

## The Practice of Symbolic Violence in George Orwell's Novel 1984

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**ABSTRACT:** In this study, the researcher discusses a practice of subtle violence which Bourdieu calls symbolic violence that occurs between two classes of society. By using Ian Watt's sociological theory of literature, the researcher tries to analyze how violence occurs in a structured and organized manner and what forms of violence look like. By making the novel 1984 by George Orwell, the researcher found that there are various forms of violence that occur in the novel, namely: (a) political ideology, (b) culture, and (c) orthodoxa. This form of violence occurs because of differences in the social structure determined by group habitus so that a social class is formed in society. This study aims to determine the types of symbolic violence practices, as student library materials and notification to readers and the public that there is a practice of violence that not only attacks physically but also forms of violence that is subtle even the victim is not aware of being in the practice of victims of violence, which is called as symbolic violence.

**KEYWORDS:** 1984, Symbolic Violence, Practice, Sociology of Literature.

### I. INTRODUCTION

In the history of literary development, experts have always disagreed on issues of understanding. This makes literature does not have a special meaning or an environmental space that is limited by a certain meaning and scope. Literature is a cultural product in society.

Even though the discussion about literature never ends, literature lovers never diminish. It is because the benefits of reading literature are really felt in our daily life..Another explanation (Rahman et al. 2019)stated that reading literary fiction can expand our perspectives, make way for appreciation of life, provide virtual experiences, aid in problem-solving situations, inspire and motivate readers in their endeavors, and help us recognize the cultural aspects of other people. The effect of consuming literature certainly has a positive impact on the continuity and life of humans and touches the real life of society.

This difference does not make literature difficult to understand, let alone define it in science, history, economics, politics and other fields. The openness of literature to other spheres makes it acceptable and has the strength in its influence in the general public. The phenomenon of the birth of literature is in separable from an author, character and society.

Literature is a creative activity of a work of art (Wellek & Warren, 2013). Literary work is a creation created by authors who share experiences and views about the world or social condition and phenomenon that occurs in society, as well as how writer puts his ideas and ideas based on his observations and stigma of the worlds he knows. This work is able to change the reader's thoughts and change the readers' of world-view, even it is able to turn the badness into ugliness and ugliness into the truth. Everything is changed through the mediation of literary works as a language to understand there a der.

This allows the phenomenon of literary works to reflect the process of relations between communities in the social realm. A practice of this relationship allows communication results that give birth to a reality, forming opinions and manipulating practices in society through language media, (Rahman, F. F., & Rahman, F. 2019)

Furthermore, language is often used by rulers to deceive and change the way society concerned about the world and what people bale do and should not to do. This practice runs on the capital owned by the ruler, the greater, the capital, the power to control the society physically and psychologically.

Literary works that reflect this social reality explain to readers that literary works are social products and practices of economic, cultural, political, religion and gender relations in society. Even though this reflection occurs in the past or history, the story that told is also possible in the future, either in the form of an author's utopia or a dystopia which is a prediction of the author by looking at his relational condition.

The existence of literary works are produced by authors cannot be separated from the reciprocal relationship between the author, society and readers. This relationship is the basis for the division of Ian Watt's sociology of literature. This relationship gives birth to various points of view in viewing literary works of the author's social context, as a reflection of society or even from the point of view of social functions.

Reflections on literary works with their social world reflect the existence of communication relations in society that take place continuously and lead to a practice that involves class elements in society. These classes of society are interconnected, giving birth to symptoms of practices that dominate one another. This class of society practices a fighting relationship in the social realm on the pretext of controlling other classes. The dominant class will practice domination and power in the subordinate class to perpetuate power, seize power or exercise power.

This class struggle in the history of world society has often taken the form of war, violence and manipulation directly and having effects on physical or psychological distress. Victims of this violent practice will feel physical pain because of the results of war and violence to control weak classes of society such as the subordinated class.

