

Domestic Violence in Allende's *Violeta*

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Abstract

Domestic is a term that encompasses intimate partner violence wherever it occurs and in whatever form. Galtung categorizes violence into three types of direct, structural, and cultural violence. The purpose of this article is to analyze Allende's *Violeta* (2022) based on Galtung's category of violence and Simone de Beauvoir's feminist theory. This is a qualitative library-based study. Allende presents female characters who are victims of domestic violence at the hands of their husbands, their partners, and not their fathers. There are different types of domestic violence practiced against women and children in the novel due to the patriarchal perspective, culture, norms, and customs. Structural violence makes the role of cultural violence transparent. It is the role of cultural violence that legalizes structural violence. It is concluded that in order to eliminate domestic violence against women, the cultural violence resulting from the patriarchal system must be replaced with a new culture of anti-oppression, non-violence, and mutual understanding toward women.

Keywords

Allende; *Violeta*; Domestic Violence; Direct Violence; Structural Violence; Cultural Violence.

1. Introduction

From the beginning of creation until today, women have always been subject to injustice. Movements and institutions defending women's rights have been found. Feminism was the most prominent movement dedicated to defending women. It is a social, cultural, and political movement; Annie Kenney claims that all women throughout history have shared a common experience. "no nationality, no political creed, no class distinction, no difference of any sort divides us as women" (3). Alison Stone, also states "feminists share a commitment to the general view that women are subordinated" (17).

Feminism emerged in response to the needs of women in every era. Feminist institutions and movements have defended women within patriarchal society since their emergence in 1848, and this was achieved politically with the emergence of the first feminist wave. For seventy years women were subjected to all kinds of violence until they were given the right to vote in 1920, but it was still hard for black women to vote. This wave of feminism sought to improve educational, political, and economic structures primarily for middle-class women. Then came the second wave of feminism after World War II in 1963 in response to the failure of the first wave to defend women's rights, including a range of rights such as abortion and divorce. This wave has long been associated with the theorist Simone de Beauvoir, and her well known book *The Second Sex*. The third wave of feminism continues to this day. It emerged in the middle of 1990s, and was led by Xers who, born in the 1960s. This wave is defined by Heywood as "a form of inclusiveness", and asserts that third wave feminism "respects not only differences between women based on race, ethnicity, religion, and economic standing but also makes allowance for different identities within a single person" (180). The modern viewpoint of feminism has been explained by Gillis that, "modern feminism concentrated on issues which specifically affected women: reproduction, mothering, sexual violence, expressions of sexuality and domestic labour" (1). Modern feminism devotes most of its attention to domestic violence, as women have suffered and their suffering has increased in recent years.

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Domestic violence is the dominant social phenomenon that has recently become widespread, mainly related to women's lives. Domestic is a term that includes intimate partner violence, wherever it occurs and in whatever form. The United Nations defines violence against women as "any act of gender-based violence that results in, or is likely to result in, physical, sexual, or mental harm or suffering to women, including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life" (1).

Vidasari and Wulan in *The Portrayal of Male Dominance through Domestic violence in Lovelace Film* (2013) analyzed the male dominance phenomenon and its role in spreading domestic violence in a movie entitled "Lovelace". In analyzing the movie, they used de Beauvoir's and Kate Millet's views.

In their research entitled *Domestic Violence against Women in Isinga: Roman Papua Novel by Dorothea Rosa Herlian*, Sabrina and Hayati found out how domestic violence against women was practiced in Indonesian society in Helingays Insinga. Setiawan and Widyaningrum (2020) focused on domestic violence and male dominance in their study entitled *Man Domination and Domestic Violence Described in Sweat by Zora Neal Hurston*. Neal depicts a woman who experienced a bad marriage and was the victim of domestic violence at the hands of her husband.

Isabel Allende published her novel called *Violeta* in 2022 after Covid-19-Pandemic. She is an American-Chilean journalist and author who was born in Peru in 1942; she is known for her bestselling novels such as *The House of the Spirits*, *City of the Beasts*, *Ines of My Soul*, *Paula* and the rehearsed novel *Violeta*. She dedicated her life to defending social justice and human rights, which is reflected in her writing. Allende's literary career began in 1967 when she worked for *Paula Magazine* and the children's magazine *Mampato*. In the early 1960s, Allende worked at the United Nations Food and Agriculture Organization in Santiago, and in some parts of Europe as well.

