

Reading The Violence in Graphic Novel
A History of Violence: A Study of Sign

A Graduating Paper

Submitted in partial fulfilment of requirement for gaining the
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A Final Project Declaration

I, the undersigned hereby declare that the work contained in this graduation paper is my own original work and I am completely responsible for the content of this graduation paper. Other writer's premises, findings and inventions included in this graduation paper are quoted and cited in ethical standard procedures.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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MOTTO:

Afraid NOT to the shadow

Because where there is a shadow,

There's a light around follow.



Lyf is the fyn o' gale,

Thou who aferd ye derke,

Namoore Fynde ye clere.

--- The Fugitive: Plan B ---

DEDICATION

This final Project I dedicated to:

1

**My Pride and honorable Parent,
& beloved brother and sisters**

2

My Big family

3

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Yogyakarta, October 2013

The Writer

Reading The Violence in Graphic Novel

A History of Violence: A Study of Sign

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ABSTRACT

Comics, one of the literary works which is used to be seen unimportant in our country is now raising and catching the attention in society. The efficiency and pleasure of comic in some aspects are now convinced. Comics is often used as the reading and learning material in academy. With the combination of visual and text form, comic is considered as the device which surpasses the other scope of literary work. In this paper, The writer analyzes how violences are symbolized and interpreted in Graphic novel *A History of Violence*. The objectives of this research are mainly to analyze and interpret the symbolization of violence in graphic novel. The analysis is done through panel by panel analysis, facial expressions and text analysis by applying the theory of semiotics from Saussure which requires signifier and signified and semiotics theory of Pierce which represents trichotomy rule of sign including symbol, icon and index. The writer uses a descriptive analysis, firstly by making scheme and classification data of violence, then divide it into three part of violence: corporal violence, verbal violence and symbolic violence. The writer classifies through the figure and panel analysis that there are some indicators which make violence symbolize something. Those indicators are the doers, their intention, chronological aspects and the tools of the violence itself. The writer discovers that violence in graphic novel *A History of Violence* indicates the symbol of the hero, manhood, comradeship, dominance, ingenuity, and insanity. From the analysis, the writer concludes that this graphic novel is not only a comic book which full of violence, but also a literary work that tries to communicate and emphasize violence in any senses which are various and different to judge. Violence is not always as bad as it looks; it is sometimes part of thing that must be allowed to happen in life if it is not transgressing the ethical matter of life and has the right intention to do

Keywords: Violence, symbolization, *A History of Violence*, Graphic Novel.

MEMBACA KEKERASAN DALAM NOVEL GRAFIK
A HISTORY OF VIOLENCE: PENELITIAN TENTANG TANDA

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ABSTRAK

Komik, salah satu dari bermacam karya sastra yang dulu dipandang remeh di negara kita, sekarang menarik atensi dikalangan masyarakat. Efisiensi, kemudahan dan sisi menyenangkan dari komik dalam beberapa aspek sekarang semakin meyakinkan. Komik sering digunakan sebagai bahan belajar dan membaca di akademik. Kombinasi visual dan teks yang disajikan didalam komik diyakini sebagai alat yang melebihi jangkauan karya sastra yang lain. Di dalam penelitian ini, peneliti menganalisa bagaimana kekerasan di novel grafik *A History of Violence* ini tersymbolisasi dan diinterpretasikan. Tujuan utama dari penelitian novel grafik ini adalah untuk menganalisa dan menginterpretasi kekerasan melalui konsep panel per panel, ekspresi wajah dan analisa teks dengan mengaplikasikan teori semiotika dari Saussure yang memerlukan pertanda dan petanda dan teori semiotika Pierce yang menunjukkan aturan trikotomi tanda yang terdiri dari simbol, ikon dan indeks. Peneliti menggunakan analisa deskriptif dalam penelitian, pertama dengan membuat skema dan klasifikasi data kekerasan dan membaginya kedalam tiga bagian dari kekerasan: kekerasan yang bersifat korporal, kekerasan secara lisan, dan kekerasan symbolis. Peneliti mengklasifikasi bahwa ada beberapa indikator yang membuat kekerasan di dalam novel grafik ini mengartikan sesuatu. Indikator-indikator itu antara lain adalah pelaku kekerasan, tujuan mereka melakukan kekerasan, aspek kronologis dan alat-alat dalam kekerasan tersebut. Peneliti menemukan bahwa kekerasan-kekerasan di dalam novel grafik *A History of Violence* ini menunjukkan simbol dari pahlawan, kekelakian, persahabatan, kekuasaan, kecerdikan, balas dendam dan kegilaan. Dari analisa ini, penulis menyimpulkan bahwa grafik novel ini bukan hanya sekedar buku komik yang dipenuhi kekerasan didalamnya, tetapi grafik novel ini mencoba menyampaikan dan menekankan kekerasan dalam beberapa makna yang bervariasi dan berbeda untuk dinilai. Kekerasan tidak selalu jelek seperti yang terlihat; itu hanyalah bagian dari sesuatu yang seharusnya terjadi dalam kehidupan jika hal itu tidak melanggar masalah etika dan mempunyai alasan yang tepat untuk dilakukan.