Violence goes in this case continuously and causes victims to lose property, health, independence and even life. But Pierre Bourdieu (1990) describes a form of violence that not only has a deep physical and psychological traumatic impact but is also a subtle form of violence that even makes the victims feel that they are not in a violent practice that occurs from relations between classes and social structures. This subtle and invisible violence that makes victims feel that they are experiencing violence is called by Bourdieu as Symbolic Violence. This violence is violence that in the form of refinement so that it is not visible. This violence is carried out by subtly manipulating the victim so that the victim submits and obeys voluntarily without coercion.

In social relations, this practice of violence is often carried out by the state which has enormous capital to voluntarily subordinate the public to submission and obedience. With this power of capital, the practice of violence is very easy to carry out.

*1984* is a part of phenomenally influential literary work for readers around the globe. This novel has been translated into various languages in the world. Through this novel, Orwell tries to give an idea of how he thought and looked at the world in his time that was hit by a turbulent war and tried to criticize the social world through his work. Here George Orwell is.

The researcher raises literary *1984* novel by George Orwell as the object of this research. This novel tells the story of human life which is controlled by a party force that controls all matters of personal affairs. Ordinary people become a social group controlled and oppressed by a party power so that they are able to control and control whatever is attached to the social aspect in the interests of the authorities. But a new awareness emerged to fight against the domination of discourse in socio-political life. This novel tells of a new oppressive system that subtly makes the victim unconscious of the oppression using subtle language media.

In fact, there are some reasons why researcher chooses *1984* a novel by George Orwell to be examined symbolic violence. First, this novel is included Nasional Public Radio (NPR) Top 100 Science Fiction and Fantasy Books. Second, the novel is among the 10 most borrowed books in the New York Public Library in 2020. Third, the novel is one of the best of the 100 British novels from 1923 to 2005 by Times magazine. Fourth, the novel was awarded the Prometheus Hall of Fame Award in 1984. Fifth, This novel is ranked 13th out of The Modern Library's 100 best books. sixth, it is ranked in the Top 5 of the 100 books that make up our world today by the British Broadcasting Corporation (BBC).

The last reason for the researcher to examine this work, the researcher considers that the story poured in this novel reflects the habit of the authorities who always oppress and violence. The violence that occurs in the life of social politic in this novel is not the kind of violence that practice daily, but this violence is so neat and thirsty that it causes the victims to fall asleep and unconscious. Violent media used is not a physical thing but a language to dominate. Based on the reasons, researchers are interested in analyzing the practice of symbolic violence used sociology of literature theory by Ian Watt.

In George Orwell's Novel *1984*, researchers found that there were several problems that occurred. Namely, the practice of symbolic violence committed between figures and other figures. This practice occurs due to differences in social status which are supported by the assistance of capital owned by certain figures. This practice makes the victims do not feel the practice of violence because this symbolic violence practice is very subtly used, (Rahman & Weda, 2019).

This problem stems from differences in social status. The existence of the status of the dominant class and subordinate class in society makes the practice of power involving the two classes. The dominant class exercises power and exploits the subordinate class by using symbolic violence makes the victims feel like not victims. Some of the social practices in this novel reflect the social realities that occur around us and How to recognize and describe subtle violent practices that occur in novels and that occur around us.

In this research, the researcher explain and describe about the practice of symbolic violence and how the practice presented in George Orwell's 1984 using a concept of symbolic violence by Pierre Bourdieu as part of the study of sociology of literature. And this research is limited into some topics.

The researcher finds out and describes the Practice of Symbolic Violence and how the practice happens in society and how the practice works between some characters in the novel.