Allende in *Violeta* explained events happened to her mother who lived from the Spanish flu pandemic to the Covid19 pandemic to complete a full century. The novel's protagonist, Violeta, who in a sense represents Allende's mother, tells her life story to her grandson Camilo, who was born to an unknown father and their sick daughter. The novel begins with Violeta's birth, living under the care of her maternal aunt for five years, then her father brings her an English governess to tame her behavior. She is facing her future husband to get married in her twenties but she never has a baby. Later she meets an intelligent man who seduces her with his honey tongue. She falls in love with him and leaves her husband. She gave birth to a boy and a girl through her affair with her boyfriend. Violeta faces domestic violence after her second pregnancy with her daughter, who later dies giving birth to her son, Violeta's grandson. After such evidence, she left her boyfriend to live alone with her grandson far from her only son. She was very touched by her governess and the friend's governess, who were feminist and who fought for divorce rights and women's suffrage.

2. Literature Review

Since domestic violence is an important issue, several researchers have focused on it. Researchers such as Vidasari and Wulan, in their article entitled *The Portrayal of Male Dominance through Domestic Violence in Lovelace Film* (2013), examined male dominance and its role in spreading domestic violence in a film called *Lovelace*. They explained how male dominance in patriarchal society victimizes the female protagonist. Treating woman as "Other" and subordinating her are discussed through Simone de Beauvoir's and Kate Millet's views. The researchers showed how the female protagonist was subjected to various types of violence, such as physical, psychological, emotional and sexual violence at the hands of her husband, Chuck Traynor, and on the other hand, how Linda, the female protagonist, struggled with this type of violence—especially sexual and physical. The study highlights the enslavement of women in a

patriarchal system. It is important to note that this study has neglected the role of the self, an inseparable part of duality with the other, in all philosophical studies.

Martinez and Blanco conducted a study to highlight the achievements of the Spanish feminist movement in exposing male violence against women. Their article entitled *Managing Resources against Gender-based Violence: An Intervention from Feminism and Transversally, through a Case Study of the Simone de Beauvoir Association of León* (2014). Their concern was male violence against women in general and between partners in particular. The Simone de Beauvoir Association of León is a feminist women's group that was formed in 1987 when it began running a home for battered women. Violence against women between couples, or so-called gender-based violence, has been repudiated by feminist movements from the early 18th century to the present because there has been a high level of violence against women by men, particularly husbands and fathers, who are abused socially and legally permitted. Violence was thus seen as a normal habit and was also socially and legally covered as being a part of private life, so outsiders should not interfere. Although it is seen as a way to stop the abuse of women, it clashes with the wall of law and traditional society. Therefore, the Simone de Beauvoir Association of León works without a veil or its certificate under the carpet because it lacks social and legal protection. The study does not consider the main binary aspects (Self and Other) that are at the core of any study dealing with domestic violence.

Kamariah in her study *Women's Struggle in novel "Room" by Emma Donoghue: A Feminist Approach* (2020), examines how women in the "Room" resist violence. The researcher of this study uses Simone de Beauvoir's feminist approach and Johan Galtung's theory of violence. The study focuses on three types of violence: direct, structural and cultural violence. Women fight these forms of violence by empowering themselves intellectually, being true to themselves and fulfilling their efforts. The study uses a descriptive qualitative approach, collecting data through documentation and analyzing sentences, actions and narratives related to the feminist movement against violence. The study finds that women resist patriarchy through direct violence such as sexual abuse, rape and kidnapping. Restrictions on their basic needs as structural violence led to depression and misery. The main aim of this study is to analyze women's struggle against violence. Kamariah goes to the point that women's fight against violence is tied to their existence as conscious beings in the world and the feminist movement is essential to their empowerment.

There is another research done by Seo entitled *Understanding Shakespeare and Fletcher's The Two Noble Kinsmen through Johan Galtung's Violence Triangle* (2020) that used Galtung's Triangle to analyze women's condition in *The Two Noble Kinsmen*, a tragicomedy in five acts written by William Shakespeare and John Fletcher. The play was probably written and first performed around 1612-14. It was published in quarto in 1634, with a title page naming Fletcher and Shakespeare as joint authors (Bevington). Seo analyzed this work through the lens of the Galtung Violence Triangle—direct, structural and cultural. It was found that the structure and culture of society made male authority in public and domestic spheres an acceptable act absolutely and even in the modern world.

The concern of Setiawan and Widyaningrum in their study, *Man Domination and Domestic Violence Described in Sweat by Zora Neal Hurston* (2020), were domestic violence and male dominance, portrayed in Zora Neale Hurston's *Sweat*. In her story *Sweat*, Zora Neal, the American writer, portrays a woman who experienced domestic violence at the hands of her husband in her marriage. In analyzing this novel, Simone de Beauvoir's perspective on domestic violence was taken into account. In *Second Sex*, Simone de Beauvoir explains how male dominance is viewed as a social norm that makes men more powerful than women. The researchers found two types of domestic violence—physical and psychological, that the protagonist went through. It should be noted that these researchers only consider the female protagonist and ignore the violence experienced by other female characters in the novel.

