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Social Discrimination: Violence and Resistance of Female 19th Century in Jane Austen's *Persuasion*

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Abstract

The 19th century in England, particularly during the Victorian era was defined by rigid social norms and power structures that placed women in subordinated roles. Within this context, women were expected to perform traditional duties as wives and mothers with limited access to education or employment. Persuasion by Jane Austen illustrates this reality through female characters, who experience cultural violence from social inequality. This study examined the form of cultural violence endured by the female characters in Persuasion, which reflects the social discrimination that pervaded 19th-century society. The study aims to explore in depth how the social norms and power structures of that era contributed to injustices faced by women. The researcher used a sociological literature approach to answer these questions and applied Johan Galtung's theories of cultural violence. The data was collected by analysis of expressions and dialogues in Persuasion, which reveal various forms of injustice, prejudice, and sarcasm toward female characters. The findings indicated that the novel's female characters represent 19th-century women who encountered cultural violence, a concept illuminated through Galtung's perspective. Notably, some characters resisted the cultural violence they faced, while others adopted a more passive stance, reflecting diverse responses to oppression within a broader social context.

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Introduction

In the history of English literature, the Romantic period is the shortest period throughout the periodization that emerged around the 18th century to the mid-19th century. Samekto states that records in European history, the Romantic period as being dominated by the French Revolution with ideals summarized in *Liberté*, *Égalité*, and *Fraternité* (1976, p. 65). If referring to this idea, it is understood that in the new world, there were no differences or separations due to rank or social class, gender was not excluded, and all that existed was a sense of brotherhood between equal humans.

However, in reality, this narrative seems futile for women, as they do not receive equal rights. The idea of the Great French Revolution for the era of early English romanticism was a sign of the transition from one form of injustice to another that remains unjust for women (Koroleva et al., 2021). Thus, women feel that the romantic movement should continue to exist, provided they also have the right to be treated equally to men.

The Romantic period aligned with societal transformations driven by the Industrial Revolution, which occurred from 1798 to 1837. As a result of the Industrial Revolution in England, numerous changes unfolded in the socio-cultural environment leading to social inequalities (Laia et al., 2022). The emergence of machines as production tools in factories (especially in textile production) replaced human labor, narrowing employment opportunities.

The upper class regarded the revolution as an advantage, whereas the lower class saw the Industrial Revolution as a source of social issues. "Suffering was largely confined to the poor, however, while the landed classes and industrialists prospered" (Abrams, 2012, p. 4). From this perspective, it is clear that social status differences were highly pronounced at that time. The upper class, or aristocrats, were exempt from the necessity of work even according to some sources but were prohibited from working—even if they went bankrupt. On the other hand, this did not apply to the middle class, and even less so to those in the lower class.

The social conditions at that time were deeply troubling, particularly for women and children, many of whom were exploited by the upper class. Furthermore, the lack of job opportunities reinforced a rigid division of roles: men occupied the public sphere, while women were confined to the domestic sphere. Women's labour was clustered in less socially visible occupations: such as home-based manufactured and domestic work (Gleadle, 2017; Neethi, 2014). Many women from lower- and middle-class backgrounds still had to work outside the home to support their family's finances.

Based on the explanation above, it can be concluded that there was only one way for women from middle- and lower-class backgrounds to escape these social issues: marrying a man from the upper class. Ironically, women from the upper class were also expected to marry someone of at least equal social status to maintain their family's power. As a result, many 19th-century women experienced cultural violence due to social discrimination.

Furthermore, the Industrial Revolution in England during the Romantic period further restricted women's educational opportunities, reinforcing their subordinate positions in intellectual fields. Many female authors were compelled to publish anonymously to escape discrimination. The widespread belief that women lacked the competence to create valuable works only intensified their marginalization in literature.

Moreover, this circumstance sparked a rising feeling of constraint among women. In this context, Horrocks (2019, p. 28) notes in his article that "forlorn", "unhappy", "helpless", "harassed", and even "terrified" women writers turned out to saturate British writing of the late eighteenth and early nineteenth centuries. This highlights that women's experiences in the literary sphere during that era were filled with challenges related to the impact of the Industrial Revolution and gender role divisions, which explains why they frequently opted to publish their works anonymously.

According to Galtung, violence is any obstacle to the physical and mental realization of individuals, encompassing various dimensions: structural and personal, hidden and overt, intentional and unintentional, and so on (as cited in Eriyanti, 2017; Galtung & Fischer, 2013; Mas'oed, 1992). In other words, violence is viewed as a factor contributing to the gap between a person's potential or capabilities and the reality of what happens or is realized in their life.