## II. LITERATURE REVIEW

Ian Watt in Damono (1978) discussed the reciprocal relationship between writers, literature, and society. This interrelated relationship provides a fairly clear picture of the relationship between the elements. From some of these elements, it can be seen as: (1) author's social context. According to this element, the birth of a literary work is inseparable from its writing, the content displayed in the work is also inseparable from the author's profession, whether the author is in the grip of the ruler (dominant class) or is in the social life of ordinary people (subordinate class). This determines the direction of the work's content. (2) literature as a mirror of society. Literary work cannot be separated from its society, but literary works do not always present a story that is in accordance with the reality of the community. The stories in the works sometimes show only part of the condition of the community group and not entirely. So it is important for readers to know the profession of the author in order to be able to analyze the direction of the story in the work. (3) the social function of literature. This point discusses how the value of a literary work affects society. Literary works are required to give influence and change to the condition of society and can become an instrument of entertainment and art for the community.

In this study, the author uses the concept put forward by a French sociologist, Pierre Bourdieu who examines the internal violence that is used by the rulers to wield power and violence, this concept also deserves to be used in researching Novel 1984 because the language used including symbolic violence. This practice is referred to as symbolic violence. The term was popularized by Pierre Bourdieu. Symbolic violence is interpreted by Pierre Bourdieu as "The gentle, the invisible form of violence, misrecognized as such, chosen as much as it is submitted to, the violence of confidence, of personal loyalty, of hospitality, of the gift, of the debt, of honoured by the ethics of honour" (Bourdieu, 1990).

Bourdieu in Fashri (2014) concludes that symbolic violence is a form of subtle, invisible violence that hinders to conceal the practice of domination.

### Data 1

*....Analysis initially conceals the structure of the life-style characteristic of an agent or class of agents, that is, the unity hidden under the diversity and multiplicity of the set of practices performed in fields governed by different logics and therefore inducing different forms of realization, in accordance with the formula: [ ( habitus ) ( capital ) ] + field = practice. It also conceals the structure of the symbolic space marked out by the whole set of these structured practices.... (Bourdieu, 1984).*

From the explanation above, it seems that in social practice there will be (1) habitus, (2) Capital, (3) field and (4) practice. Furthermore, Harker (2009) stated that Symbolic capital, a transformed form of physical economic capital and, therefore, has been disguised, produces its proper effect throughout, and only so far, conceals the fact that it appears in material capital forms that are, in effect, the source of its effects.

Referring to Bourdieu (1990), ordinary capital is classified into four types, namely (a) economic capital, (b) cultural capital, (c) social capital, (d) symbolic capital.

The field is a structured social space, the realm of power. The domains contain dominant people and others who are dominated. A permanent and constant relationship of inequality operates within this space. At the same time it is a space for various actors who are struggling to transform and preserve this realm. All individuals in this world bring to competition all power (relative) to their market share. This power determines its position in the realm and part of the result is their strategy (Bourdieu, 2002). In summary, social practice is the result of a dialectical interaction between structure and actors, between objective structure and subjective representation (habitus) (Fashri, 2014).

## III. METHODOLOGY

In this research, the researcher used analytical descriptive method. Descriptive analysis is used to describing facts which then followed by analysis. This method does not merely elaborate, but also provides insight and explanation. Then the researcher used a library research method to collect supporting data from books, journals, articles, discussion and information from internet that relate to this research.

The researcher used library research to get the data in this research collected from written text. The sources of data in this research were divided into two categories, those are: (1) primary data is from the "1984" novel. Some of steps used in the data collection process as follows: reading the novel carefully, write some social practice that presented in the novel, classify the practices as symbolic violence, and Analyze and describe the practice of symbolic violence that occurred in George Orwell's Novel 1984. (2) supporting data is any other data which support the analysis, namely from written text like journals, books, discussin and from internet.

In this research, the researcher conducted library research. The method of collecting data includes: 1. Reading the novel 1984 carefully; 2. conduct a study of the theory Ian watt's sociology of literature and the concept of symbolic violence by Bourdieu; 3. uses several types of dictionaries obtained in the form of books or Google translate and the application obtained by the smartphone, namely my dictionary; 4. Verifying the data that have been taken from the novel; 5. reducing data to reduce unnecessary data and select the data that was really needed; 6. classifies the reduced data into several parts according to the classification; 7. Finally, researcher describes all the data that has been classified.