3. Theoretical Framework

In most of her books such as, *The Ethic of Ambiguity*, *The Second Sex*, *She came to Stay* and *Memoirs of a Dutiful Daughter*, Simone de Beauvoir considers women's Otherness to be a type of violence that men used to use against women. She also regards male dominance and female subordination as a blatant violation of women's rights. She states "Since the female is not male, she becomes the Other, an object whose existence is defined and interpreted by the dominant male" (173). She points to the condition of women who considers as Other, "The Other is always constructed as an object for the benefit of the subject who stands in need of an objectified Other in order to achieve a masterly self-definition" (Beauvoir 71). In *The Ethics of Ambiguity*, Beauvoir develops a more complex concept of freedom that opens up a new, contrary perspective for assessing the effects of violence. Furthermore, in the book mentioned, she states that when violence is necessary to liberate one or others; it is also morally justifiable. The need for Others makes the relationship conditions of women the most important for him. Women are devalued in order not to be heard, men prevent women from living a meaningful life. Hence, Beauvoir affirms, "I will therefore struggle against those who want to stifle my voice. To make myself exist before free men, I will often be compelled to treat some men as objects" (Beauvoir 136).

Based on the above, Simon de Beauvoir believes that anything that undervalues a woman and makes her an Other could be seen as violence that limits her freedom. Therefore, domestic violence can be defined as any behavior that could control a spouse or limit freedom or threaten the existence of a girl, partner, friend, or family member. Base on Beauvoir's ideas, Dery and Diedong state that, "Domestic violence is not physical violence alone. Domestic violence is any behavior which power of control over a spouse, partner, girl or boyfriend or any intimate family member" (234). Beauvoir in *The Second Sex* the first volume *Facts and Myths*, states that, "Men have always held all the concrete powers, from patriarchy's earliest times they have deemed it useful to keep woman in a state of dependence." (193). She explains that domestic violence has always been linked to relationships of authority, in which the authority in society (man) denies the powerless (woman) any rights and authority because the woman is not in a position due to the cultural construction of masculinity and femininity. Dery and Diedong noted that "it emerged that women who attained higher status in education and are economically independent are the minority of victims of domestic violence" (232).

Another significant theory is the Galtungs Triangle in relation to violence. Galtung categorizes violence into three types, they are direct, structural and cultural violence, in the form of an iceberg, where direct violence represents the tip of the iceberg, while structural and cultural violence represents the invisible part of it.

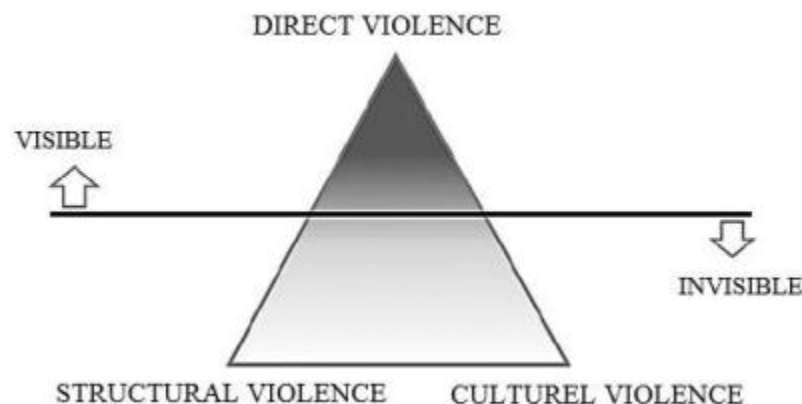


Figure 1. Galtung's Violent Triangle Model

Source: Burak Grcoskun, 2020

Direct violence is a form of gender-based violence such as Rape or sexual assault, abuse, and kidnapping (Category 35). This type of violence is direct and intentional and almost visible. Structural violence is the second type of Galtung triangle where violence is caused as a result of social stratification processes or damage to the satisfaction of basic human needs such as survival, wealth, identity, freedom, etc. through a range of structures (Galtung 168). It is also a form of indirect and unintentional violence, arising as a result of capitalist economic policies and unfair distribution of wealth or gender inequality. Galtung's last type of violence is cultural violence, which legitimizes the other two types. It is a symbolic violence expressed in religion, ideology, language, art, science, education, media, etc. it justifies those who destroy others and rewarded them for doing so, since it is accepted in the name of country or religion (Galtung 168-191).