Galtung classifies violence into three categories: direct violence, structural violence, and cultural violence. Direct violence involves overt acts of violence, whether physical or

verbal. In contrast, structural violence is indirect and connected to social structures. Cultural violence is symbolic and legitimizes both direct and structural forms of violence (Sunarto et al., 2021). The author believes that this paper will concentrate solely on cultural violence against English women from Johan Galtung's perspective, as a result of social discrimination in the Romantic period.

The depiction of social discrimination against 19th-century women serves as a clear reflection of the social realities of the time, particularly in the works of a prominent female author from that era. Jane Austen, a novelist of the Romantic period, skillfully critiqued the societal conditions of her day through her writing. Almost all of Austen's works delve into themes of social discrimination and the resilience of women during this period. Additionally, Jane Austen is among the female novelists who published their works anonymously. Some of her works, including *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), and *Emma* (1815) were published anonymously. Following her death, her works like *Persuasion* (1817) and *Northanger Abbey* (1817) were published by her brother posthumously, accompanied by Austen's biography.

Building on the discussion above, the author uses Jane Austen's novel *Persuasion* as the formal object of study for this analysis. Set against the backdrop of the 19th century, the novel highlights the lives of the aristocracy and the middle class. It tells the story of the romantic relationship between Anne Elliot and Frederick Wentworth, which falters due to differences in social stratification.

This study focuses on social stratification and Anne Elliot but also examines other female characters in *Persuasion* as representations of English women who endured cultural violence due to social discrimination in the Romantic period. Therefore, *Persuasion* is the material focus of this analysis. Apart from this research, the author has found several studies that utilize *Persuasion* as a material object. However, none of these prior studies specifically discuss cultural violence against 19th-century English women. Nevertheless, the author has chosen two studies that may provide useful references for this research. Both studies focus on the same material object but address different topics and formal subjects.

The first study conducted by Pinontoan et al., (2023) entitled "The Impact of Social Class in Jane Austen's *Persuasion*" explores the influence of social class within the novel. Using a qualitative method, the study analyzes the characters, the plot, and the social class dynamics present in the novel. It highlights the class distinctions of the 19th century, particularly focusing on the romance between Captain Wentworth, of lower financial status, and Anne Elliot, from an upper-class background. The findings indicate that social class plays a significant role in shaping community life, affecting various aspects such as lifestyle, opportunities for advancement, and disparities in social status. The research concludes that social class significantly impacts individual lives and relationships in Persuasion. Anne's struggle with societal expectations illustrates the constraints imposed by class distinctions, ultimately resolved when Wentworth achieves social mobility. The study underscores the broader implications of social class on education, rights, and personal happiness in the 19th century.

The next study is by Nurani et al., (2022), titled "Marriage Based on Social Class in the Novel *Persuasion* by Jane Austen." In this research, Nurani analyzes how the main characters confront social status disparities in their pursuit of marriage within Austen's narrative. This study explores the marriage of Anne Elliot, the protagonist of Jane Austen's Persuasion, and examines its reflection on social class distinctions. Utilizing a qualitative descriptive research method, the paper highlights Anne's character as intelligent and strong-willed, who defies societal constraints regarding social status. Despite her noble background, she pursues true love with Captain Frederick Wentworth, a man of lower social standing, challenging the era's social norms. The analysis reveals Anne's internal struggles against societal expectations. Key examples illustrate how her relationship with Wentworth is scrutinized due to class differences. The findings demonstrate that

social class significantly influences perceptions of worth and relationships. Anne Elliot's journey reflects the challenges women face regarding social class and marriage. The study concludes that her character embodies resilience and the pursuit of genuine love, ultimately leading to a happy resolution despite societal pressures.

Both studies by Pinontoan et al., (2023) and Nurani et al., (2022) examine social class disparities amid the Industrial Revolution during the Romantic period in Austen's *Persuasion*. Based on the two previous literary studies outlined above, which utilize the same material object, namely the novel Persuasion, the researchers introduce a new dimension to the research field by approaching the object through a different theoretical lens. While the study conducted by Pinontoan emphasizes the influence of social class on an individual's life within the social environment, Nurani focuses on the impact of cross-class marriage on the protagonist. In contrast, this study specifically examines the cultural violence experienced by the female character in Persuasion as a result of the social class system.

