one's mental potentialities. Name-calling, blame, shame, threatening of violence, insults, shouting, and humiliation are the examples of verbal violence. The researcher will discuss verbal

violence contained in William Golding's novel *Lord of The Flies* in the following data:

"You're talking too much," said Jack Merridew. "Shut up, Fatty."

Laughter arose.

"He's not Fatty," cried Ralph, "his real name's Piggy!"

"Piggy!"

"Piggy!"

"Oh, Piggy!"

A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again.

(Chapter 1, page 17).

The data above is considered as verbal violence since it contains name-calling and made the victim embarrassed. The other boys don't know Piggy's real name, and Jack started calling him "Fatty", but then Ralph told the other boys that his real name is "Piggy". Verbal violence done by Jack and Ralph made Piggy as the object of laughter, and it clearly hurt Piggy psychologically.

At the first meeting they held, there was a little boy that wanted to spoke up about a problem. The little boy was afraid about a beast in the forest, and one of them wanted to share the worries. Instead of listened, the little boy was hurt psychologically due to the shouting that the older boys did. The verbal violence against that little boy is proven by the data below:

The small boy looked round in panic.

"Speak up!"

The small boy held out his hands for the conch and the assembly shouted with laughter; at once he snatched back his hands and started to cry.

"Let him have the conch!" shouted Piggy. "Let him have it!"

At last Ralph induced him to hold the shell but by then the blow of laughter had taken away the child's voice.

(Chapter 2, page 33).

From the data above, it shows that the young boy was holding the conch shell and about to speak, but the shouting and laughter of the older boys made him panic and afraid. Therefore, the object of violence or the victim is the young boy who was going to speak in the meeting, but the older boys who are also the subject or perpetrators shouting to the young boy, so he was afraid and panic.

Since there are a lot of boys stranded on the island. They formed some rules, one of the rules is when meeting is held, and the one who has the conch shell has the right to speak and listened. Anyone else who speak without the conch is considered breaking the rules. One time when Piggy spoke at the meeting with the conch in his hands, he got disturbed by name-calling. The data below is the evidence:

Jack handed back the conch and sat down. The whole assembly applauded him with relief. Then Piggy held out his hand.

"I don't agree with all Jack said, but with some. 'Course there isn't a beast in the forest. How could there be? What would a beast eat?"

"Pig."

"We eat pig."

"Piggy!"

"I got the conch!" said Piggy indignantly. "Ralph— they ought to shut up, oughtn't they?"

(Chapter 5, page 84).

The data above is a verbal violence to Piggy since it contains name-calling. Verbal violence above was done by a smaller boy. They already disrespect Piggy who is older. They ought to listen him, and respect him because his speech got point. But, instead of listening they just wanted to embarrass him.

Still in the same meeting, this time Simon had his time to speak. They were talking about a ghost or a beast in the forest. A little boy saw something moving in the woods last night, and Simon confessed it was him who wander late at night. But, again, someone interrupted and made Simon embarrassed. The data below is the evidence of verbal violence against Simon:

Jack settled the question for them with that contempt in his voice that could sound so funny and so final.

"He was taken short."

With a feeling of humiliation on Simon's behalf...

(Chapter 5, page 86).

Jack said something which made Simon became a laughing stock to the other boys, and it made him feel humiliated. What Jack said is considered as verbal violence since it embarrasses Simon in front of the other boys.

Since the air in the meeting was uncondusive, then Piggy bring up the hunters' fault about the fire, it made the meeting more chaotic. Piggy's statement lit anger and violence within Jack. Verbal violence done by Jack is proven by the data below:

A shadow fronted him tempestuously.

“You shut up, you fat slug!”

There was a moment’s struggle and the glimmering conch jiggled up and down. Ralph leapt to his feet.

....

“Why should choosing make any difference? Just giving orders that don’t make any sense—”

....

“Bollocks to the rules! We’re strong—we hunt! If there’s a beast, we’ll hunt it down! We’ll close in and beat and beat and beat—!”

