

Types of violence in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu: Johan Galtung's perspective

Aswati Asri^{1*} , Fitriansal¹, Nur Hasbi¹

¹Faculty of Languages and Literature, Universitas Negeri Makassar, Indonesia

Article Info	Abstract
Keywords: cultural violence; direct violence; Indonesian novel; structural violence; typology of violence Article History Received: 2026-04-16 Reviewed: 2026-05-01 Accepted: 2026-09-07  License: CC BY-SA 4.0	This study aims to describe the typology of violence in Sumiman Udu's novel <i>Di Bawah Bayang-Bayang Ode</i> from Johan Galtung's perspective. A descriptive qualitative approach was employed, with data consisting of textual units representing violence in the narrative. Data were collected through reading and note-taking techniques and then analysed through data reduction, data display, and conclusion drawing. The findings reveal that the novel represents violence as a layered system encompassing three main typologies: direct, structural, and cultural violence. Direct violence manifests in physical and non-physical forms, such as slaps, threats, and confinement, which affect the body, psyche, and dignity of Amalia Ode. Structural violence is reflected in gender inequality, family hierarchy, and nobility-based social stratification, which restrict a character's autonomy in determining her life choices. Meanwhile, cultural violence operates through arranged marriage, homogamy, and the legitimization of custom, all of which normalize the subordination of women. These three forms of violence are hierarchically intertwined: cultural violence legitimizes inequality, structural violence sustains it, and direct violence manifests in the character's experience. These findings confirm that custom and nobility function as mechanisms for producing suffering within the novel's narrative.
*Corresponding Author	Aswati Asri Universitas Negeri Makassar, Indonesia; aswati.asri@unm.ac.id
How to Cite This Article (APA)	Asri, A., Fitriansal, F., & Hasbi, N. (2026). Types of violence in the novel <i>Di Bawah Bayang-Bayang Ode</i> by Sumiman Udu: Johan Galtung's perspective. <i>DIDAKTIS: Jurnal Pendidikan Bahasa Dan Sastra Indonesia</i> , 4(2), 215-234. https://doi.org/10.33096/didaktis.v4i2.1102

INTRODUCTION

Literary works not only reflect social reality, but also serve as a symbolic space where power relations, inequality, and violence are presented, negotiated, and questioned. Literature exists at the heart of human life, and human life exists within literary works (Hasbi, 2026). One of the most popular and widely recognized forms of literature among the Indonesian public is literary works in the form of novels (Talakua & Hartono, 2023). Novels are increasingly read not merely as a storytelling medium, but also as a forum for critiquing the social structures that give rise to human suffering. This includes domestic violence, parents who fail to fulfill their roles properly, and disharmonious families (Jamlean et al., 2024). Indonesian novels published in the 2000s address environmental and women's issues (Yusmarani, 2019). Within this horizon, *Di Bawah Bayang-Bayang Ode* by Sumiman Udu should be understood as a text that not only represents the life of the Buton community, but also reveals the tension between the individual and the social system supported by tradition, nobility, and family hierarchy. Nursari et al. (2025) show that this novel contains a broad representation of Butonese culture, while (Windyarti, 2020) emphasizes the symbolic meaning of rejecting the title "Ode" as the highest social status. Both findings are significant because they indicate that this novel does not stop at depicting local culture, but also contains social issues that operate through symbols, status, and power relations.

These limitations indicate the need for an analytical framework that can view violence not only as an individual act, but also as a system operating through the relationships between actors, social structures, and culture present in the novel *Di Bawah Bayang-Bayang Ode* (Udu, 2017).

Suriadin dan Djokosuyatno (2021), assert that this novel contains an ideological critique of the sociocultural values of marriage, particularly regarding the forced marriage between clans within certain communities. From this perspective, the practice of forced marriage, the subordination of women, and the customary symbols that appear in the novel can be understood not merely as manifestations of cultural values, but as parts of a mutually reinforcing mechanism of violence. While often regarded as an act of cultural adaptation or empowerment (Hanun & Wulandari, 2025). Marriage often leaves women powerless to resist men's oppressive behavior (Rauf et al., 2025). This study seeks to fill the gap in previous research by systematically mapping the relationship between the forms of violence experienced by the characters, the social structures that sustain them, and the cultural legitimacy that enables them to persist in the society represented in the novel.

Similar limitations are also evident in the current research landscape on violence in Indonesian literary works. According to Sunarto et al. (2021) their study of *Lolong Anjing di Bulan* reveals the presence of direct, structural, and cultural violence, while (Setiawati et al., 2022) finds a similar configuration in *Dari Dalam Kubur*. Hanifah and Robet (2022) also demonstrate how cultural violence operates in two novels set in the post-1965 period, whereas Anisya et al. (2023) highlight structural violence in the novel *Siri'*. In subsequent developments, Dewi et al. (2024), Muttaqin (2025), and Khasanah et al. (2026) all show that Johan Galtung's perspective is productive in unpacking the layers of violence in literary works. Furthermore, research by Asri et al. (2024) in their study of the novel *Perempuan yang Menangis kepada Bulan Hitam*, shows that violence in literary works is not only present in the form of direct actions, but is also rooted in social structures and legitimized by culture. However, most of these studies still tend to operate at the level of identifying forms of violence, so the causal and ideological relationship between direct, structural, and cultural violence has not always been conceptually elaborated within a single, unified configuration.

In the context of *Di Bawah Bayang-Bayang Ode*, this issue becomes significant because violence in this novel does not appear as a single, isolated act. The pressure exerted on certain characters can indeed be read as direct violence, but this pressure is rooted in a system of social status and aristocratic structures that limit individual life choices. At the same time, these structures draw their strength from customary law, symbols of honor, and cultural values that normalize social distinctions as something natural. Johan Galtung's framework is highly relevant for interpreting this situation. (Galtung, 1969) asserts that violence is not only present in visible actions, but also in structures that cause inequality, while (Galtung, 1990) explains that culture can function as a legitimation for direct and structural violence. In more recent developments, Price and McGowan (2025) show that various forms of violence operate in a circular and mutually reinforcing way, while Petrunov (2025) emphasizes that cultural, ideological, and structural conditions play a role in sustaining the continuity of violence. This framework enables a more incisive reading of the novel *Sumiman Udu*, since the suffering of its characters can be understood as the result of the intersection of repressive actions, unequal social structures, and cultural legitimations that reinforce them. Beneath the veneer of religious or cultural tradition lies a complex system of gender regulation (Bhoi, 2025)

Based on these conditions, this study occupies a different position from previous research. This research not only aims to identify forms of violence in *Di Bawah Bayang-Bayang Ode*, but also to systematically map the relationships between the dimensions of violence within a single, comprehensive analytical framework. Through Johan Galtung's perspective, this study examines that the pressure on the characters is not merely the result of personal actions, but rather a manifestation of the structure of nobility, status restrictions, and customary norms that are culturally reproduced. The novelty of this research lies in its effort to position Butonese nobility not merely as a socio-cultural background, but as a structural mechanism that produces and sustains practices of violence against individuals. In this novel, marriage restrictions based on lineage status, the demands to uphold family dignity, and adherence to customary norms function not only as cultural values, but also as instruments that enable direct violence and legitimize it. By employing Johan Galtung's perspective, this study demonstrates how violence in the novel operates as a system connecting actions, social structures, and culture. This research contributes conceptually to Indonesian literary studies by presenting a reading of the relation of violence

within the context of Butonese noble society, which until now has seldom been examined through Galtung's theory of violence.

METHOD

This study employs a descriptive qualitative approach to reveal the typology of violence in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu. The research data consists of textual units encompassing words, phrases, sentences, dialogues, and narratives that represent actions, conditions, or social practices containing elements of violence, based on the concept of violence typology according to Johan Galtung. Data selection criteria are determined by three main indicators: (1) representation of direct violence in the form of physical, verbal, or psychological acts that cause suffering to characters; (2) representation of structural violence in the form of restriction of rights, unequal access, social status discrimination, or social mechanisms that harm characters; and (3) representation of cultural violence in the form of values, beliefs, customs, symbols, or norms that function to legitimize and sustain violence. The data source for the research is the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, published in 2017.