Kata Kunci: Symbolisasi, kekerasan, *A History of Violence*, Novel grafik.

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CHAPTER I

THE INTRODUCTION

A. Background of Study

In recent years, the development of comics in the world, especially in our country Indonesia has shown the big expansion and significant rate not only in realm of youth but even wider to the society. The old-timers in our country think that reading comics is “waste of time”. They have a perception that reading comics is not a beneficial thing in life. Now, the existence of comics in our life certainly goes into the acceptance. Society is now giving the consideration; they appreciate and apply it for several usages.

Observe to the history of the comics in Indonesia until now, it proves that the fame of comic in our country is raised significantly. It is proven by writings in *Comical Magz*, in article written by Beng Rahadian entitles *Pemberdayaan dan Disorientasi: Kasus Dalam Komunitas Komik*. It tells about the development of comic since 90s which is done initiatively by some comics communities are now getting better. “Gratitude for the comics’ communities that are appeared in the era of 90s which help the development of comics in Indonesia until now” (Rahadian, 2011: 16 – 17). The creation and role of the comics have its own position; even it is used as the way of living. The report of a workshop and the article written by Ahmad I.M entitles *Making A Living With Comic* in *Comical Magz* states that the comic which is used to be assumed as the useless thing is now changed (Muslimin, 2011: 23).

The great development of comic in Indonesia is also proven by the appearance of the comic artists who use Indonesian culture as the theme and the appearance of online comics as the website to share the idea among local comic artists which provide updated Indonesian comics such as makko.co, ngomik.com, komiko.com and many else. As it launches in articles entitle *Geliat Makko* which reports about the development of comics in Indonesia through digital distribution.

The writer uses a comic as the subject of research not only because the rise of comic's fame in our country and entire world but also because comic is also one of many kinds of literary works, and it reaches deeper in sections where other literature cannot reach. It is stated by Will Eisner in his book *Comic and Sequential Art*, "the format of comic book present montage both word and image... The regimens of art (eg. Perspective, symmetry, brush stroke) and the regimens of literature (eg. Grammar, plot, syntax) become superimposed upon each other" (Eisner, 2000: 8).

Comic is beyond other literatures by its own way. Hannah Berry writes in her writings entitled *Comic- Reaching the Parts Other Literature Can't Reach*, "It is accepted that the comic format can and regularly does have the same depth as a prose novel. It can have the same level of subtlety, ingenuity, maturity, characterisation, passion, wit, poignancy...comics feature two harmonious languages - one written, one visual. The power of art and words combined" (http://www.huffingtonpost.co.uk/hannah-berry/comics-reaching-the-parts_b_2115794.html, Access on September 21 2013).

In this research, the writer chooses to use the term 'graphic novel' rather than bothering to use the term 'comic book'.

Comic and graphic novel are the same things in their form, both are literary works in image and visual form, but comics and graphic novels are not the same for some reasons. A graphic novel can be said to be a movement of comics in bigger format and form, in other words a long comic format or pictorial novel.

The word 'graphic novel' is often used in marketing, and packaging for the publication of comics, including the trade paperback collection, anthology of short stories, annual non-narrative and non-fiction comics. Adam D. writes the explanation of Eddie Campbell from his journal *Graphic novel manifesto* that a simple graphic novel is form of comic narrative, in other words it is a tool to tell or narrate a story. The term graphic novel shall not be taken to indicate a trade format (such as "trade paperback" or "hardcover" or "prestige format"). It can be in unpublished manuscript form, or serialized in parts ([http:// wasaaak.blogspot.com / 2006 / 02 / eddie- campbells- revised- graphicnovel. html](http://wasaaak.blogspot.com/2006/02/eddie-campbells-revised-graphicnovel.html), access on December 6 2013). So, the terms *comic book* and *graphic novel* are basically the same; the differences are just in their functions.