He gave a wild whoop and leapt down to the pale sand.

(Chapter 5, page 93).

From the data above, the perpetrator is Jack who humiliates Piggy in the middle of the meeting. Jack yelled at Piggy, told him to shut up and insult him by his body condition. He also confronts Ralph, the leader of the group, he insulted him, said that Ralph is not a proper chief. Then, he also offends the rules that they made. Yelling and insulting that done by Jack is counted as verbal violence.

2) Non-Verbal Violence

Non-verbal violence is a type of violence that uses human action to psychologically hurt the victim. Threat, destruction of something very dear to owners, humiliation, throwing stones around, etc. are several types of non-verbal violence. According to Galtung (1969), there may not be violence in the sense that anyone is hit or hurt, but there is nevertheless the threat of physical violence and indirect threat of mental violence that may even be characterized as some type of psychological violence since it constrains human action.

One time when the boys were assembled for the first time, Ralph, Simon, and Jack wander off to make sure they were stranded on an uninhabited island or not. On the way back to the assemblage, they found a piglet. Jack drew his knife, but the enormity of the knife descending and cutting into living flesh scared him. The piglet ran away, and Jack regrets because he wasn't cut it. Then, he said that next time he will cut a pig, he said it with a gesture of violence, threatening anyone who doubt him. The non-verbal violence done by Jack is proven by the data below:

"I was going to," said Jack. He was ahead of them, and they could not see his face. "I was choosing a place. Next time—!"

He snatched his knife out of the sheath and slammed it into a tree trunk. Next time there would be no mercy. He looked round fiercely, daring them to contradict.

(Chapter 2, page 28).

Jack's action of slamming his knife into a tree trunk is an act of non-verbal violence. It can be categorized as threat to Ralph and Simon if they dare to doubt Jack's promise.

Next day, the small boys, Henry, Perceival, and Johnny were building a sand castle. Then, Roger and Maurice, the older boys came out of the forest. They saw a sand castle and destroy it. The data below is the evidence:

Roger led the way straight through the castles, kicking them over, burying the flowers, scattering the chosen stones. Maurice followed, laughing, and added to the destruction.

(Chapter 4, page 59).

From the data above we know that the victim of non-verbal violence is Henry, Perceival, and Johnny, their sand castle was destroyed by the subject or perpetrators which are Roger and Maurice. The destruction of something very dear to the owner is also an act of violence. It may not hurt anyone there, but it can be seen as psychological violence. According to Galtung (1969), the destruction of things as a foreboding or threat possible destruction of persons, and the destruction of things as destruction of something very dear to person referred to as consumers or owners.

After that, Henry walked around the beach. Behind him was Roger, hiding around the tree. Roger threw stones at Henry, but it misses. Henry wasn't aware that Roger was throwing stones at him. Roger tried it for several times but Henry still didn't get hit. Even though, Henry wasn't hurt, Roger's act toward Henry is considered as non-verbal violence. The evidence of violence commit by Roger is shown by the data below:

Roger stooped, picked up a stone, aimed, and threw it at Henry— threw it to miss. The stone, that token of preposterous time, bounced five yards to Henry's right and fell in the water. Roger gathered a handful of stones and began to throw them.

(Chapter 4, page 61).

Roger's action toward Henry is considered as violence. Even though, there was no stones that hit Henry. This action is a form of a threat of physical violence. Thus, the subject of violence is Roger who are throwing stones around the object of violence which is Henry.

In an evening, when the boys returned after found the beast on the mountain. The start of Jack's separation, he felt that Ralph wasn't a good leader. Then, Jack wanted to replace Ralph's position as a chief. But, the act of the other boys made Jack humiliated. The data below is the evidence:

"Hands up," said Jack strongly, "whoever wants Ralph not to be chief?"

The silence continued, breathless and heavy and full of shame. Slowly the red drained from Jack's cheeks, then came back with a painful rush. He licked his lips and turned his head at an angle, so that his gaze avoided the embarrassment of linking with another's eye.

