Prosodi: Jurnal Ilmu Bahasa dan Sastra
Vol. 20 – No. 2, Oktober 2026, pp.255 - 263
https://doi.org/10.21107/prosodi.v20i2.33688
Open Access:
https://journal.trunojoyo.ac.id/prosodi

ISSN 1907-6665 (Print)
ISSN 2622-0474 (Online)

UNVEILING SYMBOLIC VIOLENCE: A SEMIOTIC ANALYSIS OF MADURASE WOMEN IN *MENUNGGU GETAH BATU*

Desi Puspitasari[1*], Afifah Al Rosyiidah[2], Suryo Tri Saksono[3]
[1,2,3,]Universitas Trunodjoyo Madura, Indonesia
**Corresponding Author:* desipuspitasariku@gmail.com

Article History

Received : 03/092026
Revised : 05/10/2026
Accepted : 30/10/2026
Published : 31/10/2026

Keywords:
Gender inequality, Madurese women, Patriarchy, Semiotics, Symbolic violence

Kata Kunci:
Ketimpangan gender, Kekerasan simbolik, Perempuan Madura, Patriarki, semiotika

Abstract. This study examines symbolic violence against Madurese women in the short story collection *Menunggu Getah Batu*. We use Roland Barthes's semiotic theory and Pierre Bourdieu's concept of symbolic violence to analyze the texts. The research focuses on three stories: *Janda Muda*, *Hamil Tanpa Suami*, and *Putri Hamil Karena Bintang Jatuh*. These stories show how women face social pressure and cultural expectations in Madurese society.We collected data through close reading of the texts. We identified language patterns, symbols, and cultural signs that show gender inequality. The analysis uses Barthes's three levels of meaning: denotation (literal meaning), connotation (cultural meaning), and myth (ideological meaning). The findings show that symbolic violence works quietly through daily language and moral rules. These make women's lower social position seem natural and normal. Madurese literature reflects real social problems and also spreads patriarchal ideas. This study helps us understand how power works through language and culture in local literary works.

Abstrak. Penelitian ini mengkaji kekerasan simbolik terhadap perempuan Madura dalam kumpulan cerpen Menunggu Getah Batu. Penelitian ini menggunakan teori semiotika Roland Barthes dan konsep kekerasan simbolik Pierre Bourdieu untuk menganalisis teks sastra. Fokus penelitian diarahkan pada tiga cerpen, yaitu Janda Muda, Hamil Tanpa Suami, dan Putri Hamil Karena Bintang Jatuh. Ketiga cerpen tersebut menggambarkan bagaimana perempuan menghadapi tekanan sosial dan tuntutan budaya dalam masyarakat Madura.
Pengumpulan data dilakukan melalui pembacaan secara mendalam (close reading) terhadap teks cerpen. Peneliti mengidentifikasi pola bahasa, simbol, dan tanda-tanda budaya yang merepresentasikan ketimpangan gender. Analisis dilakukan dengan menggunakan tiga tingkatan pemaknaan dalam teori semiotika Roland Barthes, yaitu denotasi (makna literal), konotasi (makna kultural), dan mitos (makna ideologis).Hasil penelitian menunjukkan bahwa kekerasan simbolik berlangsung secara halus melalui penggunaan bahasa sehari-hari dan aturan moral yang berlaku di masyarakat. Mekanisme tersebut menyebabkan posisi sosial perempuan yang lebih rendah seolah-olah menjadi sesuatu yang wajar dan alamiah. Sastra Madura tidak hanya merefleksikan persoalan sosial yang terjadi dalam kehidupan masyarakat, tetapi juga berpotensi mereproduksi gagasan-gagasan patriarkal. Penelitian ini memberikan pemahaman mengenai bagaimana relasi kuasa bekerja melalui bahasa dan budaya dalam karya sastra lokal.