The writer chooses to use the comic book or graphic novel as the main object because it is important in several reasons. Raechel writes in his paper: according to Carter, "comics and graphic novels are experiencing a burgeoning Golden Age in education today, one informal survey, 75% of students in a sixth grade classroom have read and enjoyed a graphic novel (Callahan, 2009: 4).

Nowadays, graphic novel is also used as the effective media for learning in academic. The statement "Comic as the form of imagery and reading" is proven. G Yang in his journal entitled *Language Art* asserts graphic novels are being championed in libraries around the country,

as well as by bookstores and book clubs, and the New York Times has been reviewing graphic novels on a regular basis for several years (Yang, 2008: 185). The founding father of the graphic novel terms writes in his book entitled *Comic and Sequential Art*: comic deals with two major communication devices: word and image. Admittedly this is arbitrary separation, but in modern world of communication, they are treated as independent disciplines (Will Eisner 1985: 3). Nowadays, graphic novel is useful as a “tool” of learning.

Comics have a strong relation with the popular culture. It starts from the golden age of comic in America in 1940 until the era of manga and anime in the present. Manga has been become the heart of Japanese culture for decades, first from *Doraemon*, *DragonBall*, *Sazae-san* and now *Naruto*, *One Piece*. Comics have become the instrumental of the popular culture; it causes the emergences of any other popular culture in society.

Minoru Matsutani from *The Japan Times* writes that Most “anime,” “cosplay” and other made-in-Japan examples of “otaku” (“nerd”) culture that have spread worldwide would not exist without “manga” because few anime producers are willing to invest the time and money on stories that are not proven popular in comic books first (www.japantimes.co.jp/news/2009/05/26/news/manga-heart-of-pop-culture/#UqV17vtmPwY, access in 6 December 2013).

Mary L. Churchill in her paper entitled *Fantastic Reading: Comics and Popular Culture* states that comic books are popular texts which facilitate participation in the generative aspect of culture and constitute an experience of sociality at the level of the individual (<http://uvenus.org/editorial-collective/mary-churchill/fantastic-reading-comic-books-and-popular-culture/>, access on 6th December 2013).

Matsutani in *Japan Times* writes the definition of manga from “Manga no Rekishi” (“The History of Manga”), author and researcher Isao Shimizu defines manga as popular works sold to the masses. The definition of manga is in line with the explanation of popular culture in *Comics and Culture – Analytical and Theoretical Approaches to Comic*: the term ‘popular culture’ is chosen to designate phenomena, which are not considered part of ‘high arts’... ‘Popular’ was preferred to ‘mass’ in an effort to avoid the negative connotation of latter (Christiansen, Anne Magnussen, 2000: 8). All of the writings and premises refer to the connection that comic book is kind of popular culture which has its own part in society.

A History of Violence graphic novel narrates about a man who keeps a scary past within him secretly, and nobody knows about it at all, but one day, accidentally he acts as a hero by catching the criminal in his coffee shop. His scary past that he actually wants to bring it to the grave is slowly revealed and he has to protect his family away from the badness of his past.

A History of Violence was first published in 1997 by Paradox Press and later by Vertigo, both of them are imprints of DC Comic. It was also the source for the film with the same title directed by David Cronenberg in 2005. It is the first cinematic adaptation of a work by Vince Locke and John Wagner. The film was the last major Hollywood film to be released on the VHS format.

This graphic novel *A History of Violence* is interesting for several reasons. This graphic novel is controversial because it gets awards and admirations in both comic and film form. It gets so many mockeries and critiques of the society and critics, but it still gets awards.

The writer thinks that *A History of Violence* is in contrast with the usual aesthetic rules of comic worthiness, in blocking, shadowing, panel arrangement and drawing sense. *A History of Violence* is drawn in a good way which has the distinctness in its drawing, even though it does not obey some rules in comic orders. *A History of Violence* graphic novel is a unique graphic novel which just displays its raw drawing sketch in its published book, different from any other DC's comics such as *Justice League America*, *Batman*, *The Spawn*, *Green Lantern* and others. *A History of Violence* also has its own connections and elaboration of essence in social aspects of life.