The research instrument is the researcher himself (human instrument), supported by a data classification sheet based on the categories of direct, structural, and cultural violence. Data collection was carried out using the observe and note technique, which involved reading the novel intensively and repeatedly to identify textual units that meet the research data criteria, then recording and grouping them according to analysis categories. Data analysis was conducted through the stages of data reduction, data presentation, and conclusion drawing. In the data reduction stage, the researcher selected and coded data in accordance with violence indicators based on Galtung's theory. The data presentation stage involved grouping the data into direct, structural, and cultural violence categories and identifying the relationships among these categories. Subsequently, the conclusion drawing stage was carried out by interpreting patterns of appearance and interconnection of the three forms of violence in the novel. Data validity was maintained through persistent observation and referential adequacy. Persistent observation was conducted by repeated readings of the text to ensure consistency in data identification, while referential adequacy was achieved by reviewing and comparing the data interpretation results with violence concepts in Johan Galtung's theory and various relevant scientific studies, so the analysis process can be academically accounted for.

RESULTS AND DISCUSSION

The analysis in this study departs from Johan Galtung's typology of violence framework as the conceptual basis for examining representations of violence in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu. This framework enables the identification and classification of violence not only as an individual act but also as a structural and cultural phenomenon that interweaves to shape the characters' experiences.

Based on the analysis of the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu, it was found that violence in the novel operates in layers through three main typologies: direct violence, structural violence, and cultural violence. First, direct violence refers to forms of violence that are visibly apparent through physical or non-physical acts that directly harm the victim. Second, structural violence refers to social systems that indirectly create injustice and restrict individual freedom, particularly through power relations within the family and social stratification based on nobility. Third, cultural violence comprises values, norms, and cultural practices that legitimize and normalize various forms of violence, especially against female characters. These three typologies do not appear separately, but are interconnected in shaping the character's suffering, particularly for Amalia Ode.

Direct violence

In Johan Galtung's perspective, direct violence is the most tangible form of violence because it manifests through verbal or physical actions that immediately inflict harm on the victim's body, psyche, and dignity.. (Galtung, 1990) asserts that not only acts of violence, but also threats of violence, constitute violence, as they produce fear and helplessness. Based on this framework, the

findings of this study indicate that direct violence in the novel *Di Bawah Bayang-Bayang Ode* is presented in two forms, namely non-physical and physical.

Physical violence

Physical violence in the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu represents a form of direct violence that is visible and has an immediate impact on the victim's body. This violence functions not only as an act of aggression, but also as an instrument of control within family power relations.

a. Slap

A slap is the most dominant form of physical violence experienced by the character Amalia Ode. This violence appears not only as an assault on the body, but also as a means of subjugation that reveals power relations within the family. This is evident in the following excerpt.

Data 1:

"Likewise, the burning sensation on his cheek from the slap of his uncle's strong hand, and also his mother's, still lingers..." (Udu, 2017, p. 106)

The quotation demonstrates the presence of direct violence in the form of a slap that inflicts both physical and psychological suffering on Amalia Ode. The phrase "a burning sensation on her cheek" indicates painful physical contact, while the expression "still lingering" shows that the impact of violence does not end with the body, but also leaves prolonged trauma. From Galtung's perspective, this act constitutes direct violence because both the perpetrator and the victim are physically present in the incident. However, the slap cannot be understood merely as an individual action. The physical violence committed by Amalia Ode's uncle and mother takes place within family relations that position older family members as those with the authority to determine the life choices of younger members. This unequal position indicates a dimension of structural violence, as Amalia does not have the same space to determine her own fate, particularly regarding decisions about marriage. The slap becomes a tangible manifestation of the family's power structure that restricts the character's rights and freedoms. The persistence of this action is also supported by the cultural dimension. In the context of the Buton aristocratic society represented in the novel, compliance with family decisions and the preservation of lineage dignity are values legitimized by custom. These cultural values create social justification for the coercive actions taken against Amalia Ode when she refuses her family's wishes. The slap experienced by the character not only represents direct violence, but also shows how structural and cultural violence operate simultaneously to maintain the family's dominance over the individual. This form of physical violence is also evident in situations where slaps are used as threats to force the character's compliance.

Data 2:

"So, you don't want to get married, Amalia Ode?" He raised his hand to threaten Lia with a slap from his strong palm. (Udu, 2017, p. 135)

The quotation illustrates the presence of direct violence in the form of physical threats aimed at Amalia Ode. Although the slap had not actually been carried out, the act of raising a hand to intimidate had already created an intimidating situation that caused fear and psychological pressure for the victim. Violence occurs not only when physical contact takes place, but also when threats are used to coerce someone's will. Such threats do not arise in a neutral social space. The act of intimidation is carried out by a family member who holds an authoritative position within the family's and nobility's structure. The question, "So you don't want to get married, Amalia Ode?" indicates that physical threats are used to force the character to accept a decision that has already been made by the family. In this context, direct violence becomes a manifestation of structural violence that limits Amalia Ode's freedom to make her own life choices. Imbalances of power relations result in the character's voice and will not being given equal space in the decision-making process regarding marriage. These threats gain legitimacy through the cultural values that prevail in the character's social environment. The aristocratic system and customary norms place obedience to family decisions as part of a moral obligation that must be upheld by family members, especially women. Refusal to accept these decisions is viewed as an act of defiance that

can tarnish the family's honor and social status. The threat of slapping Amalia Ode demonstrates the interconnectedness of direct, structural, and cultural violence. Physical threats are used as instruments of control, reinforced by unequal family power structures, and legitimized by customary values that uphold obedience as a non-negotiable obligation. The violence takes on a more tangible form when the hand is actually brought down upon Amalia Ode.

Data 3:

"Lia cried, and at that moment, with a quick motion, that rough hand slapped Amalia Ode's cheek again. 'Plaak ...!'" (Udu, 2017, p. 137)

The quotation illustrates direct violence in the form of a slap that tangibly assaults Amalia Ode's body. The phrase "with a quick movement" indicates an aggressive act carried out spontaneously and with dominance, while the sound "Plaak...!" reinforces the depiction of the severity of the physical attack experienced by the victim. This act not only causes physical pain, but also results in psychological suffering because it occurs in a situation that reveals the character's helplessness before the perpetrator. Essentially, this physical violence is a manifestation of structural violence that had already restricted Amalia Ode's freedom of movement. The slap was given not merely because of a personal fault, but because the character tried to defend her right to refuse a marriage arranged by her family. Amalia's body becomes the target of punishment because she is deemed to have violated the prevailing social order. Physical violence functions as an enforcement mechanism to compel the character to once again submit to the power structure of the family and the aristocratic system governing her social life. This act finds justification through the cultural dimension deeply rooted in the society represented in the novel. Customary values emphasizing the importance of upholding family honor and preserving aristocratic status render repressive actions toward family members deemed rebellious as something acceptable. In such circumstances, culture does not perpetrate violence directly, but provides the symbolic and moral foundation that renders violent acts appear normal and legitimate. The slap experienced by Amalia Ode demonstrates the close relationship between the three types of violence in Galtung's theory. Direct violence appears through the physical act of slapping, structural violence is evident in the restriction of the character's rights by the family and aristocratic systems, while cultural violence legitimizes these actions through customary values demanding obedience in the name of maintaining social honor. Based on these three data points, it can be concluded that the slap in the novel *Di Bawah Bayang-Bayang Ode* functions not only as a form of physical violence, but also as a control instrument to silence Amalia Ode's rejection of her family's and tradition's will. Thus, the slap becomes a concrete representation of direct violence that operates simultaneously upon the character's body, soul, and dignity.

b. Rough pulling

Rough pulling is a form of direct physical violence experienced by Amalia Ode. This action demonstrates the tangible use of bodily force to control and subdue the victim. This is evident in the following excerpt.

Data 4:

"But once again, her uncle's strong hand pulled her even more roughly. Lia fell onto the chair." (Udu, 2017, p. 137)

The quotation indicates the presence of direct violence in the form of physical acts perpetrated against Amalia Ode. The phrase "increasingly rough pulling" demonstrates the deliberate use of bodily force to control and coerce the victim, while the sentence "Lia fell onto the chair" shows the tangible physical impact resulting from the act. From Johan Galtung's perspective, rough pulling constitutes direct violence because the perpetrator engages in physical contact that causes suffering and restricts the victim's freedom of movement. Amalia Ode's body becomes the target of repressive acts intended to end resistance and compel her submission to the perpetrator's will. Such actions cannot be understood merely as an outburst of individual emotion. The physical violence perpetrated by Amalia Ode's uncle occurs within a social relationship that positions him as an authority figure in the family. This position gives him the power to regulate, direct, and even force family members deemed noncompliant with collective decisions. In this context, rough pulling serves as a manifestation of structural violence rooted in

the power imbalance between those with authority and those required to comply with such decisions. Amalia Ode lacks equal opportunity to express or defend her choices regarding her future and marriage because the family structure has already restricted her freedom.

