

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the study

Literature is the expression of human thoughts and feelings in written or spoken works. Everything is displayed in the form of imagination, real representation, or original data wrapped in an aesthetic form through language media (Santoso, G., Abdulkarim, A., Maftuh, B., & Murod, 2023). Literary works are a picture of life that occurs in society. Literature opens our eyes to various aspects of life. In many ways, literature has influenced human perspectives on life. how to deal with problems, change ways of thinking, and understand the morals of life today (Santoso, G., Rahmawati, P., Murod, M., & Setiyaningsih, 2023).

There are several types of literary works, namely: novels, poems, short stories, plays and films. According (Effenddy, 1993) Film is a cultural product that functions as a means to express the creativity and art of its makers. As a form of mass communication, films are produced from a combination of various technologies, including photography, sound recording, and various artistic disciplines such as fine arts, theater arts, architecture, and music. (Bordwell, D., & Thompson, 2010) In “Film Art: An Introduction,” explain that films have a narrative structure similar to prose. Elements such as plot, character, and theme in film can be analyzed using a literary approach.

*Grave of the Fireflies* is a Japanese animated film first released on April 16, 1988. The film was directed by Isao Takahata and produced by Studio Ghibli. *Grave of the Fireflies* tells the tragedy of war adapted from the short story of the same name

by Akiyuki Nosaka published in 1967. The short story is a reflection of Nosaka's own war experience. During the bombing of Kobe in World War II, his adopted father died, and his sister also died from malnutrition.

Seita and Setsuko, two children, are the main focus in depicting the structural violence and social ignorance in the animated film *Grave of the Fireflies* that they experienced during the war in Kobe. The injustices that they experience reflect a form of structural violence that ultimately leads to their deaths. When Setsuko suffers from diarrhea due to malnutrition and skin inflammation caused by unclean water. To survive and avoid starvation, Seita resorted to stealing vegetables from a farmer's field, but he was caught. In the incident, Seita was subjected to severe physical violence, where he was badly beaten and taken to the police station. This scene highlights the reality of structural violence experienced by Seita and setsuko to survive.

The social ignorance in the animated film *Grave of the Fireflies* is reflected when Seita and Setsuko stay at their aunt's house. Increasingly, their aunt shows selfishness and is rude to Seita and Setsuko, telling them to stay in the shelter. She calls Seita lazy and unwilling to work, and calls Setsuko an annoying and troublesome child. Social ignorance is reflected when the aunt lets Seita and Setsuko leave the house and they live in a cave by the lake.

Another social ignorance is seen in the sad scene when Setsuko finally dies of malnutrition, no one shows concern not even offering help or support. In this critical situation, Seita searches for food by going to the market, but the scarcity of food due to the war, no merchant is willing to give him food even when Seita offers all his belongings the merchants prefer people who can afford to pay with money.

War has caused a lot of harm, claiming millions of lives, creating an economic crisis, and limiting access to education and healthcare. It has also caused social ignorance among individuals caught up in their own struggles, resulting in a loss of empathy for others. The suffering experienced by Seita and Setsuko ultimately serves as a reminder of the importance of empathy and caring for others as social beings.

The reason of the researcher chooses the animated film *Grave of the Fireflies* is to understand the complex social dynamics faced by individuals and society in the context of war. The film not only presents a deep emotional narrative, but also reflects a broader social reality, where structural violence and social ignorance interact and affect people's lives. Structural violence is a phenomenon that is often invisible, yet has a significant impact on the lives of individuals, especially in crisis situations such as war.

## **1.2 Statement of the Problem**

The statement of the problem in this study focuses on structural violence and social ignorance in the animated film *grave of the fireflies*. The following is the statement of the problem:

1. What are the structural violence experienced by Seita and Setsuko in the animated film *Grave of the Fireflies*?
2. What are the social ignorance experienced by Seita and Setsuko in the animated film *Grave of the Fireflies*?

### **1.3 Objectives of the Study**

The objective of this study are to analyze what is the research problem in this study, which is as follows:

1. To reveal the structural violence experienced by Seita and Setsuko in the animated film *Grave of the Fireflies*.
2. To reveal the social ignorance experienced by Seita and Setsuko in the animated film *Grave of the Fireflies*.

