



# Symbolic Violence Representation Against Women in ‘Suara Hati Istri - Anjani’ at an Indonesian Television

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**Abstract.** Symbolic violence is shown in several soap operas in Indonesia, for example, Notes on the Heart of a Wife, adapted from a novel by Asma Nadia which shows patriarchal culture as the dominant ideology. The producer describes the characters in the Notes of a Wife’s Day, where women cannot be separated from being positioned under a male figure who dominates and has no voice. The purpose of this study is to determine the representation, the process of occurrence, and the impact of the existence of symbolic violence against women in the soap opera Suara Hati Istri on Indosiar. The outputs that will be produced from this research are scientific articles that can be published in social journals. The benefit of this research is that it is able to provide input and insight for anyone to find out symbolic violence that occur in social life and are represented through the media. This study uses a qualitative approach that produces descriptive data. The research will be carried out from July to September through the system on line or online. The data analysis technique used is the semiotics technique of the Charles Sanders Peirce model. Meanwhile, the validity of the data was obtained through the researcher’s triangulation method.

**Keywords:** symbolic violence · soap operas · suara hati istri

## 1 Introduction

Women are more silent and do not report existing cases because of discrimination between women and men [5]. Women get one eye when they are widows, so that it becomes a separate consideration for women who are victims of domestic violence in reporting the cases they experience. It should be noted that violence does not only happen to women, but can happen to men, or even children. However, based on data released by violence. Violence experienced by men is less than violence experienced by women. Can be compared with the range of 1: 6, so this number is still too significant in the current situation.

The cause of violence against women is the weak legal protection for women as victims in Indonesia, in addition to the existence of women who are victims of violence

the existence of a patriarchal cultural system in society [5]. The existence of this social institution creates unequal relations according to the strong-weak category, the strong who dominates and oppresses the weak. A social cultural system that legitimizes injustice, deprivation of rights, and oppression of a group. It can also be found in a society that still prioritizes and dominates according to gender. Putting men ahead of women can be the basis for carrying out symbolic violence, so that violence seems soft and is not seen or realized.

In addition, the media also plays a role in triggering the emergence of forms of inequality in social relations that lead to violence. Media content often produces symbolic violence through words as well as hateful communication with background racist or sexist nature whose purpose is to harm a person's personal, ethnic, or sexual integrity [3]. This symbolic violence can be defined as violence that is not very visible, sometimes the victim does not understand the violence that has happened to him. And this is also often practiced in everyday life. It can also be represented in a scene or in the media to perpetuate and strengthen stereotypes and discrimination against women. In his journal [3] many examples of symbolic violence are mentioned in the lyrics of music, songs, and TV series in America. And now symbolic violence has penetrated the world of soap operas in Indonesia.

Sinetron (electronic cinema) is one of the television programs that is widely consumed by the public, in terms of time it also dominates to take a long time to watch television [10]. In his research, soap operas are able to become a place for social learning that is able to construct and shape attitudes, values, behavior, and people's perceptions in social reality. Language and images are two crucial elements in narrating the existence of symbolic violence (symbolic violence) against women who can be bridged by soap operas. Involving women and their daily lives as well as some of the life problems they experience in soap operas is considered interesting, and sometimes becomes the main topic in a soap opera to attract people's attention.

In the soap opera there is also a fictitious scene made by the player to describe the plot of the soap opera. The term soap opera that complies with market demand can be narrated that these social habits and realities are used as a storyline that is designed or played in the soap opera through the players. So that sometimes-social reality is depicted in a soap opera that targets people's interest in what they experience which is represented in a soap opera [5]. As Baudrillard explains in simulations namely the creation of a model of reality without an origin or reference to reality. Media reality no longer refers to real world reality as a reference. So that a second reality based on itself is formed which is called simulacrum (simulacrum). Simulacrum looks like the real reality but it is an artificial reality (a reality that is aspired to through simulation technology). So that at a certain level the reality of this media is believed to be more real than the real reality. This can be dangerous because symbolic violence in the media can be perpetuated and normalized by society. What is feared can also be smooth in social reality.