After collecting the data, the researcher used analytical descriptive method to analyze the data with the Ian Watt's sociology of Literature and concept of symbolic violence by Pierre Bourdieu with the object of the research is George Orwell's novel 1984. The researcher not analyzes all the text but only text (discourse) or symbol contains dominance and symbolic violence. The analysis also describes the interaction between the dominant class and the subordinate class as a character in the novel. The researcher show which text is included as symbolic violence and then describe the text as symbolic violence concept.

In this research, the researcher used a procedure in analyze the data, they were: 1. Reading the novel carefully in a closed room; 2. Rewrites the data obtained from the novel into notebook or sticky notes; 3. Collected the data related to the theme of novel; 4. Studying the Ian Watt's sociology of literature as an approach to analyzing literary work; 5. Studying the concept of the practice of symbolic violence by Pierre Bourdieu as a concept related to the sociology of literature and then answering research questions with this theory; 6. The final step is researcher draws the conclusions based on the analysis related to the practice of symbolic violence in George Orwell's novel 1984

#### IV. ANALYSIS

This novel tells about a different social condition that allows the occurrence of violence that takes place dramatically and full of manipulation. With the habitus power possessed by the Party as the holder of control over power, large capital ownership and the realm as a place for social struggles to occur, the Party easily controls every individual in society, even the party led by Big Brother can control and change history according to with the wishes of the ruler. Language, rules, culture, symbols and so on are some forms of manipulation of the authorities to change the ideology of society into a subtly party-oriented ideology, this is a practice that Bourdieu calls symbolic violence.

By using sociology of literature as an approach and concept of symbolic violence, the researcher uses an analytical descriptive method and describes the forms of symbolic violence practices that occur in the novel and how the symbolic violence practices affect the victims.

Practice is a symptom of interaction between two individuals or groups who have a reciprocal relationship and influence each other. In general, practice is often explained in the social realm because practice always involves personal involvement in every process.

The use of the term symbolic violence in this study cannot be separated from one another because each term supports another term so that it becomes a theory or concept that explains a social interaction. Symbolic violence itself is explained more deeply by a sociologist from France, namely Pierre Bourdieu who is interested in studying hierarchical social relations, class differences and domination between one another which gives birth to a potential for the other party to dominate the other party subtly or roughly and through what domains.

In this novel, there are several symbolic violence practices carried out by the dominant class to the subordinate class that take place dramatically and are organized so that the practice of domination runs easily. So to realize the practice of domination that runs smoothly, it requires a method of mastery/violence that is practiced subtly so that the victims do not feel like they are victims and they will not fight back. As a result, the victims fall asleep in their position as victims.

By referring to a formula proposed by Bourdieu ( $Habitus + Capital = Practice$ ). This social formula explains how the process of social practice occurs in society.

In society, there is always an interaction between two or more parties. In society there are always social differences, this gives birth to a social class that is inspired by the capital owned by the community, finally with that capital a bourgeois class and proletariat class are formed that fight each other in social practice. This battle will certainly be won by those who have capital such as intellectual, economic, cultural and symbolic. This capital makes it easier for the dominant class to influence or dominate the suborbinat class which only has a small capital.

If the bourgeois class dominates a social struggle, it will also easily spread a habit, character, ideology, thought, form and color (habitus) to those in the proletarian group, eventually the proletarian class will follow and submit to the habitus of the dominant class.

Every social practice always occurs in a realm of struggle such as language, discourse, symbols, ideology, images, culture and art. This realm becomes an arena for social struggle to launch its domination and power over other, lower classes who have no capital.

