

# The Representation of Symbolic Violence Endured by the Female Characters in Korean Drama *Strong Woman Do Bong*

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## ABSTRACT

Symbolic violence operates in several ways, family relationships and romantic relationships are no exception, as seen in the Korean drama *Strong Woman Do Bong Soon*. Symbolic violence is not recognized by objects that can indicate verbal violence, psychological violence, and physical violence. This research discovers the symbolic violence inflicted on the female main character which in turn affects the character's psychological condition. This qualitative research used Roland Barthes' semiotic method with two stages of marking, namely denotative and connotative meaning. The semiotic method of Roland Barthes investigates the numerous kinds of language used to portray ideology in the society, particularly in media culture. The subject of this study is the Korean drama series *Strong Woman Do Bong Soon*, which was aired on JTBC in 2017 and had a run time of 60 minutes each episode. The primary data include plot, settings, characterizations, dialogues, and gestures, while the secondary data include literature or literary studies. The data analysis focuses on the elements that compose the meaning and the audio-visual text's denotation meaning, also known as syntagmatic analysis. It is then continued with a paradigmatic analysis, in which the two-stage analysis of Barthes' marking was conducted to look at the meaning of connotations.

**Keywords:** *representation, symbolic violence, woman, relationships*

## 1. INTRODUCTION

The media has the power to construct meaning about something through representation (Barker: 2005). Likewise, in terms of gender representation, the media has the authority to define gender roles, particularly for women. The way women are portrayed in the media tends to reinforce negative prejudices about women. Negative stereotypes are a kind of oppression and symbolic violence perpetrated on women. Symbolic violence refers to meanings, reasoning, and ideas that are biased yet are silently and vaguely forced on others as true [1].

Symbolic violence is not limited to gender; it may also occur within the contexts of class and race. When it comes to addressing gender-based negative stereotypes against women in the media, symbolic violence against women with a patriarchal worldview is the primary focus [2]. The role of the mass media, in this case, is to reproduce symbolic violence against women as well as to perpetuate patriarchal ideology through the texts it presents. The depiction of women in social relationships

in the media is an example of symbolic violence against women in the media [3].

In this study, the analysis knife used is semiotic analysis. According to Stokes [2], semiotics is the right method and allows researchers to develop their interpretation of the object of analysis by breaking or deciphering the text into components of meaning units.

Representation of symbolic violence in this study appears in relationships and forms of communication through dialogue and signs represented in the Korean drama *Strong Woman Do Bong Soon*.

The practical value of this study lies in its presentation of drama as a television program, as well as the signs contained in the text (audio and visual), particularly those broadcast in Indonesia. Furthermore, it is hoped that this research will serve as a resource for Indonesian practitioners, particularly in terms of the use of signs and codes in television shows, as well as how the public interprets the codes and signs.

## 2. REVIEW OF RELATED LITERATURE

Violence according to the World Health Organization (WHO) is "the deliberate use of force or physical power, threatening or acting, against oneself, other people, or against groups or communities, which either result in or have a high tendency to produce injury, death, psychological injury, developmental abnormalities or loss." In the definition of violence put forward by WHO, there are two types of violence, namely physical and psychological violence. Another type of violence that is also dangerous but not seen in the WHO definition is symbolic violence.

Violence or symbolic domination is a term coined by the French philosopher, Pierre Felix Bourdieu, in several of his works, including *Masculine Domination*. Bourdieu expresses the idea of violence or symbolic domination by describing the exchange of gifts in the Qubail people. He reads the exchange of gifts as a form of power or domination in disguise. One way to gain control over other people is to put them in debt situations. The exchange of gifts can be a more subtle method. By giving gifts to people who cannot reciprocate will put the person in a situation of personal debt and obligation [4]. This shows how generosity can be an instrument of ownership. As stated by Bourdieu [5], [12], "we possess to give, but we also give to possess."

Besides symbolic domination and symbolic violence, Bourdieu also uses the term symbolic power, these three terms have the same meaning. The third connotation, according to Bourdieu, is "the ability to arbitrarily decide the tools of knowledge and the manifestation of social reality – but whose arbitrariness is not understood." [13].

Furthermore, according to Bourdieu, symbolic violence is "the imposition of a system of symbols and meaning (for example, culture) on a group or class in a way that is then judged justified." Symbolic violence is disguised as stated in [4], namely that symbolic violence, as opposed to real violence, is violence that is invisible, gentle, unrecognized, operates through obligations, loyalty, friendliness, gifts, a debt of gratitude, wisdom, in other words, through all the virtues that are respected by the ethics of honor [4].