Both structural and cultural violence appear to be the same, but in fact, they are different. The difference between these two is this; Structural violence is built into social, economic and political systems that govern the state of society in the world. It is the unjust division of goods, resources, and opportunities between different groups, classes, genders, or nationalities. In this way, structural violence prevents certain people from meeting their basic needs. Cultural violence, on the other hand, is rooted in society's attitudes and beliefs. It encompasses beliefs and aspects of culture that legitimize violence and make it appear an acceptable way of resolving conflict. In other words, it's about how a community sees itself in relation to itself, Others and the world; a sense of superiority towards and dehumanization of Other people and Other cultures is often encouraged. When enough people share the same idea, it becomes public and attracts the attention of politicians, as a result it finds manifestations in official government laws. Such an idea may relate to the community, the nationality of Others, the Other gender, or Other economic classes. So what begins as cultural violence, the attitudes and beliefs of some members of society can sometimes metastasize into structural violence when laws are implemented in government policies that reflect those attitudes.

4. Discussion

4.1. Direct Violence against Women in *Violeta*

The first type of violence analyzed is direct violence, which represents the tip of the triangle or the tip of the iceberg and it can take the form of sexual abuse, verbal and physical violence, it is often visible and intentional. One of Allende's concerns in her novel *Violeta* is domestic violence. It shows how Violeta, the protagonist, suffers throughout her life and has faced violence since childhood and in her married life. Violeta tells how her father treated her when she was only five years old, "One day my father dared to scold me since I shattered my doll's porcelain head against the wall. Spoiled brat! I'm going to give you a good spanking!" (Allende 24). He not only scolded her by the use of terms such as "monster" and "unpleasant child" but threatened to hit her hard. This is a kind of direct violence since Galtung noted direct violence could be in form of "sexual abuse, verbal, and physical violence that has been practiced intentionally" (35). Arnetz et al. defined "threatening behavior" only as verbal or physical harm, such as raising a closed fist without punching. Violeta's father has verbally threatened her, which Galtung believes is a type of violence, "Threats of violence are also violence." (293) The root of this visible violence lies in the structure and culture of society and the lack of legislation to protect children. It is the male mentality that allows a man to abuse his loved ones.

It was a time when Violeta had lived in her land where a laborer lived on a nearby farm and visited Violeta to buy her pigs. He was invited to drink; he accepted the offer. Violeta told later, "I served him apple chicha and made a gesture to excuse myself, but the man stopped me with the click of his tongue, like he was calling a dog." (Allende 67). "Clicking your tongue" to call out

to a woman demonstrates the submissive manner of using language that reinforces men's traditional dominance over women. The worker used biased language to indicate his superiority over Violeta and that he saw her as something different. Allende depicts a man's negative view of a woman using unfair prejudice language that is a type of violence. Beauvoir's work, Marso noted, helps us to consider the forms and practices of violence that are taken for granted as inherent, immutable, ontological, or necessary in nature. She found out how violence arises in everyday forms of sexism and also in acts of physical violence against women, other oppressed, and politically vulnerable subjects (2).

Violeta once narrates how the patriarchal perspective helps to objectify women as others initially through verbal violence as the worker asks her rudely, "where are you going pretty girl?" and secondly, physical violence by grabbing her by the neck and covering her mouth. (Allende 77)

As a result of the worker's behavior, Violeta perceives herself as Other, noticing that the worker thought she was "someone insignificant who could take advantage of." (Allende 77). The worker threatens her, "If you scream I'll kill you. I have a knife," (Allende 77). The man uses his muscles to abuse the poor girl, grabbing her by the neck and covering her mouth with his other hand. In explaining such behavior, Bareket et al. (2019) noted that men's social dominance orientation correlates with their tendency to sexually objectify women.

Raping Violeta is proof of how a man sees woman as sex, as an object that satisfies his needs, "A man attaches himself to woman - not to enjoy her, but to enjoy himself" (Beauvoir 573). Such action by the worker is, as Galtung states, a type of direct violence in the form of sexual abuse (35). It was the ultimate in brutality since he dragged Violeta to the birdcage, banged her head against the floorboards, blocked her mouth and nose so she couldn't breathe and almost suffocated, and finally raped her. (Allende 77)

Further evidence of what direct violence meant relates to the experience of Miss Josephine Taylor. She was subjected to direct violence at the age of 12 while working as a maid in the home of a British military officer. Violeta tells how Miss Josephine Taylor "At twelve years old, when she had not yet been adopted, she was placed as an indentured servant in the house of a British military officer, who, when she became a teenager, granted himself the right to systematically rape her" (Allende 33). The officer gave himself the right to sexually abuse her, and as a teenager she could neither object nor give herself the right to raise her voice. Feng et al. explained that children and young people who have been subjected to sexual abuse can face long-term health and social problems.

Raping a teenager isn't just sexual violence, it's a terrible crime against humanity, as Grover noted "child rape is a form of torture and meets the criteria for a crime against humanity" (668). Violeta described the dreadful event, "he'd burst into the small cell beside the kitchen where she slept, covered her mouth, and climbed onto her without any warning. From then on a routine was established, always the same, which Josephine grew to know and fear" (Allende 33). Once again, the male mentality, the mute female voice and the lack of strict rules regarding sexual violence enabled the military officer to rape the teenage girl.