In addition to being supported by a hierarchical family structure, the act also obtains legitimacy through the cultural values prevailing in the Buton nobility environment. In a social system that prioritizes family honor and adherence to custom as core values, refusal to accept family decisions is often viewed as a form of insubordination that must be rectified. As a result, the use of coercive actions against family members who oppose customary decisions can be considered acceptable for the sake of preserving dignity and social order. Thus, cultural violence operates by providing symbolic justification for the physical acts committed against Amalia Ode. Based on this account, the rough pulling experienced by Amalia Ode demonstrates the interconnection among the three typologies of violence in Galtung's theory. Direct violence is evident in the use of physical force that causes the victim to lose balance and fall. Structural violence manifests through power relations that place Amalia Ode in a subordinate position within the family. Meanwhile, cultural violence serves to legitimize those acts through customary and noble values that prioritize compliance with family decisions.

c. Beating

Striking constitutes a form of direct physical violence, carried out consciously to inflict harm on the victim's body. In the novel *Di Bawah Bayang-Bayang Ode*, this action demonstrates how physical violence is used as a quick means to respond to rejection or to defend against the victim. This is evident in the following quotation.

Data 5:

"Don't hit her like that! Have mercy!" Wa Ode Siti exclaimed spontaneously. Lia turned toward the voice. And at that very moment, the hand that had just slapped Amalia Ode landed on Wa Ode Siti's back. (Udu, 2017, p. 138).

The quotation demonstrates the presence of direct violence in the form of a blow inflicted on Wa Ode Siti. The sentence "the hand that had just slapped Amalia Ode had landed on Wa Ode Siti's back" indicates an intentional physical act aimed at hurting the victim's body. This blow constitutes a spontaneous response to Wa Ode Siti's attempt to defend Amalia Ode. From Johan Galtung's perspective, this act qualifies as direct violence because the perpetrator openly employs physical force to cause suffering and to stop actions perceived as obstructing their will. Thus, the blow serves as a repressive means to silence voices opposing the ongoing act of violence. The act of striking Wa Ode Siti cannot be separated from the structure of power relations surrounding the event. The blow occurs in a situation where family authority rests with parties holding a higher position in the family and aristocratic hierarchy. When Wa Ode Siti attempts to defend Amalia Ode, her action is regarded as an intervention in the decisions and authority of those in power. This condition reflects the existence of structural violence, as unequal social relations prevent individuals in subordinate positions from having sufficient space to object or to protect the victim. The physical violence suffered by Wa Ode Siti becomes a manifestation of a power structure seeking to maintain its dominance and suppress every form of resistance.

This act also gains legitimacy from the cultural values upheld in the character's social environment. In the context of Butonese aristocratic society as represented in the novel, respect for family authority and obedience to decisions deemed representative of the extended family's interests are highly esteemed values. When someone attempts to oppose or obstruct such decisions, their actions may be viewed as violations of prevailing norms. As a result, repressive actions taken to restore obedience gain social and cultural justification. Thus, culture does not merely serve as a backdrop to the events, but also functions as a mechanism legitimizing the use of violence to uphold the existing social order. Based on this account, the blow experienced by Wa Ode Siti reveals the interconnection between direct, structural, and cultural violence. Direct violence is evident in the act of striking, which causes physical suffering for the victim. Structural violence is apparent in the power relations that restrict the space for defending Amalia Ode and place certain parties as holders of absolute authority. Meanwhile, cultural violence is present through customary and aristocratic values that legitimize repressive actions meant to ensure adherence to family decisions. The blow to Wa Ode Siti not only represents an act of individual

physical aggression but also illustrates how the system of violence operates, supported by the social and cultural structures of the society portrayed in the novel.

Based on the data regarding slaps, rough grabbing, and blows, it is clear that physical violence in the novel *Di Bawah Bayang-Bayang Ode* does not emerge as isolated individual acts but as manifestations of a broader system of violence. Slaps, rough grabbing, and blows constitute forms of direct violence that visibly target the victim's body, yet their occurrence is closely tied to social structures that place families and the aristocracy as the authority holders determining individual life choices. When Amalia Ode rejects the marriage decision that has been set, her body becomes the object of repressive acts aimed at restoring her submission to the prevailing order. At the same time, these actions gain legitimacy from customary values, family honor, and the aristocratic system, which considers obedience to family decisions an obligation. Physical violence in this novel demonstrates the interconnectedness of direct, structural, and cultural violence as outlined by Johan Galtung. Direct violence operates through physical actions that hurt the victim; structural violence works through power relations that restrict individual freedom, while cultural violence provides symbolic legitimacy, making these actions seem natural and acceptable. These findings show that the character's suffering is not caused solely by the behavior of certain perpetrators but by the socio-cultural mechanisms that continuously reproduce and sustain violence within the Butonese aristocratic environment.

Non-physical violence

Non-physical violence is a form of direct violence that harms a person psychologically or emotionally; there are no visible physical injuries, but there are deep psychological wounds (Galtung, 1969). Forms of non-physical violence are described based on the conditions and realities found in the novel "*Di Bawah Bayang-Bayang Ode*" by Sumiman Udu, some of which are illustrated in excerpts from the novel.

a. Threats

Threats are a form of non-physical violence that operate through intimidation, fear, and psychological pressure. Although they do not inflict direct physical harm, threats can restrict the victim's freedom, influence their life choices, and undermine their inner resilience. In the novel *Di Bawah Bayang-Bayang Ode*, threats are experienced by Amalia Ode as part of her family's attempt to end her romantic relationship with Imam. Amalia's position as a woman bearing the title "Ode" places her under the pressure of tradition and the will of her extended family, severely limiting her ability to uphold her chosen path in life. This form of threat is evident in the following excerpt.

Data 6:

"Lia, from now on, you are not allowed to have any contact with that shameless man! Mama knows that you two have often been together all this time. But now Lia must realize that tradition and culture will never unite you!" That voice kept echoing in Lia's mind. The voice of tradition, a voice that brings torment to the soul. (Udu, 2017, p. 41)

The quotation demonstrates the presence of direct violence in the form of verbal threats directed at Amalia Ode. The statement "you are not allowed to associate with that insolent man" represents a prohibition conveyed firmly and containing an element of intimidation against the character's personal freedom. Although not accompanied by physical action, this prohibition produces profound psychological pressure. This is evident in the expression "that voice kept echoing in Lia's mind," indicating that the threat continued to burden the character's inner state even after the conversation ended. From Johan Galtung's perspective, this situation constitutes direct violence because the perpetrator consciously utilizes verbal pressure to influence the victim's behavior and life choices. That threat cannot be separated from the social structure encompassing Amalia Ode's life. The prohibition against being in a relationship with Imam arises because of Amalia's position as a noblewoman bound by rules of social status and lineage. In the aristocratic structure of Buton, the choice of a life partner is not entirely an individual right, but is influenced by familial considerations and prevailing social stratification. As a result, Amalia is placed in an unequal position because her right to determine her own future is restricted by a pre-established social system. This situation demonstrates the presence of structural violence that

operates by limiting opportunities and individual freedoms based on the social status attached to the person.

The threat obtains legitimacy through the cultural dimension represented by custom and tradition. The statement “custom and tradition will never unite you” shows that cultural norms are used as a basis for justifying the prohibition imposed on Amalia Ode. In this context, custom functions not just as a social rule, but also as a symbolic mechanism that makes restrictions on the individual appear natural and acceptable. Even the phrase “the voice of custom, a voice that brings soul’s suffering” illustrates that custom is present as a force controlling the character’s life while simultaneously serving as a source of her psychological suffering. Thus, cultural violence operates by providing moral legitimacy to restrictions imposed in the name of tradition and social honor. Based on this description, the threat experienced by Amalia Ode reveals the interconnectedness among the three types of violence in Galtung’s theory. Direct violence is evident through prohibitions and verbal pressure that cause psychological suffering. Structural violence is present in the aristocratic system that restricts the character’s freedom in choosing a life partner. Meanwhile, cultural violence legitimizes these restrictions through customary values that prioritize social status and family honor. Therefore, the threat in this novel is not merely a verbal act, but is also part of a system of violence that operates simultaneously through actions, social structure, and culture within the Buton nobility. The threat also takes the form of intimidating utterances not directly expressed as threats of murder, but still evokes a strong sense of fear in the character.