Although the Industrial Revolution is often acknowledged for its positive contributions to society, this paper will concentrate on its adverse effects, particularly the social discrimination encountered by 19th-century English women. The research aims to analyze *Persuasion* to examine the cultural violence experienced by female characters in Jane Austen's important work. Through this analysis, the author intends to illuminate women's challenges during this transformative era.

Based on the above discussion, this study offers a novel contribution to literary research by examining the female characters in the Romantic era of Persuasion within the framework of literary sociology and from the perspective of Johan Galtung's theory of cultural violence. Through this research, the researchers investigated how the female characters in Persuasion experienced cultural violence. Furthermore, the study explores how these female characters respond to the cultural violence they endure, in this case accepting or resisting social norms that influence the occurrence of cultural violence.

Methodology

This research is a type of qualitative research with a research method using a literary sociology approach. According to Damono (2015, p. 2), literary sociology is a discipline of literature that considers its societal aspects. The primary data source of this research is Jane Austen's novel Persuasion. The secondary data sources were taken from several previous studies related to the research conducted. The relevant literature sources became supporting references in this research.

The data collection technique in this research was carried out using the note-taking observation technique and conducted by carefully reading Persuasion which serves as the research object. Subsequently, dialogues or excerpts from the story were marked or noted, specifically those that highlight cultural violence and resistance against women from the perspective of Johan Galtung. The research data were analyzed using the theory of cultural violence from Johan Galtung's perspective. This was done to identify the female characters in Persuasion as representations of 19th-century women who experience cultural violence. Based on this analysis, the study will examine which female characters remain bound by and which ones successfully free themselves from cultural violence. Since this is a descriptive qualitative study, the data presentation is in the form of narrative descriptions.

Results and Discussion

1. Cultural Violence Against Female Characters in *Persuasion*

The characters below from *Persuasion* represent 19th-century English women who endured cultural violence in different manifestations: Elizabeth Elliot, Anne Elliot, Mary Elliot, Lady Russell, and Mrs. Croft.

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a. Elizabeth Elliot/Miss Elliot

Elizabeth is the eldest daughter of Sir Walter Elliot and Lady Elliot. She shares a similar character with her father, as both are obsessed with titles, social status, and appearances. Her mother died when Elizabeth was still quite young, leaving her to practically take on her mother's role in managing and organizing the household at Kellynch Hall. As a result, she has little room for herself.

> *Such were Elizabeth Elliot's sentiments and sensations; such the cares to alloy, the agitations to vary, the sameness and the elegance, the prosperity and nothingness, of her scene of life—such the feelings to give interest to a long, uneventful residence in one country circle, to fill the vacancies which there were no habits of utility abroad, no talents or accomplishments for home, to occupy* (p. 14)

The excerpt highlights how stifling and monotonous it is to be a Miss Elliot. Even at her mature age, Elizabeth has never developed any personal habits or hobbies, either at home or outside. This is mainly due to her responsibilities from a young age, managing and organizing the household at Kellynch Hall, including making decisions about domestic matters, which gives her an appearance older than her actual age. Amidst her many duties, Elizabeth is also pressured to seek a partner from the upper class to uphold her family's noble title.

From this analysis, it is clear that Elizabeth is profoundly obsessed with titles and social status, primarily because she has been in the company of older individuals since her teenage years. Regularly exposed to situations that her peers do not encounter; she has developed thoughts and ambitions that go beyond what is typical for someone her age. Among these aspirations, which she has nurtured since childhood, is her desire for marriage to preserve her family's noble title.

> *She had while a very young girl, as soon as she had known him to be, in the event of her having no brother, the future baronet, meant to marry him*; (p. 13)

Although Elizabeth is the eldest daughter of Sir Walter Elliot, she cannot inherit the family's noble title simply because she is a woman. After her mother's death, she dedicated her teenage years to fulfilling her responsibilities as Miss Elliot at Kellynch Hall, yet she has no claim to the estate's material resources. Instead, Kellynch Hall will be passed down to William Elliot, her distant cousin, solely because he is male. This situation heightens her desire to marry William, but their union has yet to occur, as she has faced multiple rejections.

The explanation above highlights a hierarchy that systematically marginalizes women and hinders their achievements in various aspects of life. Ritzer and Goodman argue that men and women are situated in society differently and unequally. Women continue to have less access to material resources, social status, power, and opportunities for self-actualization compared to men (as cited in Diastuti, 2014). This suggests that although both genders engage in the social structure, women consistently face limitations in attaining resources, social standing, power, and opportunities for personal development.