The officer's wife became suspicious as Josephine behaved like a beaten dog and neighbors reported the sound of whipping in the coach house as if someone were whipping the horses. Violeta described how the officer's wife discovered the secret "She managed to catch her husband, whip in hand, and Josephine, half-naked, bound, and gagged" (Allende 34). Such a horrible experience had lifelong repercussions on Josephine's life, as Violeta noted, "Her only sexual experience had been the rapes and beatings from that British officer in her adolescence".(Allende 45) She has never married or had a sexual affair with another man.

Josephine remained silent and did not raise her voice to discuss the direct violence she had endured. Shulmit Reinharz considers voice as "having the ability, the means, and the right to

express oneself, One's mind, and one's will. If an individual does not have these abilities, means, or rights, he or she is silent." (180) Such a conceptualization points to societal power structures that privilege some voices while depriving others. As a metaphor, speaking and being heard means having power over one's life and being silenced shows the denial of power. (Ahrens 263) It is noted, "Silence is thus emblematic of powerlessness in our society". This is why rape survivors remain silent about their experiences of direct violence (George, Winfield, Blazer, Koss, McAuslan). There are women who break their silence and speak up, but the consequences of speaking out are not always positive. Ullman explains that the negative reactions rape victims face, such as blame and doubt, silence rape victims. Scandals In addition, women's disbelief in women's self-confidence puts them in an inferior position. Josephine with the officer's wife renounced her right for fear of scandal; she "making her vow not to utter a word about her husband's conduct. Scandal had to be avoided at all costs" (Allende 34)

Both of Violeta and Miss Taylor, has been affected emotionally, Violeta says: "The Birdcage was close to the house, and if I could've screamed someone would've heard me, but my mind was clouded with fear" (Allende 77). Violeta describes in her memory the fear she felt at that moment. Like Violeta, Miss Taylor experiences a rape that affects both her mind and body, Violeta recounts this incident, "Her only sexual experience had been the rapes and beatings from that British officer in her adolescence, which had left scars on her body and mind" (Allende 45). To explain that in her research, Serisier describes rape as nothing more than a conscious process of intimidation by which all men keep all women in a state of fear, as both Violeta and Josephine experienced (86).

Julin, Violeta's boyfriend, quarreled with her when she found out about her pregnancy, accusing Violeta of having an affair with her husband Fabian, while Violeta defended herself, saying she hadn't seen him in five months (Allende 118). Gruesser sees the only way to control a woman is to destroy her through accusations. He perceives it as a form of jealousy because he believes that his lover's attention and love are not just for him and that punishing his partner is morally justified (100). It is visible violence against women in Galtung's sense, it is evident to the naked eye and mere empiricism, the utter cruelty that human beings commit towards one another, other life forms and nature in general (295).

Direct violence is represented in Violeta by verbal, physical, threatening and controlling female bodies over their reproductive abilities. Women experienced such forms of violence from their father, husband, partner or boss. Sabrinah and Yenni in their research, *Domestic Violence Against Women in Isinga: Roman Papua Novel by Dorothea Rosa Herliany* (2020) found the same form of violence against women that relates to Galtung's direct violence. Setiawan and Widyaningrum in their study, *Man Domination and Domestic Violence Described in Sweat by Zora Neale Hurston* (2020) examined domestic violence as a historically established rule of men over women. They got to the point that women had experienced violence at the hands of their husbands or boyfriends in the patriarchal system. They also identified the same specific forms of domestic violence in their study.

4.2. Depiction of Structural Violence in Violeta

The huge hidden part of the violent iceberg that is based on the Galtung's Triangle and is the result of social, economic, political systems, religion, and authorities is structural violence. This type of violence victimizes groups of people more than individuals, and it affects everyone at the same time because it is based on laws and traditions that govern societies. Structural violence occurs when people are deprived of their needs because of laws, economic systems, or societal traditions. Because they were long convinced that structural injustices are often a completely normal thing. This type of violence makes violence seem acceptable and justifiable.

The characters of the novel are subjected to violence they cannot prevent, as a result of social norms, religion, or the law. The authority of Violeta's father, Dell Valle, shows structural

violence that is systematically placed over a patriarchal society. The systematic inequality between men and women also gives the father the right to be prior and thus to harass his dependents. Mria Gracia, Dell Valles' wife, was the victim of the patriarchal system. She is physically abused to endure the pain of six miscarriages without mentioning it to anyone, since she was supposed to give birth to another male (Allende 11).