In line with what Bourdieu said, the term "symbolic" in symbolic violence as opposed to "real" (real) "can give the impression of symbolic violence as a purely spiritual form of violence so that it has a real impact. Symbolic violence is extremely dangerous, even if its damage cannot be seen as directly as physical violence. In reality, it leads to greater "actual" violence, such as psychological and physical abuse. Symbolic violence serves as a gateway to verbal, psychological, and even physical assault. Symbolic violence is a doorway to psychological violence and poses a danger of physical violence [14].

Symbolic violence is closely tied to Bourdieu's concept of habitus [14]. A person's habitus includes their knowledge and awareness of the world, which makes a separate contribution to the reality of that world [15]. The Bourdieu habitus concept has several elements. First, habitus is a long-lasting disposition system or mechanism that has been developed via repeated practice. Second, habitus develops as a result of certain social circumstances, and so becomes a structure that has been pre-shaped by the circumstances (structured structure). Third, the structured disposition functions as a structuring structure by serving as a framework that gives origin to and shapes one's perceptions, representations, and actions. Fourth, habitus may be transferred to different social situations. Fifth, habitus is preconscious since it is formed without deliberation or rational consideration. Sixth, habitus is predictable and structured, but it is not bound by any rules. Habitus is a condition of the body and a condition of integrated history, not a state of consciousness. Finally, habitus can lead to action objectives and outcomes. Symbolic violence [4], requires an entrenched habitus of both reacting to and accepting symbolic violence to function effectively.

For symbolic violence to work, it needs to hide the power on which it is based with a dominant view of what Bourdieu calls *doxa*. Symbolic power can enforce meaning legally by hiding the power relations that are the basis of its power [14].

Women's oppression in heterosexual romantic relationships can be explained through the lens of feminism, particularly the flow of cultural radical feminism in this study. Cultural radicals are a subset of radical feminism, whereas radical-libertarians refer to different schools of thought. Men's subjugation of women, according to radical feminism, is inherent in the sex or gender system. This system is what manifests in a patriarchal culture.

Regarding the roots of differences between men and women, there are two views in radical cultural currents. The differences between men and women, according to some cultural radical feminists, are rooted in nature. Others, on the other hand, believe that sex and gender differences are socially and historically shaped. Some of them, according to Echols [16], argue that sex and gender differences are due not only to biology but also to "socialization" or "the whole history of being a woman in a patriarchal society."

Marylin French and Mary Daly are two of the many thinkers in the culturally radical feminist stream. French claims that men's oppression of women gives birth to another system of human domination. This is based on the logic that if male dominance over women is justifiable, then all other forms of dominance are justifiable as well. Furthermore, according to French [16] (in Tong, 2010), "the stratification of men over women

leads to class stratification, which dominates people who are seen as "closer to nature, "wild, barbaric, and like an animal."

According to Dennis McQuail, there are five main genres of critical media theory that are the main approach and are frequently used in mass communication studies: classical Marxism, media political economy, Frankfurt School, Gramsci's hegemony, and the sociocultural approach, also known as cultural studies. The cultural studies approach was used in relation to comedy text research. Society is viewed as a complex field of ideas in a struggle between meanings, according to cultural studies (site of struggle). To study reality, cultural studies make extensive use of the semiotics developed by Ferdinand de Saussure and Roland Barthes.

A study by Raymond Williams, Stuart Hall, and colleagues from Birmingham University's Center of Contemporary Cultural Studies (CCCS) marks the start of this generation's history. Cultural studies put forward a definition of culture as follows: first, culture is "the same thoughts that people rely on or reference, or collective ways of understanding their life experiences" [17]. Second, "culture is the practices of a group's way of life, or what individuals do materially from day to day." Because one of the definitions of ideology is the same understanding of something, culture carries ideology [17]. Cultural studies researchers examine the cultural meanings generated by media products while also looking at how media content is interpreted, including dominant and opposing interpretations.

The term representation more broadly refers to the description of social groups and institutions [18]. One of the important practices that produce culture, according to Stuart Hall (1997), is representation. Culture is a broad term that refers to the act of 'sharing experiences.' A person is said to come from the same culture if the humans there share the same experience, share the same cultural codes, speak the same 'language', and share the same concepts.