"How many think—"

His voice tailed off. The hands that held the conch shook. He cleared his throat, and spoke loudly.

"All right then."

He laid the conch with great care in the grass at his feet. The humiliating tears were running from the corner of each eye.

(Chapter 8, page 139).

From the data below we know that Jack wanted to displace Ralph from chief position. He asked who were agree with him that Ralph should not be chief. But, there was no answer, no one raise their hands. The silence made Jack humiliated. He felt the betrayal from his hunters or his choir members. Non-verbal violence is a violence that uses human action such as betrayal or abandonment, etc. to attack one's mental. Thus, the victim in non-verbal violence above is Jack, meanwhile the perpetrators is the rest of the boys who were not chose him to be chief.

2. Structural Violence

Violence that built in the system could harm people somatically or mentally, or maybe even both. As Galtung (1990) said that a violent structure leaves mark not only on the human body but also on the mind and the spirit. Resources that are unevenly distributed such as medical, and education service that are only exist in some districts and for some group only is the example of structural violence. In his article in 1969, Galtung stated that the violence is built into the structure and shows up as unequal power and consequently as unequal life chances.

In the novel *Lord of The Flies*, there are also many structural violence done by the powerful boys to the powerless boys. One of the examples is when leader of the hunters forces his subordinates to join his hunt, whereas they must keep the signal fire. It makes the fire ran out while there was a ship that could see their signal fire and rescue them. Therefore, structural violence is a violence built in the system as well as the unequal power holder between the boys in the novel.

After the first meeting, they made division of labor. There were some divisions that made, which are building shelters, finding fruits, hunting pigs, and keeping the fire to make smoke signal. Even though there are many boys on the island, but there was just few who work. Simon and Ralph were the only boys to made shelters. The rest were playing, especially the smaller boys. The data below is the evidence:

Two shelters were in position, but shaky. This one was a ruin.

“And they keep running off. You remember the meeting?”

How everyone was going to work hard until the shelters were finished?"

"Except me and my hunters—"

"Except the hunters. Well, the littluns are—"

He gesticulated, sought for a word.

"They're hopeless. The older ones aren't much better. D'you see? All day I've been working with Simon. No one else. They're off bathing, or eating, or playing."

(Chapter 3, page 48).

...

... When the meeting was over they'd work for five minutes, then wander off or go hunting."

Jack flushed.

"We want meat."

"Well, we haven't got any yet. And we want shelters. Besides, the rest of your hunters came back hours ago. They've been swimming."

(Chapter 3, page 49).

The data above explains that not all of the boys were working on their jobs. The hunters were not really hunting, they were swimming. This irresponsibility couldn't make them survive until the rescue ship came. If they don't hunt, what are they going to eat? If they don't work together to make proper shelters, where they could protect themselves from the heat of the sun, the cold of the night, and the rain. Structural violence is a violence built in the system by people who has power to the powerless people. In this case, they made a system for themselves, in order to survive. But, if they don't work together, they couldn't survive until the rescue ship came, it also will hurt themselves.

Beside of hunting a pig, the hunters' job was also to keep the fire going. But, one time, Jack takes Sam and Eric to go hunting with him. Sam and Eric that should have been keeping the fire going forced to join Jack to

go hunting. Then, the fire goes out when there was a ship seen on the horizon. The data below is the proof:

The fire was dead. They saw that straight away; saw what they had really known down on the beach when the smoke of home had beckoned. The fire was out, smokeless and dead; the watchers were gone. A pile of unused fuel lay ready.

Ralph turned to the sea. The horizon stretched, impersonal once more, barren of all but the faintest trace of smoke. Ralph ran stumbling along the rocks, saved himself on the edge of the pink cliff, and screamed at the ship.

“Come back! Come back!”

(Chapter 4, page 67).