Since graphic novel is a literary work which full of the drawings and pictures in its content, Symbol is the thing that has any relevancies with it. Aware or not our live is full of symbol. The writer is very interested in analyzing symbols because by understanding the symbol, the way to figure the meaning of something, or what specific thing is represented is opened widely since symbols certainly signify something. Symbol is defined as a sign, shape or object which is used to represent something else, something that is used to represent a quality or idea (Cambridge Advanced Learner's Dictionary). As written in *The Dictionary of Semiotics*, in traditional literary usage, a symbol relates a word or idea to a concrete object, scene or action with which - though essentially different - it entertains some kinds of semantic connection. (Martin and Felizitas Ringham, 2000: 128).

Human's life is surrounded by media of information. The information from wherever part of the world, about whatsoever and whoever it is and all kinds of information are easy thing to get. People nowadays live along with televisions,

newspaper and free people to tell us information without any distractions. There is an aphorism said that “The real news is bad news” or “good news is just news, but bad news is the real news”. One of the bad news that often be displayed is about violence.

The reason why the writer chooses the violence as the object of research is firstly because the graphic novel that the writer uses is about the violence. The definition of violence as it is explained in *Cambridge Advanced Learner's dictionary* is actions or words which are intended to hurt people or exertion of physical force so as to injure or abuse.

The word *violence* feels so horrible in the ears of people in majority. Violence categorizations are various in some ways, such as homicide, sexual insult, children oppression, abuse, drug mistreat, and others. The definition and perspectives about violence is wide and large, it possesses almost every aspect of our life. Another reason the writer chooses violence as the theme of research is because people are surrounded by violence. The writer is also has some violence experiences in life. That is one of the reasons why the writer chooses it as the object of the research.

According to the Government of Newfoundland and Labrador, Canada, in its website, violence is divided into ten classifications. Those ten classifications are physical violence, sexual violence, emotional violence, psychological violence, spiritual violence, cultural violence, verbal abuse, financial abuse, neglect, and wheel of power, control and equality. (<http://www.gov.nl.ca/VPI/types/> access on September 21st 2013). Those ten classifications are classified into two kinds, those are overt and covert violence.

In this research the writer divides the violence into three: (1) Corporal violence, violence which is visible in action, e.g. murdering, shooting, and killing. (2) Verbal violence, the violence which uses verbal action, e.g. cursing, mockery, directs threats. (3) Symbolic Violence, the violence which is invisible, usually in the form of control, e.g. exploitation, minimalizing, banishment.

The concept of violence is various and confusing as it is stated by Claudio colaguori, in his journal *Symbolic Violence and the Violation of Human Rights: Continuing the Sociological Critique of Domination*, the concept of violence is inherently confused...come to hear about violence as something natural, instinctive, productive, destructive, playful, enjoyable, behavioral, powerful, weak, and insecure among other conceptions. Therefore continue to be challenged by the perennial question of violence (Colahuori, 2010: 391).

The statement from Colahouri indicates that there are various kinds of perspectives in violence. In psychological perspectives for example, violence tends to be explained as the disorder demeanor which results disruptive conditions. Psychological violence occurs when someone uses threats and causes fear in you to gain control. The violence perspective from social considers the extent to which human violence is a calculated act of freewill and thus is a form of instrumental and reactive social control. It is also recognized that violence exists beyond the immediate realm of the physical and the corporeal and certainly enters into the emotional and the political realms of social life (Colahuori, 2010: 391).

The violence perspective in cultural concept as it is written in Journal of Peace by Johan galtung entitles *Cultural Violence* is defined as any aspect of a culture that can be used to legitimize violence in its direct or structural form.

Symbolic violence built into a culture does not kill or maim like direct violence or the violence built into the structure. (Galtung, 1990: 291). Government of Newfoundland and Labrador, Canada, defines cultural violence in its website. The definition of cultural violence is violence that occurs when you are harmed as a result of practices condoned by your culture, religion or tradition. (<http://www.gov.nl.ca/VPI/types/> access on September 21st 2013).

Besides, in Islamic view approach this graphic novel of violence is an important thing to remind Muslim people to make distance with characteristic of *Zalim*. Because Allah does not like and will never give His *Rahmah* to the people who do oppression and break the boundaries of Islam as stated in Q.S Asy-Syuura, verse 42nd:

إِنَّمَا السَّبِيلُ عَلَى الَّذِينَ يَظْلِمُونَ النَّاسَ وَيَبْغُونَ فِي الْأَرْضِ بِغَيْرِ الْحَقِّ
أُولَٰئِكَ لَهُمْ عَذَابٌ أَلِيمٌ ﴿٤٢﴾

The way (of blame) is only against those who oppress men and rebel in the earth without justification; for such there will be a painful torment. (from quran.com, translation from King Fahd Complex Madinah).