Every social practice that occurs always involves a distinction that creates class differences, dominates by launching dominant habitus, the realm as a place of social struggle and capital that determines the dominant and subordinate classes. Of course, in every social practice there will always be domination and violence.

#### A. Habitus

Habitus is a condition, appearance, situation, thought or habit that occurs naturally in society. This habit is spread to other communities through the practice of domination. The dominant class will more easily campaign for its habitus with the help of its capital. The spread of habitus is part of the social struggle to prove who is dominant and most influential in the social structure.

Habitus in this novel is a party's slogan that lasts a long time and is structured. This slogan is a habit or thought of the ruling Party to propagate the public to follow the party's thoughts and habits.

#### Data 2

....*The three slogans of the party:*

**WAR IS PEACE**

**FREEDOM IS SLAVERY**

**IGNORANCE IS STRENGTH...** (Orwell. 1949: 6).

This slogan will be instilled in the community as part of the habits and thoughts of the Party that controls the structure of society.

#### B. Capital

Capital is anything that can produce goods and bring profits. Capital is something that can distinguish social class. Those who have capital will be considered as upper class and those who do not have capital are considered as lower class. To be able to become a domination one must have the capital to be able to master other classes.

#### Data 3

....*Below Big Brother comes the Inner Party, its numbers limited to six millions, or something less than two per cent of the population of Oceania. Below the inner Party comes the outer Party, which if the inner Party is described as the brain of the state, may be justly likened to the hands...* (Orwell. 1949: 217).

Big Brother as the leader of the ruling party in the country in the story, it shows that Big Brother has symbolic capital. This symbolic capital is capital that shows its prestige, status, authority and legitimacy. With the status as the leader of the ruling party. Finally, the Party has the official status of controlling the country and becomes the brain that has the right to direct and control the country as it wishes.

#### Data 4

....*His questioners now were not ruffians in black uniform but Party intellectuals...* (Orwell. 1949: 253).

Not only has symbolic capital, the party also has cultural capital. Cultural capital is the intellectual ability possessed to do the practice of domination to the subordinate class. With this intellectual capital, the party is able to spread its habitus to other people with an intellectual approach, the party has party intellectuals to attack and control the realm of people's thoughts that are still not in accordance with the party's interests.

#### C. Field

The field is where social struggles take place. This space indicates a process of the dominant class controlling the dominated class. The field is also a place of resistance to social practices that occur between the dominant class and the subordinate class.

#### Data 5

....*He took a twenty-five cent piece out of his pocket. There, too, in tiny clear lettering, the same slogans were inscribed, and on the other face of the coin the head of Big Brother. Even from the coin the eyes pursued you. On coins, on stamps, on the covers of books, on banners, on posters and on the wrapping of a cigarette packet-everywhere...* (Orwell. 1949: 29).

The realm of social struggle in this novel is the field of language, symbols and culture.

The party slogans read indicate that social struggles are propagated in the form of language to influence or dominate other subordinate classes. The image of a big dude's head on coins, stamps, book covers, posters and cigarette packs indicates a social struggle in the realm of symbols placed on all cultural products created. This is useful for shaping the community's paradigm of party power and domination over them.

## D. Practice

Practice is a life of social interactions and actions that influence and dominate each other. In this novel, various symbolic violence practices are found which are studied in this research. Researcher found that there are three forms of symbolic violence, namely politic ideology, culture and orthodoxy.

## 1. Politic Ideology

The ideology of the ruling party taught to the public is also a form of violence. The state ideology in this case is as follows:

**Data 6**

....WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH...(Orwell. 1949: 6).

This slogan is the slogan of the ruling labor party, this party also adheres to the ideology of English Socialism. This discourse turns a scary condition into a good one. So that the social, economic and political conditions that occur in the novel are described as good, correct, and peaceful conditions. This ideology leads people to an ideology that suits the interests of the rulers by using language that is very shameless in practice. He changed the definition of bad into good, and good for bad by creating a Newspeak language.