Data 7:

"You're brave enough to defy Mother now, are you?" Lia's mind seemed to soar back with the fear that suddenly seized her again. Her stomach also suddenly felt a bit sore. (Udu, 2017, p. 43)

The quotation demonstrates the presence of direct violence in the form of verbal threats delivered through intimidating utterances. Although it does not contain explicit physical threats, the question “So you dare to oppose Mother now?” carries strong psychological pressure because it implies consequences or punishment for actions regarded as disobedience. The effects of this threat are evident from Amalia Ode’s reaction, who is immediately overcome with fear. The expression “the sudden fear pounced on her again” shows that the utterance rekindled previously ingrained trauma and anxiety. In fact, this fear affected not only her psychological state, but also triggered a physical response in the form of a painful sensation in her stomach. From Johan Galtung’s perspective, this situation constitutes direct violence since the perpetrator consciously uses verbal pressure to inflict psychological suffering and control the victim’s behavior. Such threats cannot be separated from the structure of power relations that shape Amalia Ode’s life. The utterance delivered by the mother reveals a hierarchical relationship that positions parents as the party holding full authority over the child. In a broader context, Amalia’s position as an aristocratic woman binds her to a variety of family rules that restrict her freedom in decision-making. As a result, any form of rejection of the family’s will is seen as an unacceptable act. This condition reflects structural violence because the existing family structure and social systems place Amalia in a subordinate position, thereby limiting her rights to voice her choices and opinions.

In addition to being reinforced by a hierarchical family structure, the threat also gains legitimacy from the cultural values that prevail within Buton’s aristocratic society. In a cultural system that emphasizes respect for parents, obedience to the family, and the maintenance of lineage honor, dissent is often interpreted as a challenge to the established order. Therefore, the verbal pressure exerted on Amalia is justified as an effort to discipline family members so that they continue to observe customary norms and the will of the extended family. Thus, cultural violence functions as a symbolic foundation that makes such intimidating actions appear normal and acceptable in the character’s social life. Based on this explanation, the threat experienced by Amalia Ode in this excerpt illustrates the interconnection among direct, structural, and cultural violence. Direct violence appears through intimidating utterances that induce fear and psychological pressure. Structural violence is evident in the unequal power relations between Amalia and the family members who have the authority to control her life. Meanwhile, cultural

violence operates through customary and aristocratic values that legitimize absolute obedience to parents and family. Thus, the fear experienced by Amalia Ode is not merely the result of a verbal utterance, but the product of a socio-cultural system that continuously places her in a position vulnerable to various forms of violence.

b. Confinement

Confinement is a form of non-physical violence that restricts the victim's freedom of movement, communication, and life choices. This act does not inflict direct bodily harm, but causes severe psychological pressure because the victim is placed in an isolated situation and is under the complete control of another party. In the novel *Di Bawah Bayang-Bayang Ode*, Amalia Ode experiences confinement as part of her family's efforts to sever her relationship with Imam and force her to submit to customary law. This is evident in the following excerpt.

Data 8:

"Since her mother found out about her last meeting with Imam, Lia has no longer been allowed to leave the house. She has been placed under increasingly strict supervision by her mother and uncles. Her phone was confiscated, her motorcycle keys seized, and she is no longer permitted to speak to anyone." (Udu, 2017, p. 105)

The quotation demonstrates the existence of direct violence in the form of confinement and restriction of freedom experienced by Amalia Ode. The prohibition against leaving the house, the confiscation of her mobile phone and motorcycle keys, as well as restrictions on communication with others, are acts that directly control the victim's movement and activities. Although they do not cause physical injury, these actions inflict psychological suffering because Amalia loses her freedom to interact, communicate, and make her own life choices. From Johan Galtung's perspective, this situation constitutes direct violence because there is a deliberate act aimed at restricting the rights and freedoms of an individual in order to impose the will of another party. Such confinement cannot be understood merely as an act of family supervision. The restrictions experienced by Amalia Ode are a manifestation of structural violence that stems from unequal power relations within the family and the aristocratic system. As a woman bearing the title "Ode," Amalia occupies a position in which she must submit to family decisions regarding her relationships and marriage. This social structure grants significant authority to her mother and uncles to control Amalia's personal life, while she herself lacks sufficient space to defend her rights and freedoms. As a result, confinement becomes an instrument of control used to ensure compliance with family rules and interests.

The act of confinement gains legitimacy through the cultural values that prevail in Buton aristocratic society. Amalia's relationship with Imam is considered to violate customary norms and the prevailing system of social stratification. Therefore, the restriction of Amalia's freedom is regarded as a justifiable measure to protect the family's honor and maintain a social order passed down through generations. In this context, custom and culture function not only as the social backdrop but also as symbolic mechanisms that legitimize acts of supervision, restriction, and confinement of individuals deemed to have deviated from prevailing norms. Thus, cultural violence plays a role in perpetuating practices that restrict the victim's freedom in the name of adherence to tradition. Based on this explanation, the confinement experienced by Amalia Ode reveals the interconnectedness of direct, structural, and cultural violence. Direct violence is evident in the restriction of freedom of movement, communication, and interaction with the social environment. Structural violence is present through power relations that position the family as the party with complete control over Amalia's life. Meanwhile, cultural violence operates by legitimizing these actions through customary values, family honor, and the aristocratic system. Confinement in the novel *Di Bawah Bayang-Bayang Ode* is not merely an act of family supervision, but rather part of a system of violence that operates simultaneously through acts, social structures, and culture in Buton aristocratic society.

Structural violence

Structural violence in this novel is reflected through a social system that indirectly restricts individual freedom and creates inequality. From Johan Galtung's perspective, this violence operates through invisible mechanisms but has a systematic impact on the characters' lives.

Gender Inequality

Structural gender-based violence in the novel *Di Bawah Bayang-Bayang Ode* is evident through the restriction of women's roles, rights, and freedoms within the social sphere. Amalia Ode is positioned as an individual who must submit to customary norms that place women in a subordinate position. In such a structure, women are not given equal space to determine their own life choices, but are instead directed to accept rules set by family and cultural traditions. Restrictions on access to education, the reinforcement of domestic roles, and demands for obedience to men all indicate that gender inequality in this novel is not merely a personal issue, but is the result of deeply rooted social structures. This is evident in the following excerpt.

Data 9:

"Dear, don't cry anymore. Accept yourself as you are—a woman. We, as women, cannot go against custom and tradition, my child! It has always been this way, my child, since our ancestors have accepted this as a truth..." (Udu, 2017, p. 148)

The quotation demonstrates the presence of structural violence experienced by Amalia Ode through the restriction of her rights and freedoms based on gender identity. The statement "you are a woman" emphasizes that Amalia's position in society is determined by a social construct that differentiates the rights and spheres of action of men and women. The sentence "as women we cannot oppose custom and culture" reveals that women are placed in a position where they must accept decisions that have been predetermined by the social system. From Johan Galtung's perspective, this condition constitutes a form of structural violence because inequality does not manifest through direct physical assault, but through a social order that systematically restricts women's opportunities to make their own life choices. This structural violence has a direct impact on Amalia Ode's psychological condition. The advice delivered in a resigned tone actually contains pressure that compels the character to accept the injustice she experiences. The statement indirectly forces Amalia to bury her desires, hopes, and rights in determining her future. As a result, the character experiences inner suffering because she must choose between following her own wishes or submitting to the rules imposed by her family and society.

Structural violence gives rise to forms of direct violence that operate psychologically through pressure, a sense of helplessness, and being forced to accept the situation. This inequality gains legitimacy through cultural values that are handed down from generation to generation. The sentence "since our ancestors we have accepted this as a truth" shows that custom and culture are used as the basis for justifying the subordinate position of women. This statement demonstrates how cultural violence works to make gender inequality appear natural, reasonable, and unquestionable. In the noble society of Buton as represented in the novel, custom functions as a symbolic authority that regulates the behavior of community members, including determining the limits of women's freedoms. As a result, women not only face structural constraints, but also contend with a value system that continuously inculcates the belief that obedience to those rules is an obligation.

Based on the above explanation, the gender inequality experienced by Amalia Ode shows the interconnectedness of structural, direct, and cultural violence. Structural violence is evident in the social system that restricts women's freedom to determine their life choices. Direct violence is present in the form of psychological pressure that forces the character to accept such injustice. Meanwhile, cultural violence functions to legitimize gender inequality through customs and ancestral values regarded as truths. Thus, Amalia Ode's suffering is not merely the consequence of individual decisions, but the result of a socio-cultural system that continually reproduces the subordination of women within the Buton nobility.

Family hierarchy

Family hierarchy in the context of structural violence refers to the ways in which structures and norms within the family create injustice through unequal distributions of power. In such a structure, family members with greater authority can control the decisions, behavior, and freedom of other members, especially women. Therefore, family hierarchy functions not only as an internal relational order, but also as a social mechanism that restricts individual agency and choices, as seen in the following quotation.

Data 10:

"You listen to us, Lia! Don't look so confused," said her other uncle (Udu, 2017, p. 135).