Besides, in Islam there is also a story about violence that is the story about Cain and Abel. The story of the relative tragedy happens between two brothers who quarrel in order to get the girl to marry, the first homicide happens in the world.

In this research, the writer faces certain direction on how to find the symbolization of violence in graphic novel *A History of Violence* and how-

the semiotic works on it. The study is limited to the analysis of the research main object: *A History of Violence* Graphic novel.

There are two important elements in studying graphic novel; those are intrinsic and extrinsic elements. In this research the writer will analyze the intrinsic elements of this graphic novel such as theme, plot, character and characterization, settings, point of view in which those intrinsic aspects are related strongly in the main analysis. This research in symbolizing violence will be limited to the doer of antagonist and protagonist, one character from each. Those characters that will be used are Tom McKenna and Lou Manzi jr. The limitation of symbolizing violence is necessary due to the numbers of violence that occurs in graphic novel are too many.

In some review, mostly people only analyzes it from the surface, just like how the history of graphic novel, its development, terms, and usage whether in academic or in general aspect. In this research, the writer will analyze this graphic novel *A History of Violence* in deeper approach using semiotic theories.

B. Problem Statements

The writer formulates the problem statement based on the background of study as follow:

1. How violence is represented in graphic novel *A History of Violence*?
2. What do these symbols of violence in graphic novel *A History of Violence* try to communicate?

C. Objectives of Study

In accordance with the background of study before, the objective of this research is to analyze how violence is represented in DC's Graphic novel *A History of Violence*, how the semiotics cycle works to symbolize the intrinsic aspects in graphic novel

It is important to understand about violence, the writer wants to find the way which represents the reality in complexity, how it works in society and also to comprehend the meaning behind that using the semiotic theory.

D. Significances of Study

This research is beneficial in the development of the social science. As what explained in objectives of study, this research is the way to understand the violence symbolization as it is represented in graphic novel *A History of Violence*, so this research is significant to find the meaning of violence.

1. Practically, this paper can mainly be used as reference for the study on John Wagner and Vince Locke's "*A History of Violence*" graphic novel. This research also has several intentions:
 - For students, it is expected that this research can encourage them to learn and know more about a graphic novel and stimulate them to analyze it.
 - For lecturers, it can also be used for further supporting sources for those who are interested in graphic novel, cultural and American study.
 - For comic artists, it is expected that they will be challenged to make better comic arts and graphic novels, and entice them to compete in making a high-value comic.
 - For literati, it is expected that they will develop their literary works in every aspect,

especially in graphic.

- For people in general, it can engage the societies to read and learn graphic novel. Furthermore, this research has significance for societies in order to give more information about the violence and it is expected that they will be able to learn to prevent it.
2. Theoretically, it is expected that this research can be used as helpful reference to understand the content of graphic novel *A History of Violence* and how the semiotics theory applied in this research. This research is also needed for further information and understanding the society and environment. So by understanding the information, the readers will easily know the moral value and hidden messages. This research can also be a reference for the application research of violence, it also can be applied to psychoanalysis theory in several parts in its graphic novel and other. This research is also expected to be used by students especially of literature, cultural study and even fine art, lecturers, language, and those people who love graphic novels and drawing arts in common.

E. Literature Review

There is no prior research available for this research. This research is the first research which use *A History of Violence* as its object, but there is a research about graphic novel, the writer found a Master research project paper by Raechel B. Callahan, M.Ed from Ohio University (2009) entitled *Perception and Use of Graphic Novels in the Classroom*. In this research paper, she made the outline of graphic novel review, popularity and history.

After those are outlined, she uses the questionnaire to analyze perception and use of graphic novel to the people in classroom. This quantitative research results that the perception of using graphic novel in the classroom has not spread among the educators, even though the majority of the respondent response positively that graphic novel can be useful in one way or another for their students.

F. Theoretical Approach

The writer writes the symbolization of violence in graphic novel *A History of Violence*, so then the main theory used by the writer is semiotic theory. The term and definitions about semiotic study itself is various among leading semioticians to what semiotics involves. Umberto Eco, states in broadest definitions that “semiotics is concerned with everything that can be taken as a sign” (Eco, 1976: 7).