Schurr and Miltz talks define "reproductive rights" as the legal right to contraception, abortion, fertility treatment, reproductive health and access to information about one's reproductive body. Schurr and Miltz explain that "reproductive rights" consider people's freedom to choose their own body's ability to reproduce or not to reproduce. But the power of structural violence makes women think their bodies have no control over their bodies, as Violeta described of her mother's reproductive life, "To my mother it seemed she'd spent the entirety of her adult life either pregnant, recovering from childbirth, or convalescing after a miscarriage" (11).

Violeta describes several deliveries and miscarriages to her mother, during which she gives in to the pain of childbirth five times. Such pain affects both the mother's body and her psyche, due to a fatal belief in women whose duty bear and raise children, as Violeta recounts her father's belief in women, "I'd heard him pontificate often about a woman's sacred duty to bring healthy babies into the world, just as his mother had done" (Allende 102). This belief gives man the right to bully a woman by exploiting her body, bearing, raising and feeding babies, and gives him the chance to be the doer, the priority, while she is the subordinate, the non-essential. Structural violence against women is also legalized through cultural narratives and is deeply ingrained in mentality. Inhumanity to women was justified by myths and religious narratives that legitimized such practices and reinforced women's inferiority. Myth, religion, and law justified inequality confining women to housework, sex, and childbearing. So, Violeta's father justifies the abuse with the claim of women's duty; that she must bear and raise children. Allende in another part confirms men's view over the body of the woman and her reproductive capability, "but that over time we'd learn to live with each other, take our place in society and form a family. That's how it had always been; it was a biological mandate. I would feel more satisfied once I had children, since "motherhood is a woman's destiny" (107).

Beauvoir's point of view differs from what is expected, she does not believe in biology and views motherhood as a choice, not a societal mentality. Woman was excluded from the slogan that "all men are created equal" and she had prevented from liberty and that is what gave the chance for man to abuse her. The patriarchal system increased men's control over them, forcing them to occupy the economic and political world. Thus, through the confluence of myths and religious narratives that judged woman by her looks and biology, he becomes dominant over her.

Beauvoir describes childbirth as harmful and dangerous, sometimes leaves a woman "misshapen and aged, "breastfeeding is said to be "exhaustive servitude," and the gestation of a child is like the "species eating away at them" (42). This systematic construction happens through structural violence, according to Galtung "Structural violence can be in form of parental authority, or authority of the male over the female" (291). This authority rests on man's belief in woman's body, and what Simone de Beauvoir claims that woman is a womb. She noted that the term "female" coming out of man's mouth looks like an insult but he is proud to hear himself as "male". The term "female" is disapproving since it restricts her in her sex, such term seems as an enemy to man because of the disturbing animosity that woman inspires in him. (13)

Beauvoir attributes that abuse of women is part of the social myth constructed in both men's and women's mentalities; she states that, "Social myths have long penetrated scientific discovery: women were long thought to have no active role in reproduction, merely carrying and fattening the living seed" (25). Once again, the passivity of women comes from her biology and social structure, and her role is limited to carry and fatten the living seed.

As already mentioned, woman's biology is always the reason for her subordination. Violeta tells her grandson Camilo her mother's story about birth control, she remarks, "My mother was unable to avoid having six children and many miscarriages" (Allende 102). Violeta tells her grandson Camilo, her mother, that she had no hand in refusing multiple pregnancies and miscarriages, although these processes harmed her body and affected her health. It is a type of violence that Mrs. Maria Gracia was subjected to throughout her life in order to satisfy her husband's desire; "She knew that Arsenio Del Valle, who had married solely to carry on his prestigious name by engendering the largest possible number of descendants" (Allende 102). Such belief, constructed by traditions regarding the woman's body and her duty as a wife or mother, gives Del Valle the right to abuse his wife based on the structure of society. Galtung claims, "Structural violence is displayed when, as a result of social stratification processes, there is a damage in the satisfaction of basic human needs: survival, welfare, identity, freedom, etc" (167-91). Simone de Beauvoir in *The Second Sex* advocated for sexuality, and reproductive right as well (Gjokaj 11).

The father, Dell Valle, who has dominance simply because he is the father (the man of the house), uses his authority to exercise structural violence against the female member of his family and all of her dependents. Violeta tells that when her father sends all his sons to different districts, orders women to be in, "My mother, her two sisters, and the maids were ordered to remain indoors and not leave for any reason" (Allende 18). Violeta explains how her father forces women to stay indoors without giving them the opportunity to make decisions about their own lives. They too are unaware that they have a right to their own lives. They played no part in such a hierarchical arrangement, they were obliged to be the subordinates, the subordinates who had no choice but to obey orders. Galtung in supporting such a point states, "Structural violence, is a violence that victims are often not aware with the violence they face, like laws, authority" (191).