Ideology is a concept that is a critical part of cultural studies. In a general and soft sense, ideology is an organized mind, namely values, orientations, and tendencies that complement each other to form perspectives of ideas expressed through communication with technological media and interpersonal communication [19].

Louis Althusser, a structuralist thinker from France, was one of the first to introduce the theory of ideology. Ideology, according to Althusser, is a feature that society requires as long as society is capable of providing meaning to its members and changing the conditions of their existence.

Althusser introduced two key terms in his concept of ideology, namely the Ideological State Apparatus (ISA) and the Repressive State Apparatus (RSA). The RSA is a

repressive state apparatus that includes the government, army, police, bureaucracy, courts, prisons, and so on. The RSA fulfills its mission through violence, both physical and non-physical violence.

Patriarchy, according to Sylvia Walby's book *Theorizing Patriarchy*, is, "a system of social structures and practices in which men dominate, oppress and exploit women" [20]. Meanwhile, patriarchy, according to Kate Millet, a leading figure in the feminist movement, is a way of thinking that refers to men's dominance over women. "*Patriarchy for Millet refers to the male domination of women, and the domination and the domination of younger males by older males*" [20]. Patriarchy is one of the ideologies that frequently underpin the contents of the text when it comes to the mass media. This can be seen in the way gender has been depicted in the media up until now.

These gender values are the result of centuries of patriarchal culture being socialized and internalized from generation to generation. The primary socialization carried out by the smallest social system, namely the family, also strengthens patriarchal values. Therefore, the family has termed the heart of patriarchy.

## ***2.1. Semiotic of Ferdinand De Saussure***

The thinking of Ferdinand de Saussure has had a significant influence on the study of semiotics as a science. He saw semiotics as the study of signs as part of social life. Saussure explains the differences between the two analysis models in language research, diachronic analysis, and synchronic analysis [21]. Diachronic analysis is the study of language's historical changes, that is, of language's development and change over time. The synchronous analysis examines the structure of language at a single point in time, rather than in the context of historical change. The so-called structuralism approach to language ignores the context of time, change, and history in terms of focus solely on the structure of the language.

In the Saussure language, two related concepts, *langue*, and *parole* are used to explain synchronic studies. *Langue* (language) refers to a language system or a set of forms. This system already exists and was not developed by language users. Even if the language employs a variety of styles, options, and word combinations, these systems will remain unchanged [21]. *Parole*, on the other hand, is the actual use of language, which entails choosing and combining a large number of words and codes to reveal specific meanings. It can be seen that the ability to speak a foreign language is a requirement for *parole* [21].

## 2.2. Semiotic of Roland Barthes

Roland Barthes was a French philosopher who is best known for his semiotic theory. In contrast to Ferdinand de Saussure, Barthes saw a two-stage system of marking in semiotics. He explained that there are two types of meanings in the marking system: denotative and connotative. Denotation is briefly interpreted as the true meaning. The meaning of this denotation is found in the first stage of the Barthes marking system. Connotation, on the other hand, is the meaning created when a sign interacts with the user's cultural understanding and experience, according to Barthes.

As a result of Roland Barthes' work, semiotics became a major approach to media theory in the late 1960s. He claims that all cultural objects can be textually processed. According to him, semiotics is "the science of form (form)" this study examines the separate significance of its content. Semiotics examines not only the signifier and signified, but also the relationship that connects them, the sign, as a whole.

Roland Barthes is a successor of Saussure's ideas. Saussure is interested in complex ways of forming sentences and how sentence forms determine meaning, according to Kriyantono [22]. He was less interested in the fact that the same sentence could mean something different to different people in different situations. Roland Barthes expands on this idea by emphasizing the interaction between text and the users' personal and cultural experiences, as well as the interaction between textual conventions and the conventions that users encounter and expect. This Barthes idea is known as the marking stage "order of significations".

## 3. METHODS

This is a qualitative study that is based on observations made both within the region and in terms of interpreting the phenomena that occur and are carried out using existing methods [23], [24]. Creswell [25] mentions several qualitative research characteristics that are also relevant to this study, including (1) natural setting as a data source, (2) researcher as a key instrument in data collection, (3) data collected as words or images, (4) results are more of a process than a product, and (5) data are analyzed inductively, with special attention to specific things. The critical paradigm is used as a point of view and direction in this research because it is related to reality, emphasizes the researcher's interpretation of the dialectic of the situation as the object of his research, and criticize through exposing the symbolic violence and ideology hiding in Korean drama *Strong Woman Do Bong Soon*.