This symbolic violence is also often shown in several soap operas in Indonesia, for example, *Notes on the Heart of a Wife* which was adapted from a novel by Asma Nadia which shows patriarchal culture as the dominant ideology. And adopting the norms of patriarchy in the presentation of the soap opera. The producer describes the characters in the *Notes of a Wife's Day*, inseparable from women who have a place under the male

figure who dominates and has no voice. The existence of this dominance can reflect the occurrence of symbolic violence in the soap opera. And it's not just one or two soap operas that run a similar scenario, many do. There are concerns about the normalization of issues of violence against humans, especially women and children whose cases are increasing symbolic violence against women in the soap opera *Suara Hati Istri*.

## 2 Research Method

This study uses a qualitative approach, according to Bogdan & Taylor, the research method is a research procedure which can produce descriptive data in the form of written words from people and observable behavior [2]. The research subjects are several scene which is aired on the soap opera *Suara Hati Istri* where there are acts of symbolic violence (symbolic violence).

Sources of data in the form of primary data and secondary data. The primary data obtained will be in the form of screenshots of several scene and the audio elements contained in the soap opera. Furthermore, secondary sources are sources that do not directly provide data to data collectors, for example through other people or through documents [9]. The secondary data used in this study came from scientific articles.

The data collection technique in this research is the documentation method. By taking a scene on scene associated with symbolic violence (symbolic violence) and transcribe the existing dialogue. Furthermore, in the data analysis section, this study uses the discourse analysis technique of Teun A. Van Dijk. The discourse described by Teun A. Van Dijk has three dimensions, namely text, cognition, and social context. The text shows how the structure and discourse strategies are used to emphasize certain themes. Social cognition contains the process of producing news texts or discourses that involve individual cognition from journalists and event makers. Social context indicates how discourse develops in society.

In testing the validity of the data, researchers used triangulation techniques. Triangulation is an attempt to check the truth and information obtained by researchers from various points of view through the process of reducing as much as possible the bias that occurs during data collection and analysis [4].

## 3 Result and Discussion

### 3.1 Thematic Schema

Thematic can be interpreted as a message conveyed by the author with the media in the form of writing. This thematic has to do with the general theme contained in a discourse. Under certain conditions, the creation of the text is able to manipulate the interpretation by readers and audiences regarding an event [1].

The theme that can be seen from the scene of episode 1 at a duration of 3:07 to 4:09 min is in the message to keep having confidence in yourself. This is closely related to Anjani's feeling of self-deprecation. Ammar has high power relations and gets good reviews from other parties. Furthermore, the theme that can be interpreted from the scene in episode 3 at a duration of 2:10 to 4:01 is about the ability to think correctly and

logically. This condition is related to Ammar's mother who always corners and blames Anjani. Ammar's mother always defended Ammar who was considered to have high power. Finally, Anjani seems manipulated and judges badly on himself.

Then in episodes 4 and 5 with a duration of 25:10 to 28:57 there is a theme that can be seen related to the existence of a certain party's dominance. This was reflected when Ammar rejected Anjani, who was supported by his mother. Ammar and his mother have a dominating power in the family that makes everyone obedient to every decision taken. In episode 6 with a duration of 30:03 to 31:30 the theme that can be seen is the process of blaming others without knowing the truth. This can be seen in the scene where Bulan always slandered and blamed Anjani in front of Ammar regarding the condition of her mother. Conditions that show the Moon has more power relations with Ammar. So, Ammar can be manipulated by the Moon and judge Anjani has made a mistake.

In episode 7 the theme has principles. Seen on the duration of the minute 29:09 to 29:15 which implies that Ammar doesn't want to do something to make a fuss with his papa. However, this is packaged with class domination so that it can be seen that there is a power relationship between Anjani and Ammar. Moving on to the next episode, episode 8 has the theme of caring. It can be seen in the scene of Ammar who still cares for Anjani when Anjani almost falls and is saved by him at a duration of 10:23 to 11:17 min. Then the duration from 17:00 to 17:35 also shows an implied scene related to Ammar's concern for Anjani's words that he should not sleep at Bintang's house because he is not a muhrim (relative in Islamic tradition).

### 3.2 Schematic Schematic

Schematics become a strategy that comes from the communicator in supporting the general meaning. This is done by including a number of supporting reasons. Schematics is done with the process of delivering important information at the beginning or end and depending on the meaning that is distributed. The division of related schemes consists of introduction, content, conclusion, and problem solving, as well as closing [8].

