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Types of Violence and Character Responses in *Lord of The Flies*

Bagus Amantu Billa
English Literature Study Program, Faculty of Humanity, UIN Maulana Malik Ibrahim Malang
19320086@student.uin-malang.com

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Corresponding Author:
Bagus Amantu Billa
19320086@student.uin-malang.com

ABSTRACT

William Golding's Lord of The Flies is a novel that contains violence in the story. The researcher chose Golding's Lord of The Flies as the object of the study because the violence that occurred in the novel portrayed the worst side of humans. This study aimed to find the kind of violence that occurred in the novel and the other character's response to Jack's violence in William Golding's Lord of The Flies. This study used Johan Galtung's (1969, 1990) theory of violence, using his typology of violence, which were Direct Violence, Structural Violence, and Cultural Violence. Therefore, as a result of this study, the researcher found that there were direct and indirect violence that occurred in the novel Lord of The Flies. Direct violence was divided into two kinds: physical violence and psychological violence (verbal and non-verbal). Indirect violence was structural violence and cultural violence. Most of the violent actions were done by Jack. The researcher also found that the result of the other characters' response to Jack's violence were resistances and supports to Jack's Violence. Then, the researcher suggested that further researchers who wished to use the same theories and approach as this thesis in analyzing William Golding's Lord of The Flies could expand the discussion in more detail, especially on the other characters' response to Jack's violence.
***Keywords**: Literary Analysis, Lord of the Flies, Violence*

INTRODUCTION

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).

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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.

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. 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,

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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.

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. 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).

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.

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).

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.

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.

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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).

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. 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).

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. 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

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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.

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

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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"* aimed to analyze the ambitions possessed by Jack. In his study, Nurdiansyah used Wellek and Warren's theory of psychology to reveal Jack's ambition and characterization theory to reveal Jack's character. The results were that Jack's character was the primary influence on his actions in reaching his ambition, and Jack's ambition impacted other characters. Meanwhile, Hasim's *Ralph's Anxiety in the Wildlife in Lord of the Flies* novel aimed to reveal Ralph's anxiety and defense mechanism. Hasim used Freud's theory to unveil Ralph's anxiety and defense mechanism. As a result, Ralph's anxiety was caused by threats, environment, oppression, loss of self-esteem, and frustration. Then, Ralph's defense mechanism to reduce his anxiety was by doing aggression, suppression, and regression. In sum, these previous studies analyzed 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 aimed to analyze how violence was represented and its implications in selected works of Flannery O'Connor and William Golding. This dissertation used Sigmund Freud's theory on how one was born violent and learned to live in a society, as well as the theory of the concept of the 'state of nature' found in the works of John Locke, Rousseau, and Thomas Hobbes. The analysis consisted mainly of how, in the novel *Lord of the Flies*, society played a significant role in 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

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hand, the main aspect explored in O'Connor's short stories "A Good Man is Hard to Find" and "Revelation" was how violence was related to religion and to what some critics called '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 included *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 were 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 had the same objective, namely to reveal the types of violence experienced by certain characters and how the characters struggled in dealing with the violence they experienced in the novel. The research objectives of the mentioned thesis were the same, but the material object or novel chosen was different. Therefore, it was hoped that the two theses could help this research because this research also had 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 Ghazaalian 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 found research on literary works that had elements of violence in which the victim and perpetrator were boys of the same age. In short, this research is expected to bring an element of novelty to research on violence by proposing two research questions, namely: 1) What are the kind of violence that occur in William Golding's *Lord of The Flies?; and 2)* How do the other character's response to Jack's violence in William Golding's *Lord of The Flies?*

RESEARCH METHOD

This chapter conveyed the discussion about the method used in this research. It included a discussion about study design, data source, data collection, and data analysis. Therefore, the readers could know the process of this study. This research used literary criticism as its method. Literary Criticism was a study that examined phenomena or content contained in a literary work. Literary criticism had 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 novels had contents that reflected real-life

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phenomena. Thus, literary criticism aimed to understand the context and content of the literary work to be studied.