How to Cite: Desi, P., Al Rosyidah, A., Saksono, S., T. (2026). UNVEILING SYMBOLIC VIOLENCE: A SEMIOTIC ANALYSIS OF MADURESE WOMEN IN *MENUNGGU GETAH BATU*. *Prosodi: Jurnal Ilmu Bahasa dan Sastra*, 20 (2), 255 - 263.
https://doi.org/10.21107/prosodi.v20i2.33688

Correspondence address:

Correspondence ORCID ID:

Publisher:
Program Studi Sastra Inggris, Universitas Trunodjoyo Madura. Jln. Raya Telang, PO Box 2 Telang, Kamal, Bangkalan, Madura.
prosodi@trunojoyo.ac.id

INTRODUCTION

Women in Madurese society have a difficult position. People respect them as moral guardians of family honor. However, culture limits their freedom and choices. Society praises women for being strong and patient. But these good qualities often become reasons for their silence and submission. In Menunggu Getah Batu, this contradiction appears clearly. The stories do not show physical violence. Instead, they show a quiet form of control. Pierre Bourdieu (1) calls this "symbolic violence." It is a gentle but powerful type of oppression. This oppression hides in language, culture, and moral rules. It works well because it looks natural and right.

Madurese culture follows religion and patriarchy strongly. In this culture, women's identities connect to morality and obedience. Literature becomes a way to both reflect and strengthen these values. *Menunggu Getah Batu* shows Madurese women whose lives are shaped by invisible control systems. These include social stigma, economic dependency, and moral labeling. The stories show how gender ideology works not through direct force, but through symbolic systems. These systems tell women what to think, feel, and do. Bourdieu's theory helps explain how power works quietly. It works through belief and acceptance, not through force. Roland Barthes's semiotic theory (2) gives us tools to understand how texts create layers of meaning through signs. Barthes divides meaning into three levels: denotation (literal or dictionary meaning), connotation (cultural or emotional association), and myth (ideological naturalization or making ideas seem natural). Through this model, we can read literature as a system of signs. These signs reflect hidden social structures of gender and power.

Previous studies have looked at symbolic violence in media using Barthes's approach. Wibisono et al. (3) studied the TV drama *Istri Kedua*. They found that symbolic violence appears through dialogue, cultural values, and myths in the story. The study shows how television reinforces gender stereotypes through signs that seem ordinary. Denisa and Pramonojati (4) analyzed the film *Story of Kale*. They identified symbolic violence in language, euphemism, and censorship. These reproduce patriarchal power relations. Faiz et al. (5) studied the novel *Dilan 1990*. They found three forms of violence: physical, symbolic, and structural. Symbolic violence, like sarcasm or verbal domination, becomes normal through romantic language. This makes readers overlook its harmful effects. These studies show that Barthes's semiotic framework works well for finding hidden meanings. However, no study has specifically looked at symbolic violence against Madurese women in short stories. This research fills that gap.

This study answers the following question: How is symbolic violence against Madurese women represented through semiotic signs in *Menunggu Getah Batu*? This research aims to identify and analyze semiotic signs in *Menunggu Getah Batu* that represent symbolic violence against Madurese women, reveal how symbolic violence works through Roland Barthes's semiotic approach, and map the forms of symbolic violence that Madurese women experience, including stereotypes, marginalization, and romanticized oppression.

RESEARCH METHODS

This study uses a qualitative descriptive method. We focus on describing and interpreting how symbolic violence appears in the texts. The analysis applies two main frameworks: Roland Barthes's semiotic theory (2) (denotation, connotation, and myth) and Pierre Bourdieu's (1) concept of symbolic violence. The data source is the short story collection *Menunggu Getah Batu*. We focus on three stories: "*Janda Muda*" which shows economic and sexual coercion disguised as compassion, "*Hamil Tanpa Suami*" which shows moral stigma and collective punishment, and "*Putri Hamil Karena Bintang Jatuh*" which shows myth and divine justification of control.

We use close reading technique to collect data. The process includes reading the entire stories carefully, identifying relevant parts that show symbolic violence, noting important quotations that contain keywords (like "*kodrat*," "*aib*," "*kepatuhan*"), symbols, and dialogues that show gender

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

inequality, and recording cultural signs such as metaphors and descriptions. We analyze data in three steps following Barthes's model. First, we find the literal meaning of words and sentences and understand what happens in the story at surface level. This is the denotation level. Second, we connect the meaning to Madurese cultural values and find hidden messages in the text. This is the connotation level. Third, we uncover social beliefs that seem normal and show how these beliefs actually harm women. This is the myth level.

For example, when a female character "stays silent and accepts unfair treatment," at the denotation level, she does not speak or protest. At the connotation level, culture pressures women not to complain. At the myth level, this reinforces the belief that "Madurese women must always obey." We check our interpretation against Bourdieu's theory of symbolic violence, knowledge about Madurese culture, and patterns across different stories. To ensure accuracy, we compare findings with existing theories, look for patterns across multiple stories, cross-check interpretations with cultural references, and use direct quotations as evidence.