This party ideology is a monolithic ideology that must be accepted by society and ideology besides being considered to be against the party and the state and must be eliminated or in this term it is called evaporated.

Doxa or the dominant discourse mentioned above as the slogan and ideology of party politics wants to change the meaning of violent practices such as war, slavery and ignorance into an inverted meaning. Of course this slogan is made to legitimize the practice of power and violence perpetrated by the authorities. In addition, the first thing that the authorities must do so that their practice of violence is not considered a violent practice is to change the meaning of violence itself. This change of meaning is a form of symbolic violence that tries to legitimize the practice of violence by changing the meaning of violence itself.

The form of war is hidden in the word peace, slavery is hidden in the form of freedom, and ignorance is hidden in the form of power.

**Data 7**

"....As the Party slogan put it; 'Proles and animals are free.' (Orwell. 1949: 51).

One of the slogans of the other party became a form of symbolic violence. The proletariat is equated with animals, of course this is a form of visible violence, degrading the proletariat who is the lower class in the novel. However, to cover up the visible form of violence, the Party uses the expression "freedom of independence" as a symbol that has a good meaning, but in fact this symbol is used to cover up the violent intent that was written earlier. This was done so that the proletariat would not feel humiliated directly by using the symbol of independence, finally the proletariat agreed to the expression because they saw that there was an element of freedom, but in fact it was degrading like an animal. There is no point in being independent if you are still considered equal like an animal.

## 2. Culture

Cultural instruments such as films, songs, books and pictures become instruments of symbolic violence. They are channeling media using subtle language but are embedded in the ideology of the interests of the authorities.

One of the cultural instruments that become a tool of violence is an image which is mentioned as follows:

**Data 8**

"....On each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran..." (Orwell. 1949: 3).

The image is also attached to a number of other cultural tools such as coins, stamps, book covers, banners, posters and even cigarette packs as mentioned in Data 5.

The instrument is considered as an image to pay attention to the public, in fact the image is a threat image that conveys the message that every movement and any practice carried out by the community is always monitored by means of a Telescreen. Even though the picture gives a message that the people are in the attention of the authorities, this actually puts the people under pressure and is not free to do anything, because if they are caught then the punishment is really heavy.

This practice of violence makes society an object of state power whose every movement and speech is monitored so that there is no practice of defiance or overthrow of power.

The picture of "The Big Brother is Watching You" that is attached to every tool of cultural instruments conveys the message that whatever and wherever people do something will be known by the authorities and this is a form of subtle violence through threats on image instruments.

The practice of symbolic violence is then carried out through the Telescreen instrument, which functions to spread good news, the state of the state is fine which is not in accordance with the conditions of reality. Telescreen usually delivers good news or entertainment. One of the sounds from the Telescreen is:

**Data 9**

....*"attention! Your attention, please! A newflash has this moment arrived from the alabar front. Our force in south india have won a glorious victory. I am aothorised to say that the action we are now reporting may well bring the war within measurable distance of its end. Here is the newflash----*"... (Orwell. 1949: 28).

This is a function of the Telescreen tool which always delivers news about the conditions of war and the country. Telescreen always delivers good news under the conditions of war and the conditions of the people even though the community is willing to be very destitute.

In the above expression it is said that the state is winning the war, this makes people happy about the victory and obscures how sadistic and terrible the practice of war is for humanity. The public does not realize this because Telescreen only delivers news that supports the practice of state power. Below is one of the real effects of the war felt by Winston as follows:

**Data 10**

....*Bad news coming, thought winston. And sure enough, following on a gory description of the annihilation of a Eurasian army, with stupendous figures of killed and prisoners, came the announcement that, as from next week, the chocolate ration would be reduced from thirty grammes to twenty....* (Orwell. 1949: 28).