Basic human needs are survival, equality and freedom. If society does not provide them in society, it is considered violence. Violeta is deprived of freedom as a woman throughout the novel, either as a daughter in her family or as a wife in her married life. Violeta talks about her escape from her husband's house, she recounts her husband's words after finding her in Santa Clara, "I went all the way to Santa Clara to see if you were with your aunts. Why did you leave without telling me?" Violeta answered, "I just lost my head and had to run away." In response Fabiano noted, "I'll never understand you, Violeta. But it doesn't matter. Let's go home"" (Allende 114). Fabian's words reveal the man's mentality regarding his authority to make decisions and control women. He gives himself the right to blame her or forgive her. He says in another speech, "I'm your husband and it's my duty to protect you. I'll clean up this mess" (Allende 114). The ideology constructed in society, then settles in the minds of individuals. Such an ideology persuades women to be submissive to the male order and face structural violence.

Galtung states in *Journal of Peace Research*, "many situations are the result of an abuse of power which concerns an oppressed group, or a social injustice —insufficient resources sharing, great inequality in personal income, limited access to social services" (167-191). Beauvoir points out the danger of such violence, based on structured norms, "mother, wife, daughter—women are systematically encouraged to abdicate their potential liberty in order to align their desires with what is socially productive and non-disruptive to the status quo" (16). This social structure of bad faith, Beauvoir notes, is "a moral fault if the subject consents to it; if this fall is inflicted on the subject, it takes the form of frustration and oppression; in both cases it is an absolute evil" (Beauvoir 16).

Despite the symmetries, there is a fundamental difference in the temporal relationship between the three concepts of violence. Direct violence is an event; Structural violence is a process of ups and downs, and Cultural violence is an invariant, remains the same for long time (Galtung, 294). Allende shows such a process through Violeta's case of working outside the home.

She needed Fabian's permission, "I assured Fabian that work would never interfere with my duties as a good wife, homemaker, and future mother, and he grudgingly agreed. Social disgrace aside, it meant that his wife was going to have one foot in the country and another in the city" (Allende 105). For Fabiano, the working woman was considered a "social disgrace". He reluctantly gave his permission for Violeta to work outside the home, but he didn't know how to reconcile the view of a patriarchal society that viewed such issues as a "social disgrace". (Allende 105) To lessen the impact of social shaming, Violeta downplayed her efforts, noting that she gave them up when she was going to have a child. Galtung believes that structural violence is there "Structural violence is built into social, economic and political systems" (187).

Davies in her article, *Critiquing global capital and colonial (in) justice: Structural violence in Leonard Woolf's The Village in the Jungle (1913) and Economic Imperialism (1920)*, applied the theory of structural violence on Leonard Woolf's *The Village in the Jungle*. *Violeta* and *The Village in the Jungle* have both been viewed from a victim-centred perspective, both attempting to uncover the different layers of structural violence. As the author of this article, Davies tries to go beyond interpersonal partner violence and analyze how institutional and structural violence works. Both articles show that the concept of violence is the same, but the conditions under which such violence takes the form of sexual assault or rape are different due to different societies, different rules, and structures. Such findings are supported by Price, who states that violence is fundamentally a heterogeneous phenomenon. Paoli in his research, *Patriarchal Structural Violence and Narrative Space in the Reader's Process of Identification with Female Characters in Italian Crime Fiction* (2018), focused on portraying some unconventional female characters in Italian crime fiction. He dealt with structural violence in the Italian patriarchal system. He argued how crime writers have dealt with structural violence by framing the cultural debate about the social role of women in the private and public sphere according to patriarchal paradigms. The same approach is used in this article to analyze *Violeta* in the patriarchal system and the legalization of structural violence against women through culture.

4.3. Cultural Violence

The third category of Galtung's classification of violence is cultural violence, where direct violence and structural violence are legitimized. Galtung argues that cultural violence can be contained in all areas of social life—religion, law, ideology, science, etc., "it serves as a legitimizing factor for both direct and structural violence, whereas it "motivat[es] actors to commit direct violence or [it] omit[s] counteracting structural violence"; and it can be either intended or unintended" (Galtung 31). There are events in Allende's *Violeta* that depict domestic violence as a result. Violeta describes herself when serving her husband, Fabian, as a submissive wife by fulfilling her husband's desire, even though these services were against her desire. She follows the instructions of women's magazines to serve her husband in a way that makes him feel comfortable and content. The use of the "geisha mask" metaphor to hide her angry face indicates her role in the family being like a geisha. Violeta sees herself as a member of a professional group of women in Japan whose traditional job is to entertain men (Geisha). He used such a term to show how she was subservient to her husband as a supporter of patriarchal culture. Violeta also referred to the women's magazine and its instructions. Allende wisely shed light on women's magazine statements regarding cultural violence. Nettleton explains the function of these magazines like this "women's magazine content plays a 'socializing function' and shapes 'society's sense of culture and our sense of self in culture'" (5). Garner et al. found in support of Nettleton's view that Teenage Girls Magazines address the same issues that have cropped up in women's magazines and home economics textbooks for years in order to successfully meet the needs and desires of men (p. 74). Allende cleverly portrays the magazine's function of legitimizing domestic violence as part of the culture. These magazines persuade women to live up to the social tradition's expectation of being a good wife; which means meeting her husband's needs

and being obedient. What gives men such expectations and forces women to meet their needs is called cultural violence. Galtung defines cultural violence as any aspect of a culture that can be used to legitimize violence in its direct or structural form (167).