Roland Barthes' semiotic approach with two levels of marking, namely the meaning of denotation and connotation, was applied in this study. Denotation refers to the meaning that is instantly apparent when we look at

a sign. Connotative meaning, on the other hand, is the implicit meaning derived from a sign. The researcher decides the markers and markers to identify the meaning of denotation in the initial phase of the task. The resultant denotative meaning is then used as a connotative marker in the second phase. Barthes investigates the different forms of language used to communicate ideology in society using a semiotic method, particularly the forms he meets in media culture. Its existence is no longer abstract; it has become an integral part of daily life. Barthes can demonstrate the power of this ideology in its different incarnations through semiotic analysis.

The object of this research is the Korean drama series *Strong Woman Do Bong Soon*. The series was chosen as the subject of study because it emphasizes the romance or romantic interaction between men and women as its core theme, as well as the unique characteristics associated with female characters, such as physical strength that exceeds the typical human strength in general. The *Strong Woman Do Bong Soon* series was created by JTBC in 2017 with a runtime of 60 minutes every episode. Korean drama *Strong Woman Do Bong Soon* is not only in demand in his home country, South Korea, but also in Indonesia. This is evident from: (1) the number of comments from Indonesian viewers popping up on the internet, (2) the number of streaming platforms or applications containing film and drama shows such as Netflix and Viu or other similar applications that offer the Korean drama *Strong Woman Do Bong Soon*, and (3) television stations tvN and K + which reloaded the broadcast of *Strong Woman Do Bong Soon*.

There are two forms of data gathering in this study: primary data collection and secondary data collection. Data such as flow, settings, characterizations, dialogues, gestures, and so on are examples of primary data. Secondary data about the literature or studies of the literature. Data analysis methodologies assessed the denotation meaning of the audio-visual text or syntagmatic analysis by paying attention to the factors generating meaning. The analysis then proceeded with a paradigmatic analysis, in which the two-stage analysis of Barthes' marking was replaced with a study of connotation meaning. Some codes function and weave meaning in a text at the connotative level (paradigmatic level), allowing the myths exposed in the text to be tracked. Hermeneutic code, proairetic code, semic code (semantics), cultural code, and symbolic code are all related to the code.

## 4. FINDINGS

### 4.1. Roland Barthes' Semiotic Code Analysis

Characteristics are the driving force behind the plot's flow and action [26, pp. 43]. The characters keep the aims they wish to attain in mind as they act. A prominent character in the play *Strong Woman Do Bong Soon*

enjoys the benefit of having power over others, but she frequently receives paradoxical treatment, such as accepting symbolic violence from other parties. Language, symbols, and representations are all used in this symbolic violence. Language is a way for people to communicate verbally with each other. Symbolic codes can be divided into two categories: gender codes, notably femininity, and cultural codes, which allude to South Korean culture.

The symbol code appears in the scene when Do Bong Soon is about to take the food that is available on the table but is blocked by her mother because she prioritizes her younger sister who she thinks needs a lot of food because she needs the energy to study. Do Bong Soon obeyed her mother's words but the look on her face showed displeasure. This shows that Do Bong Soon actually still wants food but has to obey her mother. The same thing can be seen in the scene where Do Bong Soon is asked by her mother to take hot porridge to the hospital where her sister practices. Without daring to refuse, Do Bong Soon just followed what mother said and delivered the hot porridge to the hospital even though Do Bong Soon actually had other activities.

The code or meaning of the connotation embedded into Drakor is that the female character (Do Bong Soon) wants to be appreciated as a kid and as a woman in general, yet her mother is always one-sided just because her child does not have permanent employment. Do Bong Soon's mother hopes that by the time Do Bong Soon gets a job and has a gorgeous and well-established employer, Do Bong Soon can captivate her boss and turn her into a lover. Another connotation meaning develops when the mother constantly criticizes Do Bong Soon's look, which she thinks is unattractive, causing Do Bong Soon to suffer.

## 5. DISCUSSION

The drama series *Strong Woman Do Bong Soon* is a drama that tells the story of a young woman named Do Bong Soon who has special powers that are not shared by the average person. He must hide his strength so as not to attract the attention of others even though he is eager to uphold the truth by using his strength. In this condition, he received a lot of unpleasant treatment, including symbolic violence. As seen in the following snippets of events in episode 1.