RESULTS AND DISCUSSION
RESULTS

1.1 *Janda Muda*

This story presents symbolic violence through poverty and sexuality. The main character, Nina, is a widow who struggles to survive. Her widowhood becomes a social stigma, marking her as vulnerable and morally risky.

1.1.1 Denotative Level

At the literal level, the story shows realistic details:

"*Nina bahkan sering makan dua hari sekali hanya untuk menahan rasa lapar*."

"*Satu-satunya cara untuk tetap menyambung hidup adalah dengan gali lubang tutup lubang dari para tetangga*."

"*Setiap memberi pinjaman uang kepada Nina, Kahar selalu meminta jatah untuk bisa tidur bersama Nina*."

These lines show poverty and exploitation directly. Nina's suffering appears as her destiny. Kahar's coercion looks like generosity – his financial help seems like charity, but it demands sexual submission.

1.1.2 Connotative Level

At the cultural level, the narrative carries deeper meanings about gendered morality. Kahar's actions represent exploitation disguised as help. Nina's prayer transforms coercion into repentance:

"*Maafkan saya, Tuhan... tetapi sudah tidak ada pilihan lagi*."

This shows symbolic violence in action. The victim sees domination as moral duty. The social and religious context leaves Nina without words to resist. She feels guilty rather than blaming the oppressor.

Nina's widowhood carries social stigma. In patriarchal society, a widow is seen as "incomplete" and "problematic." Society judges her through:

- Economic dependency on men
- Sexual vulnerability

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

- Loss of male protection

The story shows how cultural morality permits exploitation while appearing kind.

1.1.3 Mythic Level

At the ideological level, the story constructs the myth of the "virtuous widow." Barthes's semiotics reveals how patience becomes sacred. The line:

"*Ayam jantan pun berkokok bersamaan dengan desahan Nina*."

This literally marks dawn. Symbolically, it shows patriarchal renewal – male dominance reasserts itself as natural rhythm. What seems moral or romantic actually hides systematic exploitation.

The widow becomes an emblem of endurance. This legitimizes oppression as divine order. For Madurese audiences, this resonates because:

- Widows must remain modest
- Society often blames widows for attracting desire
- The text shows how patriarchy eroticizes morality and sanctifies suffering

Key Forms of Symbolic Violence:

1. Economic coercion disguised as compassion
2. Sexual exploitation legitimized through "help"
3. Moral pressure that makes victims feel guilty
4. Romanticization of women's suffering

1.2 *Hamil Tanpa Suami*

This story shows how gossip works as a moral weapon in a Madurese village. A woman's pregnancy outside marriage coincides with a severe drought. Villagers quickly connect the woman's alleged sin with divine punishment.

1.2.1 Denotative Level

At the literal level, the text shows ordinary village conversation:

"*Tidak turunnya hujan disebabkan oleh orang Lembana yang hamil tanpa suami*."

The woman herself never speaks in the story. She exists only through rumor. Her silence becomes proof of guilt. Her body becomes a public symbol of impurity.

The story describes a village meeting:

"*Ada yang berusul supaya mengusir wanita itu dari desa... atau rumahnya dibakar...*"

This shows how moral judgment transforms into collective aggression. Men use religious discourse to control women's sexuality.

1.2.2 Connotative Level

At the cultural level, gossip functions as social control. The repetition of "*katanya*" (they say) turns hearsay into truth. The langgar (village prayer house) becomes a place where religion and patriarchy merge.

The drought symbolizes more than weather. It represents:

- Moral disorder blamed on women
- Community anxiety projected onto female sexuality
- Divine punishment narrative

A rational voice appears in the story:

"*Orang yang dicurigai hamil belum tentu benar... Orang yang suka bergosip juga berbuat maksiat*."

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

This voice comes from a santri (religious student). It represents resistance through logic. However, the collective myth silences this reason. This shows how belief systems govern both thought and behavior.

1.2.3 Mythic Level

The ideological function reveals the myth that a woman's moral failure can cause natural disaster. By linking sin to drought, the narrative naturalizes gendered blame:

"*Hampir satu bulan hujan tak kunjung turun. Jagung yang ditanam petani mulai menguning*."