### **1.4 Scope of the Study**

The scope of this research will focus on the forms of structural violence and social ignorance in the context of war, as illustrated in animated film *Grave of the Fireflies* directed by Isao Takahata. The research will identify the various forms of structural violence such as: mother's death, loss of access to education, starvation, and homelessness and social ignorance that occur in the film such as: aunt's ignorance, civil authorities' ignorance, society's ignorance, Setsuko's death. In addition, in this case of social ignorance in the film shown by the surrounding society, which often ignores the needs and suffering of others when facing problems.

### **1.5 Significance of the Study**

Theoretically, the significance of this study is useful for readers to understand structural violence and social ignorance in the animated film *grave of the fireflies*, and can be used as a reference for other studies for those who are interested in discussing issues with the same subject in order to study literary works and provide needed information related to the conflict experienced by the main character contained in the animated film *grave of the fireflies*.

Practically, the significance of this study is expected to raise readers' awareness of how societal systems can sustain suffering, thus encouraging readers to reflect on contemporary issues of ignorance in their own society. Ignorance in society leads to marginalized individuals often being overlooked, thus this study encourages discussion on the importance of empathy and social responsibility in society. The suffering experienced by the characters is often ignored by those around them, reflecting a wider apathy in society. The results of this analysis can be used in an educational context to teach readers about the importance of social awareness.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Sociology of Literature**

(Faruk, 2015) explains that sociological of literature is a branch of science that studies the relationship between human creations and the social reality that surrounds them. Literary works cannot be separated from the context of society, because culture is considered an expression of social values that originate from society itself. Culture is understood as a system of values that serves as a guide for society in determining the meaning and hierarchy of certain actions or objects. Thus, culture reflects the way of life of a society and how they organize and structure their lives. The sociological approach to literary works aims to reveal the dynamics of human life as represented in those works. Through literary works, authors convey various human issues, making literature a mirror of the complexity of social and cultural life in society.

(Ratna, 2013) states that sociology of literature is an analytical approach to literary works that focuses on their connection to the values and social norms that develop in society. This study covers various social aspects that reflect the background of society, both through intrinsic elements that form the narrative structure of the work and extrinsic elements that reflect the socio-cultural conditions outside the literary text itself. According to (Endaswara, 2013), sociology of literature is a form of study based on social reality as the foundation for the creation of literary works. In this context, the reality raised by sociology is subjective, not

objective, thus giving authors the freedom to express their ideas and views personally through their literary works.

(Al-ma'ruf & Nugrahari, 2019) argue that sociology of literature is an approach in literary studies that pays attention to social aspects through analysis of literary texts in order to reveal their structure. The results of this analysis are then used to understand social phenomena that exist outside the literary work itself. The purpose of sociological studies in the field of literature is to gain a comprehensive understanding of the relationship between authors, literary works, and the social environment of their communities.

According to (Tyas, 2018), sociology of literature can be understood as an approach to analyzing literary works by emphasizing the social elements that underlie them. These social elements serve as indicators that represent the overall meaning in the story constructed by the author. Essentially, literary sociology is an interdisciplinary study that combines the disciplines of sociology and literature, with a common focus on the subject of study, namely humans in the context of social life.

According to (Susanto, 2016), sociology of literature can generally be understood as a study that discusses the relationship between literary works and the society or social structure that underpins them. In this case, literary works are considered to be representations of social life, namely the extent to which literature is able to reflect the conditions of society. Even literary works that do not explicitly aim to describe society can still be used as a source of information about the social reality of a particular community. Literature is born from the social environment through the imagination of the author, which also serves as a reflection of various social phenomena occurring around them. Therefore, the existence of literary works cannot

be separated from the social life of society. In the creative process, the author as an individual subject conveys their worldview to the audience as a collective subject. The integration between individual experience and the social reality around them demonstrates that literary works have strong roots in the culture of a particular society.

## **2.2 Animated Film**

Animated films have a history that dates back to the early 20th century, when the development of animation began with the invention of moving image techniques using simple devices. One of the tools that played an important role in this was the phenakistoscope, a rotating cardboard disk that could create the illusion of moving images when viewed in front of a mirror. It was invented by Joseph Plateau in 1832 and later developed by Émile Reynaud for theater performances in 1876. The Phenakistoscope is considered an important tool in the development of the global film industry, including animation. The world's first animation was created by Émile Cohl, a handmade cartoon titled "Fantasmagorie" released in 1908.