In semiotic sense, signs can be taken in the form of words, images, sounds, gestures, and objects. Semiotics involves the study not only of what people refer to as sign in everyday speech, but in anything which stands for something else. In other words, semiotics studies about how meanings are created and how reality is represented.

Theories of symbol appear throughout the history of philosophy from ancient times onwards. However, the two primary traditions in contemporary semiotics stem respectively from the Swiss linguist Ferdinand de Saussure (1857 – 1913) and the American philosopher Charles Sanders Peirce (1839-1914).

The science of signs, is in verbal and nonverbal. According to Charles Sanders Peirce, signs may be iconic

(they bear a natural resemblance to what they signify), indexical (they have a causal connection with what they signify), or symbolic (they have a relationship with what they signify that is entirely arbitrary and conventional). The symbol is the sign proper. According to Ferdinand de Saussure, who uses the term "semiology" to describe his enterprise, a sign is composed of a signifier (an acoustic image) and a signified (a concept or meaning). Language is a system of differences without any positive terms.

Pierce and Saussure are acclaimed widely as the *father* and Co-founder for what we known as "Semiotics" nowadays in general. They established two major theoretical traditions. Saussure's semiology and Pierce's semiotics concept are applied as the pillar in this symbolization of violence in graphic novel *A History of Violence* research.

Saussure concept is used as the "foundation tools" in analysis and Pierce's "semiotics skeleton" as the extra and support device of larger comprehension about the cycle of symbolization.

Saussure declared semiology in the first edition of his *Course in General Linguistics*: It is possible to conceive of a science *which studies the role of signs as part of social life*. It would form parts of social, psychology, and hence of general psychology. We shall call it *semiology* (from the Greek *se-meîon*, 'sign'). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance (Chandler, 2000: 2)

Pierce in his concept of semiotics states that semiotics is related to logic. He declared that: logic, in its general sense, is . . . only another name for semiotic (*sémeiōtiké*), the quasi- necessary, or formal, doctrine of sign...

as to what must be the characters of all signs used by a ‘scientific’ intelligence, that is to say, by an intelligence capable of learning by experience (Chandler 2000: 3).

In this research, the writer also uses the theory of pragmatics, the politeness principles, only to identify the verbal violence in graphic novels. As it is stated by Leech in his book, politeness concerns a relationship between two participants whom we may call *self* and *other*. In conversation, self will normally be identified with *s*, and other will typically be identified with *h*; but speakers also show politeness to third parties, who may or may not be present in the speech situation (Leech, 1983: 131).

G. Method of Research

1. Type of Research

This research is a library research because it takes a text and graphic novel as the subject of study and uses many materials from books and other writings to support subject of research.

Qualitative research involves the studied use and collection of a variety of empirical materials – case study, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problematic moments and meanings in individuals’ lives (Denzin and Lincoln, 1994: 3).

Qualitative research is the method which let more influences among the researcher, participant and the world. Besides, the analysis uses descriptive method and it does not include any statistic calculation and enumeration.

It is descriptive technique that explains about the problem statements, whereas the method of collecting data is qualitative.

2. Data Sources

This research has two category data, the data in this research is divided into main data and supporting data.

The main data of this research is taken from John Wagner and Vince Locke's "*A History of Violence*" graphic novel. The supporting data are obtained from electrical sources includes pdf, articles, news, journals and any references that are related to the research. The written source includes book, journal, and any references from the websites that are relevant and supports the research.

3. Data Collection Technique

In this phase, the writer does several steps to collect the data. At first, in order to get the information for this research, the writer uses the method of documentation.

The step of documentation is done by reading the main source of this research such as the text of *A History of Violence* graphic novel. The writer also watches an adaptation movie entitled *A History of Violence* by David Cronenberg. The writer also needs to get the electronic version of the comic in pdf format, in order to ease and simplify the research.

The writer also compares and collects other comparable sources of comics in DC or Marvel which have similar typical comics which use the violence as the theme. Then, the writer reads several books about violence, symbolization and several writings of them from various sources.

After all the sources are finally collected, the writer starts to sort some important parts related to the symbolization of violence in graphic novel *A History of Violence* and begins to analyze it. The documentations are done to get supporting data in analyzing graphic novel.

4. Data Analysis Technique

This step is the most important in a research. In this research, the writer uses descriptive qualitative method to analyze data. The research uses objective approach which is the content and analysis is based on *A History of Violence* graphic novel with application of semiotics theory. This research is divided into three steps.