A condition that may not inflict physical harm yet deprives individuals of their rights and livelihoods is termed structural violence. This type of violence is legitimized by what is known as cultural violence. Thus, it is clear that Elizabeth, as a character in *Persuasion*, exemplifies the experiences of 19th-century English women who endured cultural violence.

The strong influence of patriarchal culture during that time led to widespread social discrimination against women. This discrimination manifested as violence that, although rooted in deviant behaviors, was accepted and normalized by society. In this context, the violence present within the social and cultural fabric of the 19th century was legitimized and embraced by the community—a concept that Johan Galtung describes as cultural violence.

b. Anne Elliot

Anne Elliot, the second daughter of Sir Walter, is portrayed as the marginalized middle child within her family. Nevertheless, Lady Russell asserts that Anne embodies the commendable qualities of her mother, Lady Elliot. In her role as the protagonist in Persuasion, Anne is compelled to dissolve her engagement with Wentworth, a decision that Lady Russell regards as imprudent and unacceptable.

At that time, Frederick Wentworth lacked influential connections and worked as an unranked sailor, leading a life of simplicity. This reality caused Lady Russell to oppose the relationship between Anne and Wentworth, as she believed that such circumstances would deplete one's vitality and quickly drain youthful vigor. Conversely, Sir Walter responded indifferently, choosing not to intervene in his daughter's affairs, viewing the prospect of Anne marrying Wentworth as a futile endeavor.

Lady Russell exemplifies the 19th-century woman who is acutely attuned to issues surrounding titles, social status, and wealth. As a result, she opposed the union between Anne and Wentworth during the height of their affection. Despite being marginalized within her family, Anne's prospects for marriage remain tethered to the social standing associated with her identity as Sir Walter's daughter. Marrying someone considered socially inferior to her family would be perceived as a significant embarrassment.

> *Alas! With all her reasonings, she found, that to retentive feelings eight years may be little more than nothing* (p. 79)

The excerpt from the novel indicates that Lady Russell's influence in persuading Anne to end her engagement with Wentworth only contributes to Anne's suffering. Being the daughter of a baronet restricts her options and limits her autonomy in choosing her partner.

During the Romantic era, even women from lower social classes aspired to marry men of power, at the very least, who were wealthy. This desire stemmed from their wish to improve their social standing. It is related to Eesa et al., (2023) who stated that marriage is not only about finding the suitor but also about social position and fortune. The statement proved by the women of the upper class, marrying a man of noble blood or an heir to a landed estate became an expectation for English women in the 19th century when choosing a life partner, often independent of love and affection.

From the explanation above, it can be concluded that Anne Elliot's experiences represent a form of violence—not direct violence, but rather a limitation on her ability to choose her partner, which added to her emotional suffering for eight years and amounted to a deprivation of her rights. However, due to the cultural constructs of violence, this situation is accepted within the social environment. This indicates that the social system legitimizes such behavior despite being a form of deviation.

c. Mary Musgrove

Mary Musgrove is Sir Walter Elliot's youngest daughter. She marries Charles Musgrove, a middle-class man who is the prospective heir to land in Upper Cross. While her marriage does not contribute to the continuation of her family's noble lineage, it does not diminish the family's status.

> *The Mr. Musgrove had their own game to guard, and to destroy; their own horses, dogs, and newspaper to engage them; and the females were fully occupied in all the other common subjects of house-keeping, neighbours, dress, dancing, and music* (p. 57)

The passage indicates that a significant consequence of the Industrial Revolution was the division of labor between men and women. These distinctions, encompassing both the substance of events and societal roles, frequently positioned women in a subordinate role (Huda, 2020). When we reflect on this concept in conjunction with the quotations from the novel, it becomes evident that women are relegated to the domestic (private) sphere, while men occupy the public sphere. This perspective stems from the belief that women

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are physically weaker and thus incapable of performing tasks outside the domestic realm. As a result, this social construct places women in a subordinate position, affording them significantly less power than men.

Upper-class women are expected to excel in household management, childcare, music, grooming, and dancing. While they are indeed held responsible for these domestic duties, they do not actively participate in carrying them out. Instead, families in the upper class employ a significant number of servants, enabling these women to supervise and coordinate their staff rather than engage in the tasks themselves.

From the explanation above, it can be concluded that the division of labor indirectly illustrates the differing views and treatment between men and women. "In reality, these women lived in a world that discriminated against them. Men consider themselves to be the dominant gender because of their physical strength. In the late 19th century, women's rights began to become a social issue" (Wiesner & Hanks, 2019). Women are relegated to the domestic sphere due to the perception of their physical weakness, which is believed to prevent them from working in the field. However, before the advent of machinery as a production tool in factories, women also played active roles in the public domain.