The result of the war was a lot of casualties. But not only that, the opportunity for the news of this victory was inserted in the form of violence that the community's chocolate share would be reduced. This means that people's rights will be cut off due to the large number of victims, of course this needs to be done. However, people are indirectly victims of the deprivation of their economic rights.

Another instrument of symbolic violence, namely through film screenings. The screening of the film is narrated in Winston's writings. the film tells about how cruel the impact of war on humans such as bloodshed, killing everywhere, limbs destroyed by bomb explosions. But the scene in the film was greeted with thunderous applause from party members which is described as follow:

**Data 11**

*"....and there was a lot of applause from the party seats....(Orwell. 1949: 11).*

The above expression tells of a practice of screening a war film that is so terrible to all circles of society, including children. The part that kills and breaks the human body is the pride of the parties.

This film shows how much fun the war is going on by giving an applause to the gruesome murder scene in the film. Although this film media is only considered as entertainment, this film is inserted with the message that war is fun, so that the practice of the state playing war can be justified by the community so that there is no resistance and protest from the community.

People are immersed in violence through the media of entertainment culture. The content shown in the film aims to legitimize the power and war practices carried out by the party.

The next symbolic violence practice is the cultural practice of the two-minute hate event. This event is an event that has been prepared by the party to instill party ideology in the community.

**Data 12**

....*Programmes of two minutes hate varied from the day to day, but there was none in which Goldstein was not the principal figure. He was the primal traitor, the earliest defiler of the party's purity. All subsequent crimes against the party, all teacheries, acts of sabotage, heresies, deviations, sprang directly out of his teaching....(Orwell. 1949: 14).*

This two-minute hate event is a cultural practice to instill hatred and instill love. The purpose of this practice is to control the emotions of society. Building their hatred for a figure considered a traitor to the party and the state, he is Goldstein. In fact, Goldstein is a character who teaches about resistance to the conditions of society's reality that is not okay. His teachings invite people to wake up from their sleep, then become aware of the conditions that must be changed.

This teaching certainly endangers the power of the party, so to counter this teaching a two-minute hate event was created to instill hatred in the public for Goldstein's figure and teachings that are dangerous to the country. Not only that, this event also instills love for Big Brother as a beloved figure who has done many things for the advancement of his country. The practice of this event is very beneficial for the ruler so that his position of power cannot be shaken by any teachings that could threaten the legitimacy of power.

This two-minute hate event also managed to provoke and instill hatred in the community, involved in the following sections:

**Data 13**

*"....The dark-haired girl behind Winston had begun crying out 'swine! Swine! Swine!', and suddenly she pick up a heavy Nerspeak dictionary and flung it at the screen. It struck Goldstein's nose and bounced off: the voice continued inexorably....(Orwell. 1949: 16).*

Through this two-minute hate event, the party also instills love for Big Brother so that all the practices of power carried out by the party are also loved, seen as follows:

Data 14

....Then the face of Big Brother faded away again and instead the three slogans of the party stood out in bold capitals:

WAR IS PEACE  
FREEDOM IS SLAVERY  
IGNORANCE IS STRENGTH

But the face of Big Brother seemed to persist for several seconds on the screen, as though the impact that it had made on everyone's eyeballs was too vivid to wear off immediately. The little sandy-haired woman had flung herself forward over the back of the chair in front of her. With a tremulous murmur that sounded like 'My Saviour' she extended her arms towards the screen. She buried her face in her hands. It was apparent that she was uttering a prayer....(Orwell. 1949: 18).

From the above events, it can be interpreted that this two-minute practice of hate is also inserted into the practice of cultivating ideology and love for the authorities. The part that is underlined above indicates the effect of this dual hate practice, namely that society then idolizes and loves the ruler so that the ruler's power can last.

Data 15

....It was almost normal for people over thirty to be frightened of their own children. And with good reason, for hardly a week passed in which the Times did not carry a paragraph describing how some eavesdropping little sneak-'child hero' was the phrase generally used-had overheard some compromising remark and denounced his parents to the Thought Police.... (Orwell. 1949: 26-27).