The data source of this study was a novel by William Golding entitled *Lord of the Flies* that was published in 1954. This study used the PDF version of the novel from the website lifefeeling.in. The novel had 12 chapters and 224 pages in this version. The process of collecting the data had 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 a deeper understanding to get the content needed. In that step, the researcher also took notes and underlined the phrases, words, and sentences that were related to the research questions. After that, the researcher took the data that was relevant to the research questions to be analyzed. After the data was collected, the researcher then classified the data into two parts. The data was classified based on the kinds of violence that occurred in the novel and the cause of violence. In this study, the researcher used Johan Galtung's theory of violence to analyze the data. Then, the data was compared; this step aimed to get the most relevant data to answer the research questions. Lastly, the researcher interpreted the data to make the conclusion. The conclusion contained the explanation of the answer to the research question.

FINDINGS & DISCUSSION

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

The Kinds of Violence in Lord of The Flies

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

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

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

Direct Violence

As mentioned in the previous chapter, direct violence was a form of violence that was visible. This type of violence could physically or psychologically damage the victim. The perpetrator of direct violence who committed beating or insulted the victim could be clearly identified. Physical violence affected the victim's body. Under physical violence, human beings

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were hurt somatically, to the point of being killed (Galtung, 1969). Meanwhile, psychological violence was a type of violence that worked on the soul, namely verbal and non-verbal violence as its forms. As forms of direct violence, the researcher explained physical violence and psychological violence between characters in William Golding's *Lord of The Flies*.

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!" (Golding, 1954: 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, got beaten by Jack. As stated by Johan Galtung (1969), under physical violence human beings were hurt somatically (p. 169).

Psychological Violence

Psychological violence was a type of violence that attacked one's soul or mental state. The goal of psychological violence was to decrease one's mental potentialities. As Johan Galtung (1969) stated, psychological violence was a type of violence that worked on the soul, where the latter included lies, brainwashing, indoctrination of various kinds, threats, etc., that served to decrease mental potentialities.

Psychological violence was also divided into two parts, which were verbal violence and non-verbal violence. Verbal violence included blaming, name-calling, yelling, shaming, and saying something that embarrassed the victim. Meanwhile, non-verbal violence was more about acts that made the victim feel humiliated or decreased their mental potentialities. Non-verbal violence included threats, destruction of something very dear to the owner, mimicking the gestures of a person in order to embarrass them, etc. As stated above, the psychological

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violence portrayed in Golding's *Lord of The Flies* is divided into two types namely verbal violence and non-verbal violence, as presented below:

Verbal Violence

Verbal violence was a type of violence that used spoken words to decrease one's mental potentialities. Name-calling, blame, shame, threatening of violence, insults, shouting, and humiliation were the examples of verbal violence. The researcher would 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.
(Golding, 1954: 17).

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

Non-Verbal Violence

Non -verbal violence was a type of violence that used 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 might not be violence in the sense that anyone was hit or hurt, but there was nevertheless the threat of physical violence and indirect threat of mental violence that might even be characterized as some type of psychological violence since it constrained 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 was 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.
(Golding, 1954: 28).

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

Corresponding author: 19320086@student.uin-malang.com

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Structural Violence

Violence that was built into the system could harm people somatically or mentally, or maybe even both. As Galtung (1990) said, a violent structure left marks not only on the human body but also on the mind and the spirit. Resources that were unevenly distributed, such as medical and educational services that only existed in some districts and for certain groups, were examples of structural violence. In his article in 1969, Galtung stated that violence was built into the structure and showed up as unequal power and consequently as unequal life chances.

In the novel *Lord of The Flies*, there were also many instances of structural violence committed by the powerful boys against the powerless boys. One example was when the leader of the hunters forced his subordinates to join his hunt, whereas they were supposed to keep the signal fire burning. As a result, the fire ran out while there was a ship that could have seen their signal fire and rescued them. Therefore, structural violence was a type of violence built into the system, as well as the unequal power distribution among the boys in the novel.
After the first meeting, they made a division of labor. There were several divisions created, including building shelters, finding fruits, hunting pigs, and keeping the fire burning to make a smoke signal. Even though there were many boys on the island, only a few worked. Simon and Ralph were the only boys who built shelters. The rest were playing, especially the smaller boys. The data below was 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."
(Golding, 1954: 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."
(Golding, 1954: 49).

The data above explained that not all of the boys were working on their jobs. The hunters were not really hunting; they were swimming. This irresponsibility couldn't help them survive until the rescue ship came. If they didn't hunt, what were they going to eat? If they didn't work together to make proper shelters, how could they protect themselves from the heat of the sun, the cold of the night, and the rain? Structural violence was a type of violence built into the system by people who had power over the powerless. In this case, they created a system for themselves in order to survive. But if they didn't work together, they couldn't survive until the rescue ship came, and it would also harm themselves.