According to (Daniati, Mulyadi, & Nugroho, 2023) the following is the division of the era of animation development in the world from time to time: The Silent Era of Film (1900-1930) is an important period in the history of animation development, known as The Silent Era. This period began in the early 1900s, where film products, including animated films, were presented in a very expressive form because they were not equipped with sound. One example of a famous animated film of the time is "Gertie the Dinosaur," created by Winsor McCay in 1914. The film featured the world's first animated dinosaur character and was widely praised for its ability to create an emotional connection with the audience despite the absence of dialog. Another example of an animated movie without sound is "Steamboat Willie,"

released by Walt Disney in 1928, which marked the debut of the iconic character Mickey Mouse.

The Golden Age of Animation (1930-1960) is thought to have lasted between 1930 and 1960 and is known as a significant period in animation history due to the high volume of animated film production during this time. During this era, several leading animation companies, such as Disney and Warner Bros, dominated the global cartoon film market. Some of the films produced by Disney managed to create iconic characters, such as Snow White, Pinocchio, and Cinderella. On the other hand, Warner Bros through Looney Tunes also managed to produce popular characters such as Bugs Bunny and Daffy Duck. During this period, the development of animation technology continued to progress, so that animated films were not only presented with sound and music, but also came in color format and used more sophisticated animation techniques.

The Television Animation Era (1960-1980) was marked by the introduction of animation through television programs, such as “The Flintstones” and “The Jetsons,” both produced by Hanna-Barbera Productions. During this period, animation became more affordable and accessible to audiences at home. In addition, Japanese animation or anime began to attract attention outside of Japan. Some examples of famous Japanese animated films of this era include “Shonen Ninja Kaze no Fujimaru,” “Princess Knight,” “Flying Phantom Ship,” and “Taro the Dragon Boy.” During this period, animated films were not only adapted from fairy tales or local legends, but also from famous comics. For example, the “Peanuts” animation popular in the 1970s was adapted from a comic strip by Charles M. Schulz. The

animated film gained significant popularity among international audiences and gave birth to an iconic character, a smart dog named Snoopy.

The Modern Animation Era is thought to have lasted from the 1980s to the present day. This period is characterized by the application of advanced technology in animation production, such as Computer-Generated Imagery (CGI). In addition, the types of animated films produced are not only limited to 2D formats, but also include 3D, 4D, and even virtual reality (VR). The innovative use of CGI was first implemented by Pixar in 1995 through the movie “Toy Story,” which is considered as an important thing in the production of increasingly realistic animation.

In addition, the development of animation and narrative technology is also seen in various television series. Some examples of phenomenal animated series of this era include “The Simpsons,” “SpongeBob SquarePants,” and “South Park.” These films not only offered visual entertainment, but also combined clever humor with diverse animation, thus appealing to viewers of all ages. On the other hand, Japanese animation is also gaining global recognition, especially after the founding of Studio Ghibli by Hayao Miyazaki, which produces award-winning animated films. Some examples of animated films from Studio Ghibli include “Castle in the Sky,” “My Neighbor Totoro,” “Kiki's Delivery Service,” “Howl's Moving Castle,” and “Grave of the Fireflies.”

In his book “Understanding Animation” (Wells, 1998) states that animation is a distinct type of art that combines visual and narrative elements. Wells says that animation has the ability to create a world that is not limited by physical reality, which allows the exploration of complex and imaginative themes. Animated films are also a type of film designed in a more relaxed style and are usually aimed at

children. Animated films are often associated with the stereotype that they are films for children. However, the messages carried by animated films often contain important and relevant life messages for adults. Animated films often explore issues in complex ways, and animations can also entertain in very simple ways. They can also move and provoke the audience in different ways and encourage them to understand contemporary issues in a way that ancient art forms cannot (Napier, 2001).