This equation of moral and ecological decay shows symbolic violence. The villagers sincerely believe they protect social harmony. They do not realize they perpetuate misogyny.

Key Forms of Symbolic Violence:

1. Gossip as a tool to control women's behavior
2. Religious discourse used to justify punishment
3. Women's bodies as symbols of community honor
4. Collective violence legitimized through tradition
5. Silence imposed on women (they cannot defend themselves)

The story reflects familiar Madurese cultural mechanisms. A woman's chastity symbolizes community honor. The drought becomes metaphorical – a society barren of empathy.

1.3 *Putri Hamil Karena Bintang Jatuh*

This story takes place in a royal context. It merges power, faith, and gender ideology into a sacred narrative. A princess becomes pregnant, and the king orders the baby's death to protect royal honor.

1.3.1 Denotative Level

At the literal level, the text narrates command, obedience, and exile:

"*Raja murka dan memerintahkan agar bayi itu dibunuh karena dianggap membawa malu bagi kerajaan*."

"*Dengan hati berat, sang ibu membawa bayinya ke tengah hutan sebagaimana titah raja*."

"*Tangisnya pecah ketika harus meninggalkan bayinya sendiri di tengah hutan yang gelap*."

These lines show tragedy and hierarchy. Violence is legitimized by royal decree. The mother must obey despite her pain.

The story includes a myth:

"*Orang-orang desa percaya, sang putri hamil karena bintang jatuh yang menyusup ke dalam mimpinya pada malam bulan purnama*."

This belief transforms scandal into miracle. It masks moral corruption under spirituality.

1.3.2 Connotative Level

At the cultural level, the forest symbolizes exile and purification. The king's command reflects patriarchal monopoly over morality. The myth replaces reason with supernatural explanation.

Animal imagery deepens the symbolism:

"*Dikatakan, bayi yang dibuang itu tidak mati, melainkan disusui oleh seekor sapi di tengah hutan*."

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

The cow represents maternal purity and nature's compassion. It substitutes for human morality. The implication is clear: society abandons justice, and only nature redeems innocence.

The story shows how:

- Royal power controls women's bodies
- Religious belief justifies violence
- Nature becomes more moral than human society
- Women lose their role even as mothers

1.3.3 Mythic Level

At the ideological level, the myth of "*bintang jatuh*" (falling star) converts social violence into sacred destiny. The story includes a meta-narrative line:

"*Saya menulis cerita ini melalui tangan lelaki yang tidak bisa menerima bahwa ibu hamil dengan cara gaib*."

This acknowledges male mediation in storytelling itself. Even women's voices must pass through male authorship. This is symbolic violence within literature itself.

The mother's closing line shows intellectual defiance:

"*Makhluk Tuhan yang dilahirkan tanpa melalui persetubuhan hanya ada dua, yaitu Nabi Adam dan Nabi Isa*."

Through faith, she exposes the absurdity of the myth. She reclaims rational speech within spiritual discourse.

Key Forms of Symbolic Violence:

1. Royal/patriarchal authority disguised as divine law
2. Women's bodies controlled for family honor
3. Myths used to hide male violence
4. Exile and death as "purification"
5. Male control over storytelling and truth

1.4 Comparative Analysis: Silence and Resistence

Across all three stories, silence operates as both symbol and strategy. Women rarely speak, but their silence holds layered meanings:

- In "*Hamil Tanpa Suami*": silence is imposed – society speaks for the woman
- In "*Janda Muda*": silence becomes repentance – internalized guilt
- In "*Putri Hamil Karena Bintang Jatuh*": silence turns sacred – obedience disguised as piety

However, each story contains subtle resistance:

- The rational *santri* who challenges gossip
- Nina's whispered prayer for divine justice
- The mother's theological argument

These acts may seem minor, but they show consciousness – the seed of resistance. When meaning is questioned, power weakens.

This pattern reflects deep cultural tension in Madurese society. Women follow taretan dibi' (modesty and restraint) – a moral code teaching emotional control and avoiding public confrontation. Speaking openly about pain or injustice seems improper or shameful.