Ironically, although it was widely believed that women should stay at home in the 19th century, many were engaged in various forms of work. The types of jobs available to women during this period were heavily influenced by their social class. Upper-class women were generally not expected to work, while those from the working class often needed to seek employment to earn income and support their families.

Based on the discussion above and concerning Johan Galtung's theory of violence, Mary Musgrove exemplifies the upper-class English women of the 19th century who experienced cultural violence. If Mary, despite her privileged background, faced cultural violence, then it stands to reason that working-class women of that era endured similar, if not more severe, challenges. They carried a double burden, being required to fulfill responsibilities both in the domestic sphere and in public life.

d. Lady Russel

Lady Russell was the close friend of the late Lady Elliot. She is the widow of a well-established nobleman, though her husband's title was of lower rank than Sir Walter's. Despite having been a widow for a long time, she has never desired to remarry.

> *That Lady Russell, of steady age and character, and extremely well provided for, should have no thought of a second marriage, needs no apology to the public, which is rather apt to be unreasonably discontented when a woman does marry again, than when she does not.* (p. 10)

The excerpt above suggests that Lady Russell has indeed decided to remain unmarried. "As per common law standards, a woman not only loses all rights to the property upon marriage but also the strictest arrangements that all their property will pass to their firstborn son or new husbands" (Erickson, 1995, p. 24). From this idea, it can be concluded that in a patriarchal sociocultural environment, property rights are controlled by men.

Representing English widows of the Romantic era, Lady Russell is mindful of the restrictions of coverture that applied to her when she was married. This concern includes her property rights; if she were to remarry, her inherited wealth would largely fall under the control of her new husband, particularly since she has no children from her previous marriage.

Based on the explanation above, the discrimination Lady Russell faces regarding property rights represents a form of cultural violence. Justifying actions that strip others of their rights until they become socially accepted is known as cultural violence. In his work Cultural Violence, Galtung (1990) explains that cultural violence arises from the legitimization of direct and structural violence. Structural violence, in particular, describes the

negative influence of institutions and social organizational systems on marginalized communities. This concept highlights that the marginalized group in question refers to women. In a patriarchal cultural setting, women find themselves subject to the authority of men.

e. Mrs. Croft

Mrs. Croft is the wife of Admiral Croft, and they are a couple planning to rent Kellynch Hall. In the novel, Sir Walter is reluctant to rent his home to anyone he considers unworthy, particularly those who fail to meet his tenant standards. As a result, Mr. Shepherd first assesses Mr. and Mrs. Croft as potential renters for Kellynch Hall.

> *He was a married man, and without children; the very state to be wished for. A house was never taken good care of, Mr. Shepherd observed, withouth lady: he did not know, whether furniture might not be in danger suffering as much where there was no lady, as where there were many children. A lady without family, was the very best presever of furniture in the world* (p. 32)

According to the novel excerpt, Mr. Shepherd views married women without children as individuals capable of effectively managing and maintaining a household. He specifically refers to Mrs. Croft as a representative of 19th-century women. This perspective highlights the unfair treatment of English women during that era. Mr. Shepherd's statement that women without children are the best caretakers of household items implicitly indicates that women were seen mainly as suited for domestic responsibilities.

Mark Twain (as cited in Yukesti, 2015, p. 4) said, *"No civilization can be perfect until exact equality between man and woman is included"*. This suggests that even amidst the societal changes brought about by the Industrial Revolution if men and women are treated differently, society cannot truly be regarded as having advanced in civilization. Accordingly, it can be concluded that the restrictions imposed on women, stemming from the social and cultural constructs of the time, are classified by the author as a form of cultural violence experienced by female characters, particularly in *Persuasion*.

2. Female Characters' Resistance Against Cultural Violence in *Persuasion*

The various forms of cultural violence faced by English women in the 19th century, as depicted through the female characters in Persuasion, evoke both support and opposition, even among the women themselves. Some demonstrate resistance, while others accept their situations or exhibit anti-resistance. Anne Elliot, in particular, embodies resistance to this cultural violence. Although she initially feels compelled to part ways with Wentworth due to societal expectations surrounding her choice of partner, she ultimately marries him. This decision, however, does not allow her to maintain her family's noble title. Still, Wentworth's social standing has significantly improved compared to eight years earlier, making him a more suitable match.