The divorce was not legal in Violeta's country until twenty-first century, to explain the point, a look at the culture of marriage and divorce must be taken. Karla Hackstaff (1999) compares the marriage culture and the divorce culture in her book *Marriage in a Divorce Culture*. A marriage culture involves the belief, acceptance, and practice that marriage is natural and forever. In comparison, a divorce culture is a collection of beliefs and practices that define marriage as optional and conditional, with divorce an option when marriage is unrestricted. There is evidence that high national divorce rates are associated with lower fertility rates, older marriage ages, and lower rates of spousal violence (Sleeboos, Stevenson and Wolfers, Wolfinger). Based on what Hackstaff found, the society Violeta lived in believed in the marriage culture for a long time, which is why Violeta couldn't get a divorce. At the time her society turned to the culture of divorce, Violeta was 84 years old, which made no sense for her to get divorced. Sleeboos supports the culture of divorce as he believed that spousal violence is undervalued in countries that believe in divorce. Yodanis believed that the culture of divorce can affect the level of gender equality in a marriage, in contrast to the culture of marriage, which makes women stay in a marriage no matter how dissatisfied or unequally they may be. As a result of the marital culture, the government did not legitimize the right to divorce. Galtung, in his definition of cultural violence, points to the symbolic sphere of human existence, which are religion and ideology, language and art, empirical science and formal science (logic, mathematics) that can be used to legitimize direct or structural violence (291). In Allende's *Violeta*, having no right to divorce is linked to Christianity. She also promoted abortion and divorce rights, which the Catholic Church strongly condemned (99).

Arisi in her research, *Cultural violence and the Nigerian woman (2011)*, shows that cultural violence against women manifests itself at all levels of socio-cultural, economic and political status of women in Nigeria, regardless of class, education or occupation. It has been shown that in Nigeria gender preference culturally favors the male child to continue the surname, giving him the right to own land and property, to visit and converse with elders where older women only cook and men with families - or attend community meetings. Such superiority is also evident in Allende's *Violata* as a result of the patriarchal system that dominated women in Spain.

In their research "Violence in Sahra Ruhl's In the Next Room" (2022), Ameen and Mohammad examine the causes of violence against women, i.e. any act of gender-based violence that leads to physical, sexual or psychological harm. Ameen and Mohammad, as the method of this article, distinguished between different types of violence, as noted by Galtung. Considering all three types of violence allows researchers in both articles to examine all types of violence that women experience. The difference between the Ameen and Mohammad research and the present research is that Ameen and Mohammad were looking for the cause of violence, while the authors of the present article try to identify all three types of violence based on Galtung's Triangle.

5. Conclusion

Violence against women is widespread, occurs in different situations and takes different forms and manifestations. The most common form of violence against women is domestic or intimate partner violence, which occurs with varying prevalence around the world (Avdibegovic, Brkic, Sinanovic 1). The main argument of the present study focused on how domestic violence was portrayed in Allende's *Violeta* (2022). Researchers analyzed the novel's main characters who were subjected to various forms of domestic violence by the use of Johan Galtung's Triangle and Simone de Beauvoir's feminist theory. Galtung considered three types of violence—direct, structural, and cultural. Simone de Beauvoir, when explaining domestic violence, sees violence as a result of political practices that systematically suppress human relationships. Such an

explanation of domestic violence somehow approximates Galtung's definition of structural violence (Marso).

Applying the Galtung triangle to Allende's *Violeta* revealed direct violence and structural violence supported and legalized by cultural violence. Structural violence makes the transparent cultural violence that is difficult to change as there are those who want to stabilize male supremacy. While Violeta experienced verbal violence and was threatened by her father and raped by a male worker, or Josephine was brutally raped as a child by her boss, a British army officer, and forced to remain silent by the officer's wife or women of the time had no right to divorce and had to live with a man for a husband forever, whether they were content or not, one can see the traces of different types of violence, mostly rooted in the legalization of cultural violence in society. Recognizing this problem and how culture works encourages all peace and anti-domestic violence researchers to work towards a culture to reduce all forms of violence against women. In conclusion, the cultural violence resulting from the patriarchal system must be replaced by a new culture of non-patriarchal, anti-subordinate, non-oppressive, non-violence and mutual understanding towards women.

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