The quotation demonstrates the existence of structural violence operating through the family hierarchy. The utterance "Listen to us, Lia!" contains a command that underscores the authoritative position of the uncles as those who possess the authority to determine Amalia Ode's attitudes and decisions. In this situation, Amalia is not positioned as an individual with the right to express her opinion or make her own choices, but rather as someone who must accept and comply with the family's decisions. From Johan Galtung's perspective, this condition constitutes a form of structural violence, since the power imbalance restricts the individual's freedom to act and determine her own future. The violence does not appear in the form of physical assault, but rather through the structure of family relations, which places some members in dominant positions and others in subordinate ones. This hierarchical family structure then produces direct effects on the psychological condition of Amalia Ode. The commands, delivered firmly and collectively, create pressure that leaves the character with no space to defend her stance. The sentence "Don't be so confused" functions not only as advice, but also as an assertion that Amalia's indecision or refusal is not considered important in the decision-making process. As a result, Amalia experiences psychological distress because she is forced to accept the family's will, even though it conflicts with her own desires. In this context, structural violence gives rise to direct violence operating in the psychological sphere through intimidation, emotional pressure, and silencing of the individual's voice.

This family domination derives its legitimacy from the cultural values that are upheld in Buton's aristocratic society. In a social system that honors respect for older family members, the decisions of uncles and parents are often regarded as representing the family's interests and must be obeyed. These cultural values make obedience a norm considered natural and honorable, while refusal is seen as a form of rebellion against tradition and family. Thus, cultural violence works by providing moral justification for the practice of domination by those with authority in the family. Based on the above explanation, the family hierarchy experienced by Amalia Ode reveals the interconnectedness between structural, direct, and cultural violence. Structural violence is evident in the power relations that place Amalia in a subordinate position and restrict her freedom in making decisions. Direct violence is present through the psychological pressure arising from commands and silencing of her will. Meanwhile, cultural violence serves to legitimize this domination through customary values and respect for family authority that have taken root in Buton's aristocratic society. Thus, the family hierarchy in the novel *Di Bawah Bayang-Bayang Ode* does not merely display the relationships between family members, but also becomes a social mechanism that reproduces and upholds practices of violence against individuals in weaker positions.

Nobility-based social stratification

Nobility in the novel *Di Bawah Bayang-Bayang Ode* functions as the foundation for the formation of a rigid social stratification. Social status serves not only as a marker of identity, but also determines relationships between individuals, including in education, freedom to choose a partner, and one's future. Within such a structure, Amalia Ode experiences pressure to uphold the noble bloodline, while those from lower social strata are placed in a less valued position. Thus, nobility in this novel operates as a form of structural violence because it creates systematic inequality and restricts individual freedom. This is evident in the following excerpt.

Data 11:

"Yanti, you are truly very fortunate. You were not born into a noble family like I was. Disregarding nobility, your parents sent you to school, and they also do not overly concern themselves with who your future husband will be. And that means you can choose based on your own independence and freedom. You can experience a love that arises from your conscience, not one born out of coercion just to preserve that feudal bloodline!" (Udu, 2017, p. 88)

The excerpt demonstrates the existence of structural violence rooted in a social stratification system based on nobility. By comparing herself to Yanti, Amalia Ode realizes that the

noble status attached to her actually restricts the freedom available to others. The statement “you can choose based on your freedom and liberty” indicates that the freedom to choose one’s education, life partner, and future is not equally possessed by all individuals. In this context, nobility functions as a social structure that regulates an individual’s opportunities and life choices according to hereditary status. From Johan Galtung’s perspective, this condition represents a form of structural violence, as inequality is built and maintained through a social system that restricts individuals’ rights without necessarily using direct physical violence. This social structure then has a direct impact on Amalia Ode’s psychological state. The awareness that she does not have the same freedom as Yanti gives rise to feelings of oppression, disappointment, and helplessness. The expression “not born out of coercion just to preserve that feudal lineage” shows that Amalia regards the rules of nobility as a source of suffering that forces her to sacrifice her personal will for the sake of her family. In this case, structural violence results in direct violence in the psychological realm, as the character must bear the emotional burden caused by the restrictions imposed on her. The freedom to love and determine one’s own future becomes something that cannot be fully enjoyed due to pressure from the prevailing social system.

This social stratification derives its legitimacy from cultural values that are passed down from generation to generation. The obligation to preserve the purity of noble lineage and maintain a family’s social status is part of the cultural norms accepted as truth in the nobility society of Buton. These values make restrictions on choices of education, social circles, and marriage appear normal, justified in the name of safeguarding family honor. Thus, cultural violence operates by providing the symbolic and moral foundation that legitimizes the social inequality experienced by Amalia Ode. Custom and nobility not only function as social identities but also as instruments that maintain structures of domination in society. Based on this explanation, the noble-based social stratification in the novel *Di Bawah Bayang-Bayang Ode* reveals the interconnectedness between structural, direct, and cultural violence. Structural violence is evident in the nobility system that restricts individual freedom based on hereditary status. Direct violence is present in the form of psychological suffering experienced by Amalia due to the loss of her right to determine her own education, life partner, and future. Meanwhile, cultural violence serves to legitimize those restrictions through customary values that prioritize the preservation of noble lineage and family honor. This novel demonstrates that nobility is not merely a social identity, but also a mechanism of power that reproduces inequality and perpetuates violence in individual lives.

Cultural violence

From Johan Galtung’s perspective, cultural violence refers to values, norms, beliefs, and ideologies used to justify or legitimize injustice. This form of violence does not always manifest as physical attacks, but operates symbolically through culture, making oppression appear natural, right, and acceptable. In the novel *Di Bawah Bayang-Bayang Ode*, cultural violence is evident in customs, arranged marriages, and value systems that restrict the characters’ freedom, especially Amalia Ode’s, in determining her own life path.

Arranged marriage

Arranged marriage in this novel constitutes a form of cultural violence because it restricts individuals’ rights to choose a life partner based on personal preference. This practice does not arise from free individual decision, but rather as part of a social norm regarded as legitimate and obligatory. In this situation, women are the most disadvantaged party because their voices are not decisive, while family and customary decisions are placed above personal will. This is evident in the following quote.

Data 12:

‘But Ode, how can I be happy if I don’t love? Life needs love, Ode.’ Lia glanced repeatedly at the two people in front of her, especially her mother.” (Udu, 2017, p. 47).

The quotation indicates the presence of cultural violence operating through matchmaking practices legitimized by custom and prevailing social values within aristocratic circles. Amalia Ode’s statement questioning her happiness if she must marry without love reveals a clash between individual will and cultural norms that prioritize family interests and social status. From Johan Galtung’s perspective, this situation constitutes cultural violence because the values and

traditions that exist in society are used to justify restrictions on individual freedom. Matchmaking is not viewed as coercion, but rather as something considered natural and proper because it has become part of society's accepted tradition. This cultural legitimacy of matchmaking in turn gives rise to structural violence that limits Amalia Ode's range of choices. In the Buton aristocratic system as represented in the novel, marriage is not merely perceived as a personal relationship between two individuals, but also as a means of safeguarding social status and the continuity of the aristocratic family lineage. As a consequence, Amalia's right to choose her own life partner is neglected because decisions are predominantly determined by family and prevailing customary norms. This condition demonstrates that matchmaking operates not only as a cultural value, but also as a social mechanism that systematically restricts women's freedom to determine their own futures.

These restrictions have a direct impact on Amalia Ode's psychological condition. The question "how can I be happy if I do not love" reflects the anxiety, disappointment, and inner suffering the character experiences as a result of being denied the opportunity to make choices based on her own wishes. This statement shows that Amalia is aware of the emotional consequences of a marriage established on the basis of coercion, rather than love and personal desire. In this context, the cultural and structural violence that limits the character's freedom ultimately culminates in direct violence in the form of psychological pressure that disrupts her inner peace and happiness. Based on this account, the matchmaking practice in the novel *Di Bawah Bayang-Bayang Ode* demonstrates the interconnection between cultural, structural, and direct violence. Cultural violence is evident through customary legitimacy that frames matchmaking as something natural and mandatory. Structural violence is present through the aristocratic system that limits Amalia Ode's right to choose her own life partner. Direct violence is seen in the psychological suffering experienced by the character as a result of being forced to accept a marriage that does not align with her will or feelings. In this novel, matchmaking is not merely a cultural tradition but a social mechanism that reproduces inequality and perpetuates violence against women in the Buton aristocratic environment.