DISCUSSION

The findings from this study reveal that symbolic violence against Madurese women operates through a complex system of cultural signs and meanings. This discussion interprets these findings in relation to existing theories and contextualizes them within broader gender studies. The analysis demonstrates how Barthes's semiotic framework effectively uncovers the

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

mechanisms through which patriarchal ideology is naturalized in literary texts, while Bourdieu's concept of symbolic violence explains why such domination persists without physical coercion.

The three stories analyzed show different manifestations of the same underlying structure of control. In "*Janda Muda*," economic dependency becomes the tool for sexual exploitation, echoing Bourdieu's (1) assertion that symbolic power works most effectively when it is disguised as legitimate exchange. The story reveals how poverty and widowhood intersect to create vulnerability that men exploit under the guise of compassion. This finding aligns with previous research by Wibisono et al. (6), who found that patriarchal domination in media often appears in benevolent forms. However, our analysis extends this understanding by showing how economic structures in Madurese society specifically trap women in cycles of dependence. The widow's prayer, "*Maafkan saya, Tuhan... tetapi sudah tidak ada pilihan lagi*," demonstrates what Bourdieu calls "misrecognition" – the victim internalizes oppression as personal failing rather than structural injustice. This internalization is crucial because it makes resistance difficult; women blame themselves rather than challenging the system that exploits them.

In "*Hamil Tanpa Suami*," the research demonstrates how gossip functions as a powerful social control mechanism, consistent with findings by Denisa and Pramonojati (4) regarding language as a tool of symbolic violence. However, our study reveals a unique dimension: the intersection of religious belief and environmental phenomena. The villagers' connection between the woman's pregnancy and the drought illustrates what Barthes (2) calls "myth" – the transformation of historical contingency into natural necessity. By framing the woman's body as responsible for natural disaster, the community creates a mythological explanation that justifies collective punishment. This mythmaking process differs from the romantic normalization found in Faiz et al.'s (5) study of *Dilan 1990*, where violence was softened through love discourse. In the Madurese context, violence is legitimized through religious and cosmological discourse, making it even more difficult to challenge because it appears as divine will rather than human construction. The presence of the rational *santri's* voice, who states "*Orang yang dicurigai hamil belum tentu benar*," represents a counter-discourse that attempts to break this mythological thinking. However, the story shows how individual rational resistance often fails against collective belief systems, highlighting the deeply embedded nature of symbolic violence in traditional societies.

"*Putri Hamil Karena Bintang Jatuh*" presents the most complex form of symbolic violence through the layering of royal authority, religious myth, and gender control. The story's use of the "*bintang jatuh*" narrative demonstrates how patriarchal societies create elaborate explanatory systems to manage women's sexuality and reproduction. This finding contributes to understanding how symbolic violence works differently across social hierarchies. While "*Janda Muda*" showed symbolic violence in economic relations and "*Hamil Tanpa Suami*" in communal moral policing, this story reveals how state power and religious authority combine to justify extreme measures like infanticide. The mother's response, "*Makhluk Tuhan yang dilahirkan tanpa melalui persetubuhan hanya ada dua, yaitu Nabi Adam dan Nabi Isa*," represents a sophisticated form of resistance. She uses religious knowledge itself to expose the absurdity of the myth imposed upon her. This demonstrates that while symbolic violence works through cultural and religious discourse, these same discourses can become resources for resistance when women gain access to authoritative knowledge. This insight extends Bourdieu's theory by showing that symbolic violence is not absolute; its effectiveness depends on the victim's access to alternative interpretive frameworks.

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

Across all three stories, silence emerges as both a symptom and a strategy. The research reveals that women's silence in Madurese literature should not be read simply as passivity or acceptance. Instead, it represents what we might call "strategic compliance" – a form of resistance that operates within the constraints of patriarchal culture. This finding complicates simplistic readings of Third World women as purely victims, as critiqued by postcolonial feminists. Madurese women's silence is shaped by the cultural value of *taretan dibi'* (modesty and restraint), which makes direct confrontation culturally unacceptable. However, within this constraint, women find indirect ways to resist: through prayer (Nina's appeal to divine justice), through rational argument (the mother's theological challenge), and through survival strategies (maintaining dignity while navigating exploitation). This pattern suggests that symbolic violence in traditional societies creates what we might call "negotiated subjectivity" – women are neither purely dominated nor fully resistant, but constantly negotiating their agency within structural constraints.