- a) The main source of data, "*A History of Violence*" graphic novel are read repeatedly, and comprehended deeply. Then the writer makes the list of data, selects the data and excludes the data that are unnecessary. The writer makes classification on the main data in two parts:

1. The Haps

This classification includes the violence incidents that happen in graphic novel *A History of Violence*, the doers, the actions, and the tools or weapon. Violence in this research is divided into three kinds: corporal violence, verbal violence and symbolic violence.

2. The Intention

This classification includes all the intentions of the violence, based on the specific doers in the graphic novel *A History of Violence*.

It is about why they do the violence. This classification establishes some important points to analyze in the research.

- b) After collecting data and classifying the data, the writer starts to make a simple outline about the research, about how the concept of the analysis is applied in the interpretation of violence, how the research starts and ends. Using the outline, the writer starts to analyze the data applying semiotic theory.
- c) After describing and analyzing, the writer draws the conclusion.

H. Paper Organization

This graduating paper is presented in four chapters. Chapter one is introduction. It consists of the background of study which tells the interesting reasons why the writer chooses “*A History of Violence*” graphic novel and what makes it important to make a research about it, problem Statements, objective of the study, literary review, significance of study, method of research, theoretical approach and paper organization.

Chapter two is the beginning of the discussion, in this chapter the writer explains the preview of graphic novel as the step stone to the analysis. It consists of the general information which is used as the basic terms in the research and the world of graphic novels includes the intrinsic elements, including characters, story and plot, setting, stylistics and theme.

Chapter three is discussion about the main point of the study: *A History of violence* representation of violence. The writer outlines this chapter into two sub-chapter discussion. The first sub describes certain classifications about the violence that will be analyzed in this paper, and the second sub,

describes the ways semiotics symbolize the violence in *A History of Violence* graphic novel and it will be strengthened by some aspects from the source of data.

The last chapter of this graduating paper is the conclusion. In this chapter, the writer concludes the research and explains the result of this research.



CHAPTER IV

CONCLUSION

A. Conclusion

This research's objective is to identify the symbolization of violence in graphic novel *A History of Violence* by analyzing how is the semiotic theory works to the interpretation of the comic, panel by panel.

In this research, the writer discovers that there are some indicators which have important role to symbolize the violence in graphic novel *A History of Violence*. Those indicators are the doers of the violence, the intentions of violence, the occurrence of violence and the tools that is used in the violence. By using panel by panel analysis, there are some ways that the writer uses to find the depiction in which will deliver the symbolization. Those ways are the identification of the facial expression, the conversation and semantics in the balloon of word, light and shade, and panel formation.

The violence is represented in this graphic novel *A history of Violence* in three ways: corporally, verbally and symbolically. Most of the violence happens in form of corporal violence which causes death or serious injury. The corporal violence in this graphic novel is frequently depicted by the emergence of gun, torturing tools and blood. The verbal violence in this graphic novel is often depicted in form of threat and mockery. The symbolic violence in this graphic novel is often depicted in form of limitation and prohibition.

The writer signifies that the violence in graphic novel *A History of Violence* symbolize the hero, manhood, comradeship, ingenuity, vengeance, dominance and insanity. Related to the implementation of semiotic theory of Pierce, gun and blood emerges in almost all the violence in this graphic novel.

The symbol of hero is depicted in the violence between Tom McKenna and two criminals in the chapter 1 of the comic with the indication of the doers, the action of violence, and the intention of violence. The symbol of hero which is represented in this graphic novel indicates the findings that violence which symbolizes hero should results and affects to the environment around the doers, such as causing the praise, impression and appreciation from other people. People around Tom McKenna believe that Tom McKenna has done something great by stopping the criminal to do the other crimes. The violence which symbolizes hero is also require the right way of ethical matter, and happens not in a brutal way.

The symbol of manhood is depicted in the violence on the lawn, where Tom tries to save his son's life. It is also depicted in the violence in Vittoria restaurant, which represents his care to his grandmother. The symbol of manhood in this graphic novel appears to be more obscure. The symbol of manhood happens in form of fatherhood which shows care for family. The violence which represents the manhood mostly happens with intention for family. In this part of symbolization, the writer concludes that the manhood is connected tightly in a man manner and reaction when he or people important for him are threatened. The manhood requires the fast action and reaction to do whatever it takes, including violence if it is needed.