Japanese animated films offer a more realistic depiction of environmental issues, in terms of characters, visuals, conflicts, and other elements, so that viewers can more easily sympathize with the stories presented and compare them to real life. Hayao Miyazaki, a famous animation director, often emphasizes the power of animated films in conveying messages and emotions. He believes that animation has the ability to reach audiences of different ages and backgrounds, and can evoke imagination and empathy. (Miyazaki, 2014)

In animated films, the aesthetic point of view is one of the crucial elements. The use of colors, unique character designs, and a simple yet expressive animation style create a significant contrast between the beauty of nature and the horror of war. (Bordwell, D., & Thompson, 2010) in their work "Film Art: An Introduction" discuss the contribution of visual elements in film, including animation, to the aesthetic experience. They explain that the use of color, composition and movement in animation can create a certain atmosphere and affect the emotions of the audience. According to them, visual aesthetics in animation are very important in building the world of the story and characters.

### 2.3 Structural Violence Theory

Johan Galtung first introduced the concept of structural violence in his 1969 article “Violence, Peace, and Peace Research”. In this work, Galtung defined violence as “the cause of the difference between the potential and the actual.” He emphasized two key terms in this definition, namely 'potential' and 'actual'. Violence occurs when there is an increasing gap between the 'potential' and the 'actual' (Galtung, 1969a).

According to Galtung, structural violence is a form of violence that occurs indirectly through social, political and economic structures. Structural violence refers to conditions in which individuals experience disadvantage or injustice due to institutions or systems, not through direct physical violence. Furthermore, Galtung states that “violence is built into structures and appears as unequal power, which in turn produces unequal changes in life,” which can be interpreted as social injustice, such as poverty (Galtung, 1969b). This structural violence contributes to the emergence of physical violence by targeting the most vulnerable individuals in society. Structural violence, as described by Galtung, is a situation where inequality creates a state of human potential away from the actual state.

The concept of structural violence by Michalowski in explaining crimes committed by the state. Through the dimension of social harm, (Michalowski, 2010) defines structural violence in two aspects. First, it includes injuries, illnesses, and deaths caused by factors that can actually be avoided by the state, such as in the form of poverty and inequality, workplace hazards, risks for consumers, environmental pollution, as well as issues of sexism, racism, and ethnic exclusion. Second,

structural violence also includes the loss of life, health, economic resources and autonomy caused by neo-colonialism, neo-imperialism and neo-liberal globalization.

The expansion of the concept of structural violence proposed by Michalowski can provide a clearer picture of the situation of children in wartime, as well as show the absence of the state in efforts to avoid the poverty and inequality experienced by these children. The concept of structural violence put forward by Michalowski provides a perspective that the state acts as an agent in the occurrence of structural violence against children. The deprivation and exclusion experienced by children during wartime can be understood as a form of structural violence perpetrated by the state. In this case, the state creates unequal conditions for children, resulting in a vulnerable situation for them to become victims of physical violence related to their identity. In analyzing this study, researcher used the theory of structural violence proposed by (Johan Galtung, 1969).

#### **2.4 Social Ignorance Theory**

According to (Gross & McGoey, 2015) social ignorance can be defined as a condition in which individuals or groups tend to ignore or not pay attention to situations that require help, even though they have the ability to act. Gross and McGoey emphasize that social ignorance can be influenced by various factors, including social norms, group pressure, and limited access to information. They also point out that this indifference can have serious repercussions for both individuals and society as a whole, as seen in issues related to climate change, public health and other social problems.

Social ignorance can be understood as part of the power dynamics that influence social policies and practices. In this regard, Gross and McGoey explain that

social ignorance is not only caused by a lack of knowledge or information, but is also influenced by the social, cultural and structural dynamics that exist in society. They emphasize that social ignorance often arises in situations where many individuals are present, which is known as the “bystander effect.” In this context, individuals tend to feel that the responsibility to act is shared among many people, so they feel no need to offer help. As such, social ignorance is not only related to individual characteristics, but is also influenced by the wider social context, where group norms and expectations can affect individual behavior.