The study's findings have important theoretical implications for understanding how literary texts function in society. Literature does not simply reflect social reality; it actively participates in constructing and sometimes contesting that reality. *Menunggu Getah Batu* serves multiple functions simultaneously: it documents women's suffering, naturalizes patriarchal values, and provides subtle spaces for questioning those values. This complexity suggests that cultural texts in traditional societies are sites of ideological struggle rather than simple instruments of domination. The presence of resistant voices, however marginal, indicates that hegemony is never complete. This has practical implications for social change efforts: rather than dismissing traditional literature as purely oppressive, scholars and activists might identify and amplify these resistant moments as resources for consciousness-raising.

However, this study has several limitations that suggest directions for future research. First, the analysis focuses only on three short stories from one collection, which limits generalizability. Future research should examine a broader range of Madurese literature to determine whether these patterns of symbolic violence are consistent across different authors, time periods, and genres. Second, this study analyzes only the text itself without examining how actual readers interpret these stories. Reader response studies could reveal whether Madurese readers recognize the symbolic violence depicted or whether they accept the narratives as natural and appropriate. Third, the research does not include voices of Madurese women themselves reflecting on these representations. Participatory research involving Madurese women discussing these stories could provide important insights into how symbolic violence is experienced and interpreted by those most affected. Finally, while this study identifies forms of symbolic violence, it does not examine strategies for resistance or social change. Future research might explore how literary education could be used to develop critical consciousness about gender inequality in Madurese society, or how alternative narratives might challenge dominant patriarchal myths.

CONCLUSIONS AND SUGGESTIONS

This research shows that *Menunggu Getah Batu* functions as a semiotic landscape. Patriarchal ideology is reproduced, moralized, and sometimes subtly resisted. Using Barthes's semiotic framework and Bourdieu's concept of symbolic violence, the study reveals that domination in Madurese society works through language, culture, and belief – through meaning rather than force.

In "*Hamil Tanpa Suami*," gossip turns into moral law, and exclusion becomes divine duty. In "Janda Muda," economic coercion is sanctified as male protection. In "*Putri Hamil Karena Bintang Jatuh*," patriarchal violence ascends into myth and religion. Across all stories, women's silence is idealized as virtue, turning subordination into holiness.

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

Through Barthes's and Bourdieu's lenses, what seems natural – honor, shame, piety – is revealed as cultural construction. Symbolic violence persists because both men and women believe it to be moral truth. Yet within these same stories, resistance emerges through awareness, logic, and faith. *Menunggu Getah Batu* mirrors the cultural logic of Madura, where *kehormatan* (honor) and *kesalehan* (piety) regulate social life. By exposing the tension between morality and domination, the text also critiques the very myths it presents. Literature here becomes both a product and a protest of patriarchy.

By reading Madurese short stories semiotically, we uncover how symbolic violence operates invisibly – through gossip, myth, and silence. At the same time, we recognize the possibility of reinterpretation: through storytelling, even domination can be transformed into awareness.

REFERENCES

Bourdieu Pierre, Thompson JB., Raymond Gino. Language and Symbolic Power. Harvard University Press; 2003. 302 p.

Roland Barthes. Elements of Semiology. Annette Lavers (Translator), Colin Smith, editors. New York: Hill and Wang; 1973.

SW Wibowo. Semiotika Komunikasi. Jakarta: Mitra Wacana Media; 2013.

Denisa A, Pramonojati A. Analisis Semiotika tentang Kekerasan Simbolik dalam Film "Story of Kale." Jurnal Ilmiah LISKI (Lingkar Studi Komunikasi [Internet]. 2022;8(2):2442–4005. Available from: http://journals.telkomuniversity.ac.id/liski113JurnalIlmiahLISKI

Faiz M, Tabrani A, Busri H. Bentuk-Bentuk Kekerasan Dalam Novel Dilan 1990 Karya Pidi Baiq (Pendekatan Semiotika Roland Barthes). NOSI. 2019;7(2):185–95.

Wibisono A, Puspanidra T, Aminah Rs. Dominasi Patriarki Dalam Bentuk Kekerasan Simbolik Pada Tayangan Sinetron Istri Kedua. Jurnal Penelitian Sosial Ilmu Komunikasi [Internet]. 2023;7(1):54–62. Available from: https://journal.unpak.ac.id/index.php/apik

Copyright (c) 2026 Desi Puspitasari, Afifah Al Rosyiidah, Suryo Tri Saksono
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.