(First)

+ : So you're interested in hiring me as a bodyguard?

- : I don't want it.

+: My boss is looking for you.

-: Sir, I've been working since high school graduation, and I don't want to undertake physical labor or use my strength.

+ : You will be paid 60 million won per year.

- : I agree.

When Do Bong Soon initially declines the invitation to become a bodyguard but eventually accepts, there is symbolic violence. When the victim agrees, symbolic violence happens. This is because, as Bourdieu pointed out, violent or symbolic dominance is concealed in numerous activities, such as the depiction of the Qubail community's gift exchange. He sees the exchange of presents as a veiled kind of power or dominance. Putting other people in debt is one technique to exert influence over them. A more subtle way is the exchanging of presents. Giving presents to those who do not reciprocate places the recipient in a debt and obligation predicament [4, pp. 159]. This shows how generosity can be an instrument of ownership. As stated by Bourdieu [4, pp. 159], "we possess to give, but we also give to possess."

In the context of the data above, Bourdieu chooses a more appropriate term, the symbolic power. According to Bourdieu symbolic violence, symbolic domination, and symbolic power have the same meaning. Bourdieu defines the third meaning as 'the power to determine the instruments of knowledge and the expression of social reality arbitrarily – but whose arbitrariness is not realized. It is in this sense that symbolic power is "the power to change and create reality, that is to change and create it as legally recognized and recognized" [13, pp. 111].

Symbolic violence operates through habitus [27]. Habitus refers to a pattern of behavior and internalization that is repeated over time and is impacted by social class. In this scene, Do Bong Soon's habitus factor, which has the potential to lead to symbolic violence, is a habit passed down from generation to generation to Do Bong Soon's great-grandmother, who possesses exceptional abilities. That the ladies in Do Bong Soon's family were endowed with a peculiar power, which led to Do Bong Soon being stuck as Ahn Min Hyuk's personal bodyguard, which Do Bong Soon had not expected.

(Second)

The symbolic violence towards Do Bong Soon stems from her mother's habit of making Do Bong Soon do all of the household chores, whilst her older brother Do Bong Ki is exempt from all domestic duties because he is a guy and attends medical school. This is a habit that is enforced by Do Bong Soon's mother. Symbolic violence, according to Bourdieu, works through habitus [28]. Habitus is a result of the environment's internal processes. Social class shapes our habits. The terms habit and habitus are not identical. Habitus that has been obtained will be difficult to lose. Even when staying at Ahn Min Hyuk's residence, Do Bong Soon, who has a propensity of doing domestic work, does domestic labor such as preparing breakfast for Ahn Min Hyuk. In this

case, Ahn Min Hyuk used symbolic violence against Do Bong Soon, although the individual involved was unaware of it because he assumed it and agreed to it. Do Bong Soon feels that she is at the company director's house so she has to do cooking work which is not necessary for a professional relationship.

(Third)

Symbolic violence works in a wide range of situations [29]. Capital placement affects one's position. If the capital placement strategy is wrong, then you will lose. Including the use of language. Language is more than a means of communication; it is also a tool of power [30]. This is demonstrated in the scene where Ahn Min Hyuk says, "If you want us to break up, then I won't be accountable if something happens." Ahn Min Hyuk not only made useless words to Do Bong Soon in this case, but he also threatened him. If something occurs to Do Bong Soon in the future, Ahn Min Hyuk will not be held liable and will not be held accountable.

(Fourth)

By performing illusions, Ahn Min Hyuk committed symbolic violence against Do Bong Soon. Saying something that is actually simple even though Do Bong Soon is incapable of doing it, for example. This is symbolic violence, which could lead to misunderstandings. The book Bourdieu *Homo Ludens*, Huizinga, begins with the explanation of illusion, which states that one can create *illusio* through incorrect etymology [31] (Brown, 2006). The term *illusio* is derived from a Latin word derived from the root word *ludus* (game), which means "to be in a game," or "to take a game seriously." The fact of being caught in and by the game is *illusio*.

Threadgold [32] states that when someone has difficulty performing something and others who are more capable do not assist them, it is a type of symbolic violence. Bourdieu refers to this as *habitus*. *Habitus* is an important factor to consider. In the realization of symbolic violence, *habitus* is a crucial component.