Gross and McGoey argue that in many situations, social ignorance leads individuals to choose not to engage with issues that require attention, either because of uncertainty, fear of possible consequences, or because they feel that their actions will not have a significant impact. In this context, social ignorance can contribute to the ignoring of crucial social issues, such as injustice, discrimination and human rights violations. Social ignorance can be addressed through increased awareness and understanding of individual social responsibility. This emphasizes the importance of creating an environment that encourages active engagement and empathy, so that individuals feel more motivated to act in situations that require help. Thus, understanding social ignorance in the context of ignorance provides significant insights for formulating more effective strategies for addressing social problems in society.

Social ignorance according to (Durkheim, 1897) can be analyzed through the key sociological concepts he developed, such as social fact, anomie, and social solidarity. Durkheim argued that individual behavior, including social ignorance, cannot be separated from the structure of the society to which the individual belongs.

He emphasized that society has external forces known as social facts, which include norms, customs, and collective values that influence the way individuals think, act, and feel. These social facts are binding and control the individual to adapt to the rules of society, although often individuals are not directly aware of these influences.

Social ignorance can be understood through the concept of anomie, which refers to a state in which social norms are weakened or lose their power to regulate behavior. Under conditions of anomie, individuals feel alienated from society and lose a sense of connection to their community. This decline in social integration creates a situation where individuals no longer feel a sense of responsibility towards others, so ignorance behavior becomes more common. Durkheim connected this phenomenon to changes in the structure of modern society, which shifted from mechanical solidarity (based on tradition) to organic solidarity (based on the division of labor), often contributing to increased individual isolation. In analyzing this study, researcher used the theory of social ignorance proposed by (Durkheim, 1897).

## **2.5 Previous Studies**

There are some previous studies who has conducted by the researcher that with this topic: previous studies based on a journal by akimoto (2014) with the title “Peace education through the animated film *Grave of the Fireflies* Physical, psychological, and structural violence of war”. This journal explains about structural violence, physical violence and psychological violence experienced by Seita and Setsuk. in the application of the typology of violence proposed by Johan Galtung (1969: 173), Physical violence and psychological violence are commonly understood and understood, but in peace research 'structural violence' is more serious; structural violence can be explained as “denying people important rights including socio-

political rights, economic welfare, gender equality, a sense of personal fulfillment and self-worth, etc.”. This type of violence occurs when people starve to death, suffer from preventable diseases, and do not have access to education, affordable housing, and opportunities to work, play, raise a family, among other things.

Another research based on a journal by Bunga Muzdholifah Arroyan (2024) with the title “Structural violence in the novel *Laut Bercerita* by Leila S Chudori: Johan Galtung's perspective”. This research uses a descriptive qualitative approach with document review as the data collection technique. The main data source is the novel *Laut Bercerita* by Leila S Chudori. This research discusses the form of structural violence in the novel *Laut Bercerita* using the theory of violence by Johan Galtung. With the conflict of the relationship between the ruler and his people that goes wrong. There are several forms of government injustice, abuse, coercion, and hegemony of power carried out by the government against its people.

Other research based on the journal with the title “Potential for Peacebuilding in Conflict and Violence in Sri Lanka Based on the Thoughts of Johan Galtung” by Galbani Fadilah, et al (2021) Department of Religion, Faculty of Ushuluddin UIN Sunan Gunung Djati Bandung. This research is qualitative through literature study. This research discusses the conflict and violence that occurred in Sri Lanka and its potential for peace based on the thoughts of Johan Galtung. The results and discussion of this study indicate that the theory of conflict and violence initiated by Johan Galtung can be applied to the problems in Sri Lanka.

Another research is a thesis by Derry Ismail Ahmad, Japanese Literature study program, Faculty of Cultural Sciences, Diponegoro University Semarang with the title changes in the mindset and behavior of child characters in the anime *hotaru*

no haka by Isao Takahata. This research is a qualitative descriptive method with literature review. This research also discusses how the people around Seita and Setsuko ignore them. They experience social ignorance even from their own family, namely their aunt. The results of this study explain how the mindset and behavior of a child can change due to the pressure and impact of the environment, in this case the war environment, and provide differences in behavior between children of war victims and children in general at the same age.

The research conducted by researchers will certainly be different from previous studies. This research uses a qualitative descriptive method by analyzing what forms of structural violence and social ignorance experienced by Seita and Setsuko in the animated film *Grave of the Fireflies* based on the script of the animated film.