The data above shows the aftermath of power abuse that done by the leader of the hunters, Jack. By using his power as the leader of the hunters he abuses it to fulfill his desire to go hunting with Sam and Eric. Because power abuse that done by Jack, the signal fire was gone while there was a ship nearby the island. Thus, they can not be saved by the ship.

3. Cultural Violence

This type of violence is a violence that used any aspect of culture to justify or legitimize violence in its direct or structural form. According to Galtung (1990), cultural violence makes direct and structural violence look, even feel, right – or at least not wrong. This kind of violence uses religion, ideology, art, language, empirical and formal science to legitimize the violence.

In the novel, there was a beast that they afraid of. The beast is depicted as an unreal enemy to the boys. It was created from the uneasy feelings of the younger boys that affect the others. They have lack of information about the beast, then the fear consumes them and made them cannot think clearly.

According to Rahayu (2021), Misrecognition is the process in which what people believe is not manifested, and people who do not critically observe do not realize what really happened. The beast became their object of othering and they see it as a threat. Thus, the older boys especially the hunters decide to use violence to counter the terror of the beast. The beast is the main object of cultural/symbolic violence. Any kinds of violence that show toward the beast is justified because the boys consider it as their enemy.

One example of cultural violence that occurs in the novel is when the hunter group made a barbaric chant to kill the beast. It shown by the data below:

"Kill the beast! Cut his throat! Spill his blood! Do him in!"
(Chapter 9, page 167).

The chant above shows that they legitimize violence against the beast that haunt them. The chant that usually used to encourage the spirits in a good way was used to murder a beast which have been their enemy. Therefore, the chant of the hunter group symbolizes violence that using aspect of culture which is language to legitimize their action. The language they used is too barbaric for the boys in their age. As stated by Mundi Rahayu in 2021, The symbolic violence is often manifested in the form of a soft violence perpetrated by the subject to the other.

Again, any kinds of violence are legitimized when it comes to the beast. The hunters do not afraid to commit physical violence in order to take the

life of the beast. One time, in the evening, when the sky was dark and thunderous. The hunters made a circle to dance, but someone from the forest ran and fell in the middle of the circle. They thought it was the beast, then they gang up on him until he was lifeless. The data below is the evidence:

The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe.

"Kill the beast! Cut his throat! Spill his blood!"

The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill.

"Kill the beast! Cut his throat! Spill his blood! Do him in!"

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws. (Chapter 9, page 167).

Young Simon was the one who fell in the circle. The hunters thought it was the beast and they killed him. The boys justified any kinds of violence towards "the beast". But "the beast" was not real. It was created by the uneasy feelings from stranded on uninhabited island. Thus, the hunters' violence against "the beast" end up with killing Simon.

B. The Other Character's Response to Jack's Violence in *Lord of The Flies*

Violence is an action that harm its victim. According to Galtung (1969), stated that violence is present when human beings are being influenced so that their actual somatic and mental realization are below their potential realization. Violence consists of actions that one person performs against the will and well-

being of another (Wade, 2016). In response to violence, there will always be resistance. In contrast, there is also people who support violence.

In the novel *Lord of The Flies*, most violent actions were committed by Jack towards the other. He is a character who holds such power in the novel, he is the leader of a choir group and the hunter group. His violent actions sometimes got resisted and sometimes supported by other characters in the novel. Therefore, the researcher divided the other characters response to Jack's violence into two categories which are opposition and proposition.

1. Resistances to Jack's Violence

Jack's actions of violence are often got resisted by the other character. Mostly, his violence actions are targeted to Piggy, it is because he is weaker than him. Some of the characters who witness his violence towards Piggy feel compassion and try to protect him by resisting Jack's violence like the evidence below:

Piggy had settled himself in a space between two rocks, and sat with the conch on his knees.

"We haven't made a fire," he said, "what's any use. We couldn't keep a fire like that going, not if we tried."

"A fat lot you tried," said Jack contemptuously. "You just sat."