> *And if such parties succeed, how should Captain Wentworth and Anne Elliot, with the advantage of maturity of mind, consciousness of right, and one independent fortune between them, fail of bearing down every opposition? They might in fact have borne down a great deal more than they met with, for there was little to distress them beyond the want of graciousness and warmth*? (p. 321)

The passage above conveys that Anne and Wentworth ultimately choose to marry. While financially independent, they do not receive a warm welcome from Sir Walter's family. According to Chakraborty (2022) the financial stability for men has highly demanded criteria for marriage so that women do not need to earn to maintain their livelihood. This lack of support arises from Anne's resistance to dominant sociocultural norms. Aware of the potential repercussions of her choices, Anne nonetheless strives to break free from the cultural violence she endures.

Duffy stated (as cited in Monaghan, 1975, p. 73), "Anne Elliot is the forerunner of a line of

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nineteenth-century heroines, including Lizzie Hexam, Dorothea Brooke, Isabel Archer, and Milly Theale, whom he describes as large souled, intelligent women living in a world of fundamental dislocation". This notion implies that Anne Elliot is a female character in Persuasion who fights for her rights and serves as a representation of English women in the 19th-century.

Conversely, some resist change regarding these issues, including Elizabeth Elliot, Lady Russell, and Mary Musgrove. They uphold a sociocultural system that places great importance on noble lineage, social status, and wealth. For example, Elizabeth remains unmarried at what would be considered an old age for a woman of that time because she continues to hope for a marriage with her cousin William Elliot, despite his rejection and choice to marry a poor woman of uncertain descent.

Additionally, there is Lady Russell, who chooses to live independently, maintaining her status as a widow to preserve her title as 'Lady' and the property rights inherited from her late husband. Meanwhile, Mary Musgrove believes she deserves to be treated as a member of the nobility, even though her family, the Musgrove, belongs to the middle class rather than the baronet class. Her wealth comes from her status as a potential heir to the landowner in Upper Cross.

> *"Mary is good-natured enough in many aspects," said he; "but she does sometimes provoke me excessively, by her nonsense and her pride; the Elliot pride. She has a great deal too much of Elliot pride.— We do so wish that Charles has married Anne instead."* (pp. 115-116)

The excerpt from the novel indicates that the cultural violence experienced by Mary Musgrove stems from the noble title she held before marrying Charles Musgrove. Mary continues to see herself as part of the baronet class, often making her the subject of gossip among her husband's family. Harris (2002) stated that:

> *In the eyes of the law before 1882, if a woman married, their existence had essentially ended legally. On their wedding day, they have become one with their husbands, and after the wedding, whatever they do is under the control/direction of their husbands, or in other words, after marriage, women are under the full supervision of their husbands. Not only do they have control over their belongings, but also their gentry.*

From the concepts discussed, it can be understood that in 19th-century England, a woman's property rights would shift to her husband, but her title and social position would also mirror her husband's status. This reality is depicted in Persuasion through Charles Musgrove, who comes from the middle class. When Mary Elliot decides to marry him, she effectively loses her identity as a member of a baronet family. However, she continues to see herself as a baronet, which exposes her to social discrimination and cultural violence, ultimately reflecting the challenges faced by English women during that time.

Conclusion

This research aims to examine how the female characters in Persuasion represent 19th-century women experiencing cultural violence during that time. The research has concluded that several female characters in Jane Austen's novel Persuasion, specifically Elizabeth Elliot, Anne Elliot, Mary Musgrove, Lady Russell, and Mrs. Croft, experience cultural violence. This violence manifests as social discrimination resulting from the Industrial Revolution that occurred from the late 18th to the 19th century. However, not all female characters passively accept their circumstances; some actively resist the cultural violence they face and manage to break free from these issues. Notably, the characters who successfully navigate the challenges of cultural violence are Anne Elliot and Mrs. Croft.

Based on the conclusion, the researchers have several limitations of this research and suggestions for future research. the focus on a select group of female characters in Persuasion may not capture the full spectrum of women's experiences in the novel; future studies could include minor characters and

contrasting male perspectives for a more comprehensive view. Additionally, while the analysis situates characters within the 19th-century socio-cultural landscape, it may overlook the diverse experiences of women across different regions and social strata. Future research could explore intersectionality by examining how gender, class, and race intersect to influence women's experiences of cultural violence. Furthermore, a comparative study of Persuasion with other works by Austen or contemporaneous authors could enhance understanding of how different narratives address similar themes.

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