The party creates an army in the family of society. The party uses children as spy squads to keep an eye on their parents and their entire family for anything suspicious or misbehaving.

Forming a spy squad for children is a form of violence and exploitation of children, but the purpose of this exploitation is covered by using the Little Hero instrument so that the intent to control and exploit children can be covered up and make the victims feel valued by the state because they are considered heroes for their country.

### 3. Orthodoxa

Orthodoxa is a supporter of the dominant discourse in relation to efforts to maintain the legitimacy of the dominant discourse. The dominant discourse in this novel is the discourse of party political ideology. This Orthodoxa practice occurs to support and defend all forms of party ideology and against other ideologies that are not in accordance with the interests of party ideology.

The party ideology that stands firm does not stand alone. It is supported by an Orthodoxa practice, which is a practice of discourse that seeks to support and legitimize Doxa or dominant discourse. This discourse is able to support the state ideology called Orthodox which is supported by the capital of power. This orthodoxa is always conveyed through cultural instruments, namely Telescreen, films, and songs which are given to the public at any time. This instrument is a tool of party power. One of the forms of Orthodox in this novel is as follows:

Data 16

:"...That the party did not seek power for its own ends, but only for the good of the majority..."(Orwell. 1949: 274).

The Orthodoxa states that party power does not seek power for its own sake but for the good of society. In terms of language, the discourse is very subtle and seems to be on the side of the community. But in practice, the orthodoxa actually wants to perpetuate party power by changing the paradigm and viewpoint of society about the party. A party that is considered evil and cruel has now been changed to that the party always sided with the majority, namely the people. Another form of symbolic violence through orthodoxa forms, namely:

Data 17

"...That the party was the eternal guardian of the weak..."(Orwell. 1949: 275).

In language, the above discourse indicates the position of the party which is on the weak side. This concludes an understanding in society that parties are always present and side with the weak. But in fact, this discourse perpetuates the power of the party to subdue resistance and the minds of the people who are trying to think consciously about the condition of the state. The party ignores the condition of the weak society, poverty and destitution are everywhere but the ruling party never pays attention to them. Symbolic violence in other Orthodoxa forms is as follows:

Data 18

".... the first thing you must realise is that power is collective...." (Orwell. 1949: 276).

Collective is a practice of human cooperation without differentiating from other societies. But collectives, which are the practice of cooperation within the state, are associated with the practice of party authoritarianism. This changes the meaning of collective freedom into freedom controlled by power.

This exercise of power changes meaning into collective meaning. This is certainly a discourse that supports the practice of state and party power so that people perceive it as a collective practice involving common interests.

Other Ordhoxas are also found as follow:

Data 19

".... Shall I tell you why we have brought you here? To cure you! To make you sane! Will you understand. Winston, that no one whom we bring to this place ever leaves our hands uncured?'" (Orwell. 1949: 265).

Winston was taken to a room to be interrogated and brainwashed into following all the Habitus the Party practiced. This place is a place of violence for people suspected of going against the party, but to make the victims feel like they are not victims, O'Brien uses the symbols "make you sane" and "get well". Both are used to cover up the apparent intent of violence, so that the violence is covered up. The terms are used to make sane and heal so that the victim feels unconscious.

## V. CONCLUSION

George Orwel's Novel (1984) shows a practice of power that is defended by symbolic violence. This violence does not have a physical impact but has an impact on people's opinions and thoughts about the state. The state is able to rule over society and subdue any resistance using only political ideological, orthodox and cultural instruments.

Besides that, the researcher shows how this practice of violence is practiced without making the victims aware that they are in power and the violence of party political ideology. Voluntary acceptance is the effect of this symbolic violent practice.

This research shows that violence is so close to power. Therefore, it is important to know how the exercise of power is carried out so that we can be free from the threat of violence.

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