"We used his specs," said Simon, smearing a black cheek with his forearm. "He helped that way." (Chapter 2, p. 45)

The data above shows that Jack said cruel things to Piggy because he saw him not helping with the fire. But Simon responded Jack's verbal violence against Piggy by saying the fact that they used Piggy's specs to light the fire.

The next case is when Piggy blamed Jack because his irresponsibility as the leader of the hunter who let the smoke signal go while there was a ship nearby the island. Then, Jack's anger drives him to commit violence against Piggy, the data below is the evidence:

Jack made a move toward Piggy who scrambled away till a great rock lay between them. He thrust his head over the top and glared at Jack through his one flashing glass.

"Now I only got one eye. Just you wait—"

Jack mimicked the whine and scramble.

"Jus' you wait—yah!"

Piggy and the parody were so funny that the hunters began to laugh. Jack felt encouraged. He went on scrambling and the laughter rose to a gale of hysteria. Unwillingly Ralph felt his lips twitch; he was angry with himself for giving way.

He muttered.

"That was a dirty trick." (Chapter 4, pg. 77)

The data above shows that Jack committed non-verbal violence against Piggy by mimicking the whine and scramble that make Piggy humiliated. Ralph who is their leader, opposing Jack because he founds Jack's action is not fair.

One night, Jack, Maurice, and Roger sneak up to Ralph's camp to stole Piggy's eyeglasses. Meanwhile, Ralph and the other notice that there were some people who came near them. Someone tripped over Ralph and Piggy and the violence cannot be avoided:

Someone tripped over Ralph and Piggy's corner became a complication of snarls and crashes and flying limbs. Ralph hit out; then he and what seemed like a dozen others were rolling over and over, hitting, biting, scratching. He was torn and jolted, found fingers in his mouth and bit them. A fist withdrew and came back like a piston, so that the whole shelter exploded into light. Ralph twisted sideways on top of a writhing body and felt hot breath on his cheek. He began to pound the mouth below him, using his clenched fist as a hammer; he hit with more and more passionate hysteria as the face became slippery. A knee jerked up between his legs and he fell sideways, busying himself with his pain, (Chapter 10, p. 183)

Jack, Maurice, and Roger who try to steal Piggy's specs involved in violence with Ralph, Piggy, Sam, and Eric. Jack's bad intention to steal Piggy's specs got responded with physical violence by Ralph and the others.

Jack successfully steals Piggy's eyeglasses and takes it to his fort, the castle rock. Ralph, Piggy, Sam, and Eric do not accept Jack's action that stealing something from them. In response to Jack's violence, Ralph and the other went to the castle rock to get Piggy's specs back:

"You pinched Piggy's specs," said Ralph, breathlessly.

"You've got to give them back." (Chapter 11, pg. 194)

....

Jack made a rush and stabbed at Ralph's chest with his spear. Ralph sensed the position of the weapon from the glimpse he caught of Jack's arm and put the thrust aside with his own butt. Then he brought the end round and caught Jack a stinger across the ear. They were chest to chest, breathing fiercely, pushing and glaring.

(Chapter 11, pg. 195)

Ralph told Jack to give the glasses back is an act of resisting to Jack's violence. Jack who does not want to obey Ralph, made a rush on him. Ralph response Jack's physical violence with physical violence as the act of resistance.

2. Supports to Jack's Violence

Like a two side of a coin, there will always be pros and cons especially in violence. In violence, there will always be resistance, but also the supporters of the violence do exist. Some of the boys are enjoy to watch Jack committing violence against the weak. Moreover, they support any

kind of violence that Jack does by committing his order to do violence.

The data below is the evidence:

Jack pointed suddenly.

“His specs—use them as burning glasses!”

Piggy was surrounded before he could back away.

“Here—let me go!” His voice rose to a shriek of terror as

Jack snatched the glasses off his face. “Mind out! Give ‘em back! I can hardly see! You’ll break the conch!”

Ralph elbowed him to one side and knelt by the pile.