The symbol of comradeship is signified in the violence where Tom McKenna does the violence for the sake of his friend, whether to save or help his friend Richie. This symbolization is in line with the definition of comradeship itself in which requires a form of friendship, especially in hard and difficult situation. For that way, violence often occurs and needs to be done. In this part of symbol which represents comradeship, the violence not only tries to communicate the part of the bloodbath when Richie and Joey kill people, but it also emphasizes the comradeship and friendship between Joey and Richie.

The symbol of ingenuity is depicted in the chronological series of violence in the shop, in the lawn, in Vittoria restaurant, and in mafia hideout, where Tom acts, improvises, and plans everything as well as he can. In this part of symbolization, the writer signifies the symbol of ingenuity through the action of violence occurrence. The violence not only shows the action of the fast action and superb reaction of Joey in facing the violence, but it also tries to communicate that the violence is kind of ingenuity, dexterous, full of strategy and speculation when it occurs in some specific ways.

The symbol of vengeance is depicted in some violence which is done by Lou Manzi jr in form of corporal and verbal violence in mafia hideout and in the phone by threatening Tom. Those violences are the form of vengeance that is related to the Tom McKenna's past when he attacks the mafia and robs their money. The writer identifies the symbol of vengeance by indicating the intention of violence by Lou Manzi jr which shows the ambition of retaliation.

The intensity of violence which symbolizes vengeance is high. The violence after the shop incident is mean to revenge to Tom McKenna. It happens until the last period of chapter.

The symbol of dominance represents in the violence in mafia hideout. The dominance requires the author figure which must be obeyed. Lou Manzi jr is the person in charge and responsible for almost every violence in the story. The violence occurrences in the story try to communicate and show the figure of dominance and authority that requires a vicious manner and violence.

The symbol of insanity is symbolized in the violence of Lou manzi jr with the indicator of the doers, the tools and the violence action. The symbol of insanity represents in the result of violence and the way of violence happens. The riot, brutality, and savageness are the meanings that tried to be communicated in the violence. The violence needs to result in the huge and scary damage, like how Richie looks like after 20 years.

Therefore, the writer concludes that the violence is often interpreted as the bad things that everyone must avoid as far away as they can, but violence is not always as bad as it looks. It is just sometimes part of thing that must be allowed to happen in life if it does not transgress the ethical matter of life and has the right intention to do. Violence can be judge to be something fine if it is a must to do, and no other options left in exchange like Tom McKenna who has to do so. Violence is considered bad when it happens out of control and cross the line of the ethical matter or intentionally mean to hurt other.

This graphic novel *A History of Violence* is not only a comic that laden with violence in any various kind of forms, whether corporal, verbal or symbolic, but it also tries to communicate and emphasizes something in any sense which are various and different to judge.

B. Complementary of Analysis

The reason why the writer chooses two semiotic theories: Saussure theory and Pierce theory is because the writer wants to complement those two theories of semiotic. The writer wants to know how do those two theories complement each other since it is the analysis of comic which uses both graphic and text.

Considering there are two semiotic theories that are used in this research, The main theory of semiotic that is used in this analysis is the theory of Saussure. The semiotic theory of Pierce is used as the complementary that are strengthen the analysis of this graphic novel. The writer defines that the application of two theories of semiotic in the analysis is different but those two theories complete each other.

The difference between those two theories is on its structure. The semiotic theory of Saussure uses the dyadic concept which is built by two important components: Signifier (mark) and Signified (concept). Concerned by the application in the analysis of graphic novel, the writer identifies that the signifier is the indicators of the sign which results to the concept of sign to the reader. In this comic, the writer finds that the signifiers of violence in this graphic novel are

the doers, the action and the victims. By identifying that, the writer concludes that the signified of the violence in this graphic novel means something.

In the semiotic concept of Pierce, the sign concept of Pierce uses the system of trichotomy. This system requires three important components in its cycle: icon (firstness), index (secondness), and symbol (thirdness). This concept is more complicated compared to the Saussure's concept even though both of them are actually the same in the objective. This concept helps in the analysis of graphic. In its application in the analysis, the writer identifies that the iconic item is the picture in graphic novel itself because it resembles the subject that is represented. The indexical item is identified in the things that are linked or affected in the cycle of sign in this graphic novel, such as the action, the tools, the cause and effect of the violence, and other. Those two findings lead the writer to stimulate the symbol of something as the third system of trichotomy in Pierce concept.

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