Homogamy

Homogamy in the novel *Di Bawah Bayang-Bayang Ode* appears as a tendency to choose a life partner based on similarities in social status, economics, and noble lineage. From Johan Galtung's perspective, such a practice can be read as a form of cultural violence because it is legitimized by cultural norms and accepted as something natural, even though it restricts individual freedom in choosing a life partner. In this novel, women bearing the title "Ode" are expected to marry men who also hold the title "Ode", so that marriage is no longer seen as a personal choice, but rather as a means to maintain social status and family lineage. This is evident in the following excerpt.

Data 13:

"For that reason, your mother and your uncles have accepted La Ode Halimu here as your prospective husband. His family has the same social status as ours, Lia. They're wealthy as well. And if you wish, you and he will inherit his parents' wealth. Because he is the only son in his family. You will be happy with him, dear!" Mother turned to La Ode Halimu, "Isn't that right, Ode?" (Udu, 2017, p. 47)

The quotation demonstrates the presence of cultural violence operating through the practice of homogamy, namely the tendency to choose a life partner based on similarity of social status, economic background, and nobility. The statement that "her family has the same social status as ours" shows that the main consideration in determining a partner is not Amalia Ode's wishes or feelings, but rather the compatibility of social status between families. In addition, the emphasis on wealth and family inheritance indicates that marriage is viewed as a means to maintain social position and family interests. From Johan Galtung's perspective, this condition constitutes a form of cultural violence because cultural values that prioritize equality of social status are accepted as the norm, unconsciously restricting individual freedom in ways that are not recognized as oppression. The cultural legitimacy of homogamy then gives rise to structural violence that limits the scope of Amalia Ode's choices. The decision regarding her prospective husband had already been made by her mother and uncles, as seen in the statement "Your mother and uncles have accepted La Ode Halimu as your future husband." This sentence shows that family

authority plays a dominant role in determining Amalia's future. As a woman from a noble family, Amalia does not have equal opportunity to choose her life partner according to her own wishes. The structure of nobility, which prioritizes the preservation of social status and lineage, creates a system that systematically restricts the individual's rights in making personal decisions. Consequently, homogamy not only functions as a cultural value, but also becomes a structural mechanism that controls the character's life choices.

Such restrictions have a direct impact on Amalia Ode's psychological condition. Although the family tries to assure her that she will be happy with La Ode Halimu, the happiness in question is built on the basis of social status, wealth, and family interests not on the character's feelings of love. This condition places Amalia in an emotionally distressed situation because she must accept a decision that contradicts her own desires. In this context, the cultural and structural violence governing the choice of a life partner culminates in direct violence in the form of psychological suffering, loss of freedom of choice, and feelings of powerlessness in determining her future. Based on this explanation, the practice of homogamy in the novel *Di Bawah Bayang-Bayang Ode* reveals the interconnectedness between cultural, structural, and direct violence. Cultural violence is evident in the norm that considers similarity of social status and nobility as the main criteria in marriage. Structural violence is present through family dominance and the system of nobility that restricts Amalia Ode's right to choose her own partner. Meanwhile, direct violence is seen in the psychological pressure experienced by the character as a result of having to accept a decision that prioritizes social status over her personal wishes. Thus, homogamy in this novel functions not only as a cultural practice, but also as an instrument that sustains social stratification and reproduces violence against women in the Buton nobility milieu.

Customary legitimacy

The legitimacy of customary law in the novel *Di Bawah Bayang-Bayang Ode* is evident when customs and traditions no longer function as guidelines that protect people, but instead serve as the basis for justifying suffering. From the perspective of cultural violence, customary law operates as a value system that normalizes injustice so that oppression appears reasonable, legitimate, and acceptable. As a result, characters who are victimized face not only individual pressure, but also the force of collective norms that are difficult to contest. This is reflected in the following excerpt

Data 14:

"What is the purpose of our culture and customs, to make people suffer?" (Udu, 2017, p. 135)

The quotation demonstrates the presence of cultural violence operating through the legitimacy of customary law as a basis for justifying individual suffering. The question posed by the character contains a critique of the function of custom and culture, which in practice actually leads to misery. From Johan Galtung's perspective, this condition constitutes cultural violence because social values, norms, and beliefs are used to legitimize actions or policies that harm individuals. Custom, which should function as a guide for communal life, is transformed into a symbolic instrument that makes injustice appear normal and acceptable. Thus, the suffering experienced by the character is not viewed as a violation of individual rights, but rather as a consequence that must be accepted to preserve tradition. This cultural legitimacy then gives rise to structural violence that limits Amalia Ode's freedom to determine her own life path. Within the Buton nobility system as represented in the novel, custom functions not only as a set of values but also as the foundation for a range of social rules that govern education, social relations, and marriage. When custom becomes the primary reference for decision-making, individual interests are often subordinated to the interests of family and social groups. As a result, Amalia loses the space to make choices based on her own will because the social structure has guided her life in accordance with norms passed down from generation to generation. This condition shows that custom operates not only in the symbolic realm but also produces social mechanisms that systematically restrict individual freedom.

Such restrictions have a direct impact on the character's psychological state. The question "What is the purpose of our culture and customs, to make people suffer?" reveals the disappointment, anxiety, and inner suffering experienced because of the clash between personal

will and the demands of custom. This rhetorical question expresses the character's realization that norms meant to provide order have instead become a source of suffering in her life. In this context, the cultural and structural violence that limits the character's freedom culminates in direct violence in the form of psychological pressure, frustration, and a feeling of helplessness in the face of a social system greater than herself. Based on the above explanation, the legitimacy of custom in the novel *Di Bawah Bayang-Bayang Ode* displays the interconnectedness between cultural, structural, and direct violence. Cultural violence is evident in the use of custom to justify practices that harm individuals. Structural violence is present in various social rules that restrict the character's freedom in the name of family interests and the preservation of the nobility system. Direct violence is reflected in the psychological suffering experienced by Amalia Ode due to her inability to free herself from such pressures. In this novel, custom is not only a cultural heritage but also a legitimizing mechanism that allows injustice to continue to be reproduced and maintained in the life of Buton's nobility society. This legitimacy of custom becomes even more apparent in the following quotation.

Data 15:

"Lia could only look at her Ode. Then at the man. She fell silent, as if struck by the stones of the Buton Palace fortress brought down. The event seemed to befall Amalia Ode, powerless against her own culture and traditions." (Udu, 2017, p. 47)

The quotation demonstrates the presence of cultural violence operating through the legitimization of customary law and culture, which places Amalia Ode in a powerless position. The phrase "powerless before her culture and tradition" explicitly shows that the character's suffering is not merely caused by the actions of specific individuals, but rather by the force of values and norms that have been accepted as truths within society. From Johan Galtung's perspective, this condition represents a form of cultural violence because custom functions as a symbolic system that legitimizes restrictions on individual freedom. Custom is no longer understood merely as a guide for living, but becomes a moral authority that renders family decisions and certain social practices seem normal even when they inflict suffering on the character.

This cultural legitimacy then produces structural violence that restricts Amalia Ode's choices. As a woman from a noble family, Amalia exists within a social system that obliges her to submit to the family's decisions regarding her life partner and future. The aristocratic structure, which prioritizes preserving social status and family honor, places the character's personal desires in a lesser position compared to collective interests. As a result, Amalia does not have sufficient freedom to determine her own life path because various decisions have already been directed by the rules and social expectations attached to her aristocratic status. Thus, custom, legitimized by culture, transforms into a structural mechanism that controls individual lives. The impact of this condition is evident in the psychological suffering experienced by Amalia Ode. The expression "She fell silent, as though crushed by the stones of the collapsed Kraton Buton fortress" serves as a metaphor depicting an immense inner burden. The comparison with the ruins of the fortress indicates that the pressure felt by the character is not ordinary pressure, but rather one that destroys her hopes and fighting spirit. The state of "falling silent" reveals the loss of the ability to resist or express her own desires. In this context, cultural and structural violence culminate in direct violence that operates in the psychological sphere through feelings of oppression, despair, and powerlessness.

Based on this analysis, the legitimization of custom in this quotation shows the interconnectedness between cultural, structural, and direct violence. Cultural violence is apparent through custom and aristocratic values positioned as unquestionable truths. Structural violence is present in the social system that restricts Amalia Ode's freedom to determine her future. Meanwhile, direct violence is visible in the psychological suffering experienced by the character as a result of persistent pressure. The novel *Di Bawah Bayang-Bayang Ode* demonstrates that custom does not function solely as a cultural heritage, but also as a mechanism of legitimacy that allows the social structure to maintain dominance over individuals. In the context of Butonese aristocratic society, custom becomes the cultural foundation that underpins various forms of restriction, so that violence can continually be reproduced and accepted as something normal.