“Stand out of the light.” (Chapter 2, p. 44)

The data above shows the other characters response to Jack’s violence. Jack tells them to take Piggy’s eyeglasses, then the other boys surround him and Jack takes the specs. Its clearly that the other boys support Jack’s violence by doing what he says, even though it is committing violence.

Jack’s supporters are mostly from his choir group members. The choir group that changes into the hunter group with the same leader which is Jack. The members of the group are mostly loyal to Jack, even though he commits a lot of violence against the weak. Some of Jack’s proponents are Roger and Maurice. The data below is the evidence:

“We shall take fire from the others. Listen. Tomorrow we’ll hunt and get meat. Tonight, I’ll go along with two hunters—who’ll come?”

Maurice and Roger put up their hands.

“Maurice—”

“Yes, Chief?”

“Where was their fire?”

“Back at the old place by the fire rock.”

The chief nodded.

“The rest of you can go to sleep as soon as the sun sets. But us three, Maurice, Roger and me, we’ve got work to do. We’ll leave just before sunset—”

(Chapter 10, p. 176)

From the data above, we know that Roger and Maurice are Jack’s loyal proponent. When Jack asks about who will come with him to steal Piggy’s specs that night, Roger and Maurice raise their hands. The response of Roger and Maurice toward Jack’s violence is supporting it by helping him steal Piggy’s specs.

The power that Jack holds as the leader of his tribe affect the other boys to do anything he says. It can be shown in the following data:

“I said ‘grab them!’”

The painted group moved round Samneric nervously and unhandily. Once more the silvery laughter scattered. Samneric protested out of the heart of civilization.

“Oh, I say!”

“—honestly!”

Their spears were taken from them.

“Tie them up!”

Ralph cried out hopelessly against the black and green mask.

“Jack!”

“Go on. Tie them.”

Now the painted group felt the otherness of Samneric, felt the power in their own hands. They felled the twins clumsily and excitedly.

(Chapter 11, page 192).

The data above shows that the other boys, especially the members of Jack’s tribe, commit what Jack said. Thus, the response of Jack’s tribe members is supporting Jack’s violence action.

CHAPTER V

CONCLUSION AND SUGGESTION

After analyzing William Golding's *Lord of The Flies* using Galtung's theory of violence to analyze the kinds of violence. In this chapter, the researcher gives a conclusion about overall analysis in the previous chapters. In addition, the researcher also provides suggestions to further researchers who will analyze the same literary work or using the same theory and approach to analyze other literary works.

A. Conclusion

William Golding's *Lord of The Flies* is a novel about a group of children who are victims of a plane crash and stranded on an uninhabited island. The children ranged in age from 6 to 12 years and all were boys. Also, there are no adults around, so they should survive on their own. By the time, the boys found internal conflicts that leads them to violence. Therefore, the researcher has done the analysis of *Lord of The Flies* which is divided into two topics. The first discussion is about the kinds of violence in William Golding's *Lord of The Flies*. The second discussion is about how the other character's response to Jack's violence in William Golding's *Lord of The Flies*.

The violence in the novel is not committed by one character only, since there are no adults around to take care of the boys in the island. They became undisciplined or even worse became violent to others. The kinds of violence in William Golding's *Lord of The Flies* are divided into three kinds: 1) direct

violence, including physical and psychological (verbal and non-verbal); 2) structural violence; 3) and cultural violence.

The second discussion of this study is how the other characters respond to Jack's violence in William Golding's *Lord of The Flies*. In the analysis, the researcher found that the other character's response to Jack's violence are Resistances to Jack's Violence and Supports to Jack's Violence.

B. Suggestion

This study focuses on the violence occurs in the novel and how the other character's response to Jack's violence. The researcher uses Galtung's theory of violence to find the answer of the research questions. Then, the researcher suggests for further researcher who wish to use the same theories and approach as this thesis in analyzing William Golding's *Lord of The Flies* can expand the discussion in more detail, especially in the other character's response to Jack's violence.

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