The explanation of intensity that refers to the psychological aspects of the individual or personality traits is an explanation of the strategies that a person uses to overcome barriers to achievement. For example, if a student is taking a university degree that requires regular face-to-face attendance, but does not have vehicle facilities and lives in an area with poor public transportation that is a very real material barrier. This is an illusion. Students already have high commitment and motivation to study but there are material obstacles that can interfere with motivation so they experience symbolic violence. According to Bourdieu, an illusion is a specific field. Various considerations are needed, for example, the experience of aspirations, motivation, commitment, and appreciation from one field that can influence strategies and struggles in other fields. When

all components do not work well in the circle, the party concerned cannot escape symbolic violence.

(Fifth)

When Do Bong Soon's father questioned why he agreed to marry Ahn Min Hyuk in the end, there was symbolic violence. Do Bong Soon responded because Ahn Min Hyuk permitted him to continue his career after his marriage. There is metaphorical brutality here. The roles of husband and woman are reversed in marriage. Similarly, the job should be determined in the same way. Because the two positions should be equal, a wife should not need to obtain her husband's permission to continue her profession. One of the features of symbolic violence, according to Bourdieu, is what goes wrong. Symbolic violence is the starting point for verbal, physical, and psychological violence. According to Bourdieu, language serves as a way of power dominance as well as a way of communication. Ahn Min Hyuk elevated himself above Do Bong Soon by language, which was taken for granted by Do Bong Soon in this situation, allowing it to be classified as symbolic violence.

According to Althusser, the mass media is a vehicle for ideological reproduction (ideological state apparatus). So television as a mass media and arena for playing signs also carries a certain ideology. As noted by Volosinov, "the area of ideology is related to the sign field in which ideology is contained," [33, pp. 93] (Volosinov in Barker, 2005: 93). Although Roland Barthes never stated clearly that his semiotic analysis is an ideological theory, it can be used to deconstruct ideology. The researcher also sees this Korean play as a mechanism of ideological replication regarding this study. The researcher has found a dominant ideology generated by Strong Woman Do Bong Soon, namely the patriarchy ideology, based on Barthes' semiotic analysis at the paradigmatic level that has been carried out. This ideology is built on the symbolic dominance of women who are positioned underneath men and must be willing to suffer for them.

In her article entitled *Masculine, Macho, Manly, and Glorious Culture*, Juliastuti (2000) put forward the definition of patriarchy. Patriarchy, according to Heidi Hartmann (1992), is a male-female hierarchical relationship in which men are more dominating and women more inferior. Patriarchy, he claims, is a hierarchical relationship between men and a sort of solidarity forum between men that has a material foundation and permits men to control women. Meanwhile, physical disparities between men and women, according to Nancy Chodorow (1992), encourage males to reject femininity and emotionally detach themselves from women, separating men and women. Men's domination over women is a social consequence of this.

Women's and men's hierarchical relationships are historical constructs of the patriarchal culture that are

repeated through numerous means. To put it another way, male dominance over women is not ahistorical. As Bourdieu put it:

I would like to point out that dominance structures are the result of a continuous (thus historical) process of reproduction carried out by several solitary agents (including men with weapons such as physical violence and symbolic violence). As well as some institutions (family, church, school, and government) that have assisted in the presentation of the product (Bourdieu, 2010: 49-50).

All forms of symbolic violence excused by patriarchal culture, particularly those outlined in this series, are symbolic violence since both women and men accept it without the necessity for coercion. This logic is in line with what Clare Chambers said, "Gender inequality is symbolic violence because women (and comply willingly, with no need for coercion, and because its effect is to create symbolic normative images of ideal gendered behavior" (Chambers, 2005: 330).

## 6. CONCLUSIONS AND SUGGESTIONS

Television is essentially a sign-making contest. The semiotic technique can be used to interpret signs as a language system in television texts. These signs can be evaluated to see what meaning they have and what ideology they represent. Korean drama, as one of the many shows broadcast on television, conveys a philosophy that viewers can immediately comprehend and absorb. Similarly, the play *Strong Woman Do Bong Soon* promotes a patriarchal mentality that devalues women's roles and status. It's not subtle, but if you look closely, you'll notice that it has a psychological effect on individuals who are affected. Thus, viewers are expected to be smart in accepting the various ideologies offered by television programs.

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