In the scene from 3:07 to 4:09 in episode 1, it starts with Anjani walking on the side of the highway thinking about her match with Ammar. Anjani is almost hit by a car and suddenly Ammar saves her. Then, the scene ends with Ammar leaving Anjani after helping him. In the scene from 2:10 to 4:10 min in duration, it starts with Ammar's mother who suddenly comes and intervenes when Anjani and Ammar conflict. Furthermore, the scene ends with Ammar's mother telling Anjani to separate from Ammar.

In episodes 4 and 5 with a duration of 25:10 to 28:57, Anjani who is thinking that the moon is not Daffa's biological mother, asks Ammar if she wants to do a DNA test to prove that Bulan is not Daffa's biological mother. However, there is an agreement there, if the moon is proven to be the biological mother of Daffa, Anjani is ready to be divorced by Ammar. Then in episode 6 with a duration of 30:03 min to 31:30, Anjani who wanted to meet his mother moon, they finally met. After Anjani informed that Anjani was Ammar's wife, Moon's mother was immediately shocked and fainted. Ammar and Bulan came, and Bulan immediately accused Anjani of committing a crime against her mother.

The duration from minute 29:09 to minute 29:15 shows Anjani and Vira who continue to be blamed by Zulfa and Bintang for their actions that made Daffa's disease relapse.

Zulfa and Bintang both want to get rid of Anjani and Vira from Ammar's house. But Ammar refuses, Ammar still wants to keep Anjani and Vira here. Anjani then thanks Ammar. But Ammar said that he gave Anjani a chance to stay because he didn't want to cause a fuss with his papa. But Anjani is still relieved to hear that.

In the 10:23 min to 11:17 min duration, Anjani was saved by Ammar because he almost fell due to dizziness. In the previous scene, Anjani was looking for Vira who ran away from home. Then he was hit by a car and ended up in the hospital. Ammar did not want to take him home because he was upset because he was consumed by Bintang's persuasion. But in the end, he still took Anjani back to Oma Lisa's house. The next minute from 17:00 to 17:35 shows Anjani who is worried about Ammar who wants to stay at Bintang's house. Then he called Ammar. But it turns out that Ammar is at his house, he feels a little relieved because Ammar wants to listen to his words that he and Bintang are not married and shouldn't sleep under the same roof.

### 3.3 Semantic Schema

Semantics is the meaning that comes from the relationship between sentences and between propositions that can build a certain meaning in a text relationship [8]. It can also be said that semantics is the meaning to be emphasized in a news text. In addition, the semantic strategy contains several elements, namely background, detail, intent, presumption, and nominalization.

In episode 1, the scenes from 3:07 to 4:09 give a message to stay confident and not easy to be manipulated in gender relations. Meanwhile, in episode 3, which is the 2:10 to 4:10 min scene, there is a message to believe in your own potential so that you are not affected by the actions of others that can have an impact on your cognitive and psychological.

In episodes 4 and 5 of the scene in the 25:10 to 28:57 min duration, we can see the message that can be taken, namely don't rush when making important decisions before knowing the truth. Furthermore, in episode 6 in the scene in the duration of 25:10 to 28:57 the message that can be taken is, people who have power in their words and are powerful can easily influence the thoughts of those around them.

In episode 7, the duration from 29:09 to 29:15 gives a short message not to be easily persuaded and to stick to principles. Providing opportunities can be one way out of problems. Furthermore, in episode 8 the duration from 10:23 min to 11:17 min gives a message to maintain a good attitude in certain circumstances such as saving others in times of trouble and putting aside the ego in yourself. Then at 17:00 to 17:35 it gives a message that in certain situations and circumstances, suggestions and also input from other people, especially people close to us can be a consideration so that it is not wrong to take a step paragraph. Do not add any kind of pagination anywhere.

## 4 Conclusion

The soap opera Anjani's wife's conscience has indeed stolen a lot of attention from the Indonesian people. The soap opera that airs on one of the national television stations often gets a response from the public, because it often raises themes related to social life.

In the soap opera Anjani's wife's voice, several scenes of symbolic violence were found (symbolic violence) which shows the existence of a power relation and domination of a certain party. The symbolic violence that is displayed is also in the form of manipulative actions that are often experienced by soap opera actors Anjani's wife's conscience. Where it shows that this symbolic violence can be represented through a medium.

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