The research findings show that the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu represents violence as a system that operates in layers through direct, structural, and cultural violence. This finding indicates that Amalia Ode's suffering is not solely the result of individual acts of aggression, but arises from power relations institutionalized by family, aristocracy, and custom. In this case, direct violence such as threats, confinement, slaps, rough pulling, and blows are merely symptoms apparent on the surface. The root that supports them lies in the social structure that restricts the character's freedom and in the culture that legitimizes such subjugation. This reading is in accordance with concept Galtung (1969), which asserts that violence is present not only in visible actions, but also in conditions that prevent individuals from developing their life potential properly. At the same time, these findings expand upon the results of (Suriadin & Djokosuyatno, 2021), which previously situated this novel within the framework of ideological critique of the sociocultural values of marriage. If that study emphasized the rejection of forced inter-clan marriage, this research shows that the ideological critique in fact operates through a more complex network of violence, namely direct, structural, and cultural violence that are interconnected. This layered interpretation is also consistent with (Mshweshwe (2020), who demonstrates that gender hierarchy, patriarchal cultural beliefs, and normative constructions of masculinity can interact to sustain domestic violence. Read in this light, the violence experienced by Amalia is better understood not as a series of disconnected incidents but as an effect of social relations that normalize domination and make coercion reproducible.

Findings on gender-based structural violence also show that women in the novel are positioned as subjects who must accept the decisions of family and tradition without having equal space to determine their own life choices. Amalia Ode is not free to choose a partner, not entirely at liberty to pursue education, and does not have full authority over her own future. From Galtung (1969), perspective, this condition demonstrates that violence can operate through structures that systematically restrict individual access, opportunities, and freedoms. This finding can be linked to research (Anisya et al., 2023) showing that structural violence in literary works does not always appear in the form of physical assault but also within social systems that continuously place certain characters at a disadvantage. The difference in the novel *Di Bawah Bayang-Bayang Ode* is that this inequality is not only rooted in general social relations but is specifically intensified by gender and aristocratic identity. Thus, the novelty of this study lies in its assertion that the subordination of women in the novel is not merely the result of patriarchal norms, but the product of intersections between family structure, aristocratic status, and customary law operating simultaneously. The novel plays an important role in triggering social change and addressing systemic oppression (Desman et al., 2024). This intersectional pattern also resonates with Ridley (et al., 2023), whose study of honour-based abuse identifies coercive control, family cultural traditions, gender-based socialization, and physical violence as frequently co-occurring characteristics.

In addition, this study finds that cultural violence is the most decisive layer, as it serves as the basis of legitimacy for direct and structural violence. Arranged marriage, homogamy, and customary confinement in the novel do not appear as neutral traditions, but as systems of meaning that position women's obedience as natural. In this regard, (Galtung, 1990) explains that cultural violence works by making injustice seem right, legitimate, and acceptable. The findings of this study are in line with Hanifah and Robet (2022), who show that culture can become a medium for legitimizing violence through ideologies, language, and social values that normalize oppression. However, this study offers a new refinement: in *Di Bawah Bayang-Bayang Ode*, cultural violence not only legitimizes oppression in the abstract, but concretely directs women's bodies, life choices, and futures to submit to the logic of family and lineage. Therefore, custom in this novel cannot be understood merely as cultural heritage, but rather as a symbolic apparatus that actively sustains inequality. The marriage-related dimension of this cultural violence is also supported by recent studies. Zeweri and Shinkfield (2021) show that pressure surrounding marriage may be embedded in complex familial and sociocultural relations, requiring analysis beyond a simple perpetrator-victim binary. In the Indonesian context, Munir (2023) demonstrates that customary constructions of marital equality may incorporate descent, wealth, and social strata, while Azis et al., (2025) show that social stratification can shape the determination of marriage partners in an indigenous community. Marriage can also be interpreted through gender-equality and human-

rights principles; this contrast is important because it prevents custom itself from being treated as inherently violent and instead directs attention to the specific ways custom is interpreted and mobilized to legitimize unequal power in the novel (Lasatu et al., 2023).

When linked to the studies by Sunarto et al. (2021) and Setiawati et al. (2022), the findings of this research affirm that Johan Galtung's perspective is indeed productive for interpreting literary works that depict social oppression. Both of those studies demonstrate the presence of direct, structural, and cultural violence in the novels they examined. However, this research offers a novelty by showing that in the novel *Di Bawah Bayang-Bayang Ode*, these three forms of violence not only coexist but establish a hierarchical relationship. Cultural violence in the form of customs-based legitimization and aristocratic values serves as the justification for structural violence that restricts the characters' life choices, while this structural violence in turn culminates in direct violence experienced by the characters both physically and psychologically. Thus, this research does not stop at classifying forms of violence, but moves toward a relational reading of how custom, aristocracy, and family construct an interrelated configuration of violence. The theoretical contribution of this research lies in reinforcing the use of Johan Galtung's theory of violence in Indonesian literary studies, namely as a framework to explain the mechanisms of violence production and reproduction in literary texts, rather than merely as a tool for categorizing data.

From a practical perspective, the findings of this study are relevant for Indonesian literary appreciation learning, particularly in developing critical reading skills for literary texts. The novel *Di Bawah Bayang-Bayang Ode* can be utilized as instructional material to help students identify the relationship between literary works and the surrounding socio-cultural realities. Through Galtung's typology of violence analysis, students are not only invited to understand the story's intrinsic elements but also to examine how customs, family relations, and the nobility system can shape normalized practices of injustice in society. This type of learning aligns with literary pedagogy approaches that emphasize the development of students' critical consciousness, social empathy, and reflective abilities toward humanitarian issues. Additionally, the results of this study can serve as an alternative learning resource in courses such as literary appreciation, literary criticism, and literary sociology at the university level, as well as for novel analysis instruction in secondary schools, so that literary works are understood not only as aesthetic media but also as vehicles for character education and critical literacy on social and cultural issues.

CONCLUSION

Based on the research findings, it can be concluded that the novel *Di Bawah Bayang-Bayang Ode* by Sumiman Udu represents violence as a system that operates in layers through three main typologies: direct violence, structural violence, and cultural violence. Direct violence appears in both physical and nonphysical forms, such as slapping, hitting, rough pulling, threats, and confinement, which clearly harm Amalia Ode's body, psyche, and dignity. Structural violence is present through gender inequality, family hierarchy, and social stratification based on nobility, which restrict the character's freedom in determining her education, life partner, and future. Cultural violence operates through arranged marriages, homogamy, and customary legitimacy that normalize the subjugation of women as something ordinary.

These findings show that these three forms of violence do not stand alone, but are interconnected: cultural violence serves as the basis of legitimacy, structural violence reinforces inequality, and direct violence becomes the most tangible manifestation experienced by the character. Thus, Amalia Ode's suffering is not merely the result of personal conflict, but the outcome of power relations institutionalized through the family, nobility, and customary law. The novelty of this research lies in reading the novel integratively through Johan Galtung's typology of violence, so the novel is understood not only as a story of failed love, but also as a critique of the socio-cultural system that normalizes injustice, particularly against women.

Acknowledgments

The authors would like to express their sincere gratitude to Sumiman Udu, the author of *Di Bawah Bayang-Bayang Ode*, for generously taking the time to participate in an interview and provide information that supported this study.

Funding

The authors received no financial support from any individual, institution, or organization for the research and publication of this article

Author contributions

A.A. designed the study and collected the data. F. contributed to data analysis and drafted the manuscript. N.H. contributed to data validation, interpretation of the findings, and critical review of the manuscript. All three authors reviewed and approved the final version of the manuscript.

Competing interests

The authors declare that they have no competing interests.