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Cultural Violence

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

In the novel, there was a beast that they were afraid of. The beast was depicted as an unreal enemy to the boys. It was created from the uneasy feelings of the younger boys that affected the others. They had a lack of information about the beast, then fear consumed them and made them unable to think clearly. According to Rahayu (2021), misrecognition was the process in which what people believed was not manifested, and people who did not critically observe did not realize what really happened. The beast became their object of othering, and they saw it as a threat. Thus, the older boys, especially the hunters, decided to use violence to counter the terror of the beast. The beast was the main object of cultural/symbolic violence. Any kind of violence shown toward the beast was justified because the boys considered it their enemy.

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

"Kill the beast! Cut his throat! Spill his blood! Do him in!"
(CGolding, 1954: 167).

The chant above showed that they legitimized violence against the beast that haunted them. The chant, which was usually used to encourage spirits in a good way, was instead used to murder a beast that had become their enemy. Therefore, the chant of the hunter group symbolized violence that used an aspect of culture—language—to legitimize their actions. The language they used was too barbaric for boys of their age. As stated by Mundi Rahayu in 2021, symbolic violence was often manifested in the form of soft violence perpetrated by one subject against another.

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

Violence was an action that harmed its victim. According to Galtung (1969), violence was present when human beings were influenced so that their actual somatic and mental realization were below their potential realization. Violence consisted of actions that one person performed against the will and well-being of another (Wade, 2016). In response to violence, there was always resistance. In contrast, there were also people who supported violence.

In the novel *Lord of The Flies*, most violent actions were committed by Jack towards the others. He was a character who held significant power in the novel; he was the leader of a choir group and the hunter group. His violent actions were sometimes resisted and sometimes supported by other characters in the novel. Therefore, the researcher divided the other characters' responses to Jack's violence into two categories: opposition and proposition.

Resistances to Jack's Violence

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Jack's acts of violence were often resisted by the other characters. Mostly, his violent actions were targeted at Piggy because Piggy was weaker than him. Some of the characters who witnessed his violence towards Piggy felt compassion and tried to protect him by resisting Jack's violence, as shown in 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." (Golding, 1954: 45)

The data above showed 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.

Supports to Jack's Violence

Like two sides of a coin, there were always pros and cons, especially in violence. In violence, there was always resistance, but there were also supporters of the violence. Some of the boys enjoyed watching Jack commit violence against the weak. Moreover, they supported any kind of violence that Jack committed by following his orders to do violence. The data below was 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." (Golding, 1954: 44)

The data above showed the other characters' responses to Jack's violence. Jack told them to take Piggy's eyeglasses, then the other boys surrounded him, and Jack took the specs. It was clear that the other boys supported Jack's violence by following his orders, even though it meant committing violence.

CONCLUSION & 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 gave a conclusion about the overall analysis in the previous chapters. In addition, the researcher also provided suggestions to further researchers who would analyze the same literary work or use the same theory and approach to analyze other literary works.

William Golding's *Lord of the Flies* was a novel about a group of children who were 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 were no adults around, so they had to survive on their own. Over time, the boys encountered internal conflicts that led them to violence. Therefore, the researcher conducted an analysis of Lord of the Flies, which was divided into two topics. The first discussion was about the kinds of violence in William Golding's Lord of the Flies. The second discussion was about how the other characters responded to Jack's violence in William

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Golding's *Lord of the Flies*. The violence in the novel was not committed by one character only, since there were no adults around to take care of the boys on the island. They became undisciplined or, even worse, became violent toward others. The kinds of violence in William Golding's Lord of the Flies were divided into three types: 1) Direct violence, including physical and psychological (verbal and non-verbal); 2)Structural violence; and 3)Cultural violence. The second discussion of this study was how the other characters responded to Jack's violence in William Golding's Lord of the Flies. In the analysis, the researcher found that the other characters' responses to Jack's violence were resistances to Jack's violence and support for Jack's violence. This study focused on the violence that occurred in the novel and how the other characters responded to Jack's violence. The researcher used Galtung's theory of violence to find the answers to the research questions.

Furthermore, 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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