REFERENCES

- Anisya, S., Abidin, A., & Saguni, S. S. (2023). Kekerasan struktural dalam novel *Siri'* karya Asmayani Kusri: Perspektif teori kekerasan Johan Galtung. *HUMAN: South Asean Journal of Social Studies*, 3(1). <https://ojs.unm.ac.id/human/article/view/49140>
- Asri, A., Nurhayati, N., Armin, M. A., & Faisal, A. (2024). Violence in the novel *Perempuan yang Menangis kepada Bulan Hitam* by Dian Purnomo. *Proceedings of the 4th International Conference on Linguistics and Culture (ICLC-4 2023)*, 63–74. https://doi.org/10.2991/978-2-38476-251-4_10
- Azis, N., Syahrezi, I., & Ma'ruf, S. M. (2025). Customary marriage and social stratification: The role of 'urf in determining marriage partners in the Kajang Indigenous community of South Sulawesi. *Shautuna Jurnal Ilmiah Mahasiswa Perbandingan Mazhab Dan Hukum*, 6(2), 330–346. <https://doi.org/10.24252/shautuna.v6i2.55132>
- Bhoi, C. (2025). Sociology of tree marriages: Patriarchy, purity, and protection in customary law. *International Journal of Multidisciplinary Approach Research and Science*, 3(3), 860–870. <https://doi.org/10.59653/ijmars.v3i03.1866>
- Desman, F., Barkah, H. J., & Wahyuni, W. (2024). Forbidden marriages in novel *Kemarau* and reality in the life of the Minangkabau community. *Ekspresi Seni: Jurnal Ilmu Pengetahuan Dan Karya Seni*, 26(1), 32. <https://doi.org/10.26887/ekspresi.v26i1.4161>
- Dewi, E. N. K., Taum, Y. Y., & Purnomo, C. A. (2024). Kekerasan dalam novel *Teruslah Bodoh Jangan Pintar* karya Tere Liye: Perspektif Johan Galtung. *Proceedings Series on Social Sciences & Humanities*, 20, 320–326. <https://conferenceproceedings.ump.ac.id/pssh/article/view/1383>
- Galtung, J. (1969). Violence, peace, and peace research. *Journal of Peace Research*, 6(3), 167–191. <https://doi.org/10.1177/002234336900600301>
- Galtung, J. (1990). Cultural violence. *Journal of Peace Research*, 27(3), 291–305. <https://doi.org/10.1177/0022343390027003005>
- Hanifah, A., & Robet, R. (2022). Kekerasan budaya pasca 1965 dalam novel *Pulang dan Dari Dalam Kubur*. *SASKARA: Indonesian Journal of Society Studies*, 2(1), 1–19. <https://doi.org/10.21009/Saskara.021.01>
- Hanun, Z. F., & Wulandari, S. R. (2025). Bacha posh: Perpetuation of women's oppression in Nadia Hashimi's *The Pearl That Broke Its Shell*. *Frasa: English Education and Literature Journal*, 6(2), 357–373. <https://doi.org/10.47701/frasa.v6i2.5046>
- Hasbi, N. (2026). *Ideologi sosial dalam sastra Indonesia*. CV. Jendela Sastra Indonesia Press.
- Jamlean, A. C., Pramujiono, A., & Indayani, I. (2024). Kritik sosial masalah keluarga dan kebudayaan dalam novel *Bedebeh di Ujung Tanduk* karya Tere Liye. *INDONESIA: Jurnal Pembelajaran Bahasa dan Sastra Indonesia*, 5(2), 302. <https://doi.org/10.59562/indonesia.v5i2.62181>
- Khasanah, A. D., Suroso, E., & Nurlina, L. (2026). Representasi kekerasan struktural, kultural, dan langsung dalam novel *Kereta Semar Lembu* karya Zaky Yamani: Analisis perspektif Johan Galtung. *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra*, 12(1), 173–186. <https://doi.org/10.30605/onoma.v12i1.7780>

- Lasatu, A., Jubair, J., Insarullah, I., Fattah, V., & Friskanov, S. I. (2023). Kesetaraan suami-isteri dalam perkawinan adat To Kulawi ditinjau dari perspektif hak asasi manusia. *Amsir Law Journal*, 4(2), 162–171. <https://doi.org/10.36746/alj.v4i2.205>
- Mshweshwe, L. (2020). Understanding domestic violence: Masculinity, culture, traditions. *Heliyon*, 6(10), Article e05334. <https://doi.org/10.1016/j.heliyon.2020.e05334>
- Munir, Z. A. H. (2023). Equality (*kafa'ah*) in marriage: A dialogue of Islamic, state, and customary law in Indonesia. *Journal of Law and Sustainable Development*, 11(11), Article e1495. <https://doi.org/10.55908/sdgs.v11i11.1495>
- Muttaqin, A. A. S. (2025). Kekerasan dalam novel *Damar Kambang* karya Muna Masyari: Perspektif Johan Galtung. *Integrative Perspectives of Social and Science Journal*, 2(1), 663–678. <https://ipssj.com/index.php/ojs/article/view/108>
- Nursari, H., Lindayani, L. R., & Supriatna, A. (2025). Budaya orang Buton dalam novel *Di Bawah Bayang-Bayang Ode* karya Sumiman Udu. *CAKRAWALALISTRA: Jurnal Bahasa, Sastra, dan Budaya Indonesia*, 8(2). <https://doi.org/10.33772/3atpmmc88>
- Petrunov, G. (2025). Cultural, ideological and structural conditions contributing to the sustainability of violence against women: The case of Bulgaria. *Social Sciences*, 14(8). <https://doi.org/10.3390/socsci14080488>
- Price, T. J., & McGowan, V. J. (2025). A cycle of social violence: A novel theoretical framework for explaining how structural, slow, and symbolic violence interact to produce and maintain health inequalities in England. *Social Science & Medicine*, 383, Article 118438. <https://doi.org/10.1016/j.socscimed.2025.118438>
- Rauf, R., Muslimin, M. F., Ulya, A., & Gritantin, L. A. L. (2025). Discourse on gender: A linguistic analysis of body autonomy and patriarchal narratives in Wa Ndiu-Diu. *Studies in English Language and Education*, 12(1), 521–534. <https://doi.org/10.24815/siele.v12i1.38267>
- Ridley, K., Almond, L., Bafouni, N., & Qassim, A. (2023). 'Honour'-based abuse: A descriptive study of survivor, perpetrator, and abuse characteristics. *Journal of Investigative Psychology and Offender Profiling*, 20(1), 19–32. <https://doi.org/10.1002/jip.1602>
- Setiawati, V. S., Tjandrasih Adji, F., & Endah Peni Adji, S. (2022). Violence in the novel *Dari Dalam Kubur* by Soe Tjen Marching: Johan Galtung's perspective. *Jurnal Bastrindo*, 3(2), 171–179. <https://doi.org/10.29303/jb.v3i2.827>
- Sunarto, S. E. R., Taum, Y. Y., & Adji, S. E. P. (2021). Kekerasan dalam novel *Lolong Anjing di Bulan* karya Arafat Nur: Perspektif Johan Galtung. *Sintesis*, 15(2), 98–112. <https://doi.org/10.24071/sin.v15i2.3816>
- Suriadin, P., & Djokosuyatno, A. (2021). Kritik ideologi terhadap nilai sosial budaya pernikahan dalam novel *Di bawah Bayang-Bayang Ode*. *Diskursus: Jurnal Pendidikan Bahasa Indonesia*, 4(2). <https://doi.org/10.30998/diskursus.v4i2.9396>
- Talakua, Y., & Hartono. (2023). Khairul Jasmi's women's novel violence towards women that previously else: Sara Mills' model. *Britain International of Linguistics Arts and Education (BioLAE) Journal*, 5(2), 172–176. <https://doi.org/10.33258/biolae.v5i2.911>
- Udu, S. (2017). *Di Bawah Bayang-Bayang Ode*. Ocenia Press.
- Windiarti, D. (2020). Novel *Di Bawah Bayang-Bayang Ode* karya Sumiman Udu: Makna simbolik penolakan gelar "Ode" sebagai status sosial tertinggi orang Buton. *Kibas Cenderawasih*, 17(1), 86–102. <https://doi.org/10.26499/kc.v17i1.246>
- Yusmarani, R. (2019). Ecofeminism perspective on Indonesian literary works. *ISLLAC: Journal of Intensive Studies on Language, Literature, Art, and Culture*, 3(1), 63–68. <https://doi.org/10.17977/um006v3i12019p063>
- Zeweri, H., & Shinkfield, S. (2021). Centring migrant community voices in forced marriage prevention social policy: A proposed reframing. *Australian Journal of Social Issues*, 56(3), 427–442. <https://doi.org/10.1002/ajs4.153>

About the authors

Aswati Asri is a lecturer in the Department of Indonesian Language and Literature, [Universitas Negeri Makassar, Indonesia]. Her research interests focus on Indonesian literature, particularly novel studies, literary psychology, and the representation of social and cultural issues in literary works. Email: aswati.asri@unm.ac.id

Fitriansal is a lecturer in the Department of Indonesian Language and Literature, [Universitas Negeri Makassar, Indonesia]. His research interests include literary studies, local literature and culture, hermeneutics, semiotics, and language and literature education, with particular attention to Bugis-Makassar literary and cultural traditions. Email: fitriansal@unm.ac.id

Nur Hasbi is a lecturer in the Department of Indonesian Language and Literature, [Universitas Negeri Makassar, Indonesia]. His research interests include literary studies, local literature and culture, hermeneutics, semiotics, and language and literature education, with particular attention to Bugis-Makassar literary and cultural traditions. Email: nur.hasbi@unm.ac.id