

THE STUDY OF BOURDIEU'S SYMBOLIC VIOLENCE IN ALEX URBAN'S "THE KINGFISHER SECRET"

Zainul Arifin

Email: Zainul.arf117@gmail.com

ARTICLE INFORMATION:

Received: 25 October 2021

Accepted: 29 December 2021

Published: 31 January 2022

DOI: <https://doi.org/10.30996/anaphora.v4i2.6073>

Abstract. This study looks at symbolic violence in Alex Urban's novel *The Kingfisher Secret*. In Alex Urban's work *The Kingfisher Secret*, the author investigates the emergence of symbolic violence and analyzes Bourdieu's capital and habitus. To assist the understanding of symbolic violence, this research employs Pierre Bourdieu's symbolic violence idea, as well as habitus, field, and capital theory. This study employs Wellek and Warren's extrinsic method, in which literary material is examined from a social perspective. The author employs a descriptive qualitative technique to locate symbolic violence. The findings demonstrate that in Alex Urban's work *The Kingfisher Secrets*, symbolic violence is portrayed by offering a present (gift exchange), expressing compassion, delivering an order (indirect command), and respectfully declining. The habitus is brutally capitalistic, rationalizing any means and aspirations to improve one's life and circumstances. The agency uses symbolic violence to achieve its goals and gain dominance.

Keywords: *Symbolic, violence, habitus, capital, field*

INTRODUCTION

Violence criticism is an important part of sociology (Walby, 2012). Pierre Bourdieu introduces the term symbolic violence. Pierre Bourdieu introduced symbolic violence to critique domination (Colaguori, 2010). Pierre Bourdieu said symbolic violence is a type of violence that does not involve a physical one. According to Schubert the symbolic violence is misrecognized and internalized when the victim is suffering, it worsens the suffering and perpetuates symbolic systems of domination (Schubert, 2013). Symbolic violence is an uncomfortable feeling caused by the self-inability to generate or construct

appropriate actions. Symbolic violence represents the way a person or group plays a role in reproducing their self-subordination through acceptance of ideas and structures that tend to subordinate them. This action becomes an act of violence because it leads to restrictions on an individual or group (Connolly P. & Healy J., 2006). The condition of lack of ability happens since the unavailability of the resource to create resistance. Symbolic violence victim is committed to following and being dominated unconsciously (Samuel, 2013). To present a dominant worldview to broaden society, symbolic violence has the legitimacy to use all state means (Akbal, A & Kasapoglu, A, 2020).

According to Hari & Nila, Legitimacy is significant because it defines the degree to which intelektual or agents may receive respect and societal acclaim (Susanti & Hari, 2021). Moreover, media has a role in establishing common-sense understandings, obtaining permission, perpetuating racial stereotypes, and legitimizing dominance (Cui & Worrel, 2019). According to Cahyaning, Scientific discoveries and procedures that questioned some man's core beliefs and faith may have spawned the technology that gave rise to industrialism (Cahyaning, 2019).

The writer focuses on the appearance of symbolic violence in the novel and how it is being expressed. According to Wellek, R & Warren, A (2017), "Literature is a social institution, using as its medium language, a social creation" (p. 89). According to Shubert, the dominant agency has a privileged position in society and they need only adhere to daily life rules that give them an advantage (Schubert, 2013).

The writer is interested in analyzing the symbolic violence in the novel Alex Urban's *The Kingfisher Secret* because the novel tells about the condition during Cold War and the modern era. Elena and Grace in Alex Urban's *The Kingfisher Secret* novel are described as having different social backgrounds. Elena describes as a lower-class family and forced to become sexpionage for the Soviet Union. Grace is described as a journalist who is obsessed with investigative journalism. Grace is appearing in the novel after the Cold- War

is over and comes from America (upper-class). The novel is published in 2018 under Penguin Random House publisher with an anonymous name. But, in the latest edition published in 2020, the author calls himself with the name Alex Urban.

This analysis aims to find symbolic violence, the writer use habitus, capital, and field theory from Pierre Bourdieu. Thusly the study answers the appearance of symbolic violence and analysis of Bourdieu's habitus, capital, and field in Alex Urban's *The Kingfisher Secret*. According to Schubert (2013), "Symbolic violence is thus a generally unperceived form of violence and, in contrast to systems in which force is needed to maintainsocial hierarchy ..." Symbolic violence is often misunderstood or poorly understood by some of the agencies, because of symbolic violence is subtle than physical violence.

Therefore the dominant agency uses it in society and they need only adhere to daily life rules that give them an advantage. Meanwhile, the subservient agency is unconsciously dominated (p. 180). The writer uses Bourdieu's formula to find symbolic violence. It is "(habitus x capital) field = practice" or symbolic violence, as it is Karl Maton quoting from Bourdieu in Grenfell's book entitled "*Pierre Bourdieu Key Concept*" (Grenfell, 2012, p. 51). Hence the writer indeed analyzes habitus, capital, and field in the novel.

Habitus is an abstract form of combination between objectivity and

subjectivity, It is the relation between the past, present, and future, the connection between agency and structure (Grenfell, 2012, p. 52). The behavior and thinking of the agency are not occurring naturally but, it is shaped by the environment around them. More than that, it refers more to the perspective, norm, value, action, and social position. Thus, Habitus is one of the theories that are used for explaining and reading the behaviour of agency that is linked with social structures (Costa & Murphy, 2015, p. 4).

Capital is related to the habitus, is functions as a weapon in the field (arena) and is used to define their position in the field. Capital is divided into four types. The first is cultural capital. Second is social capital is all valuable relation that connected with an everlasting network. Third is economic capital, easily transformable compare to the other capital. Fourth is symbolic capital, the more capital is acquired it is the most possible it is to achieve the symbolic capital. The closest word to describe the terms of symbolic capital is reputation or honourability (Longhofer & Winchester, 2012, pp. 171-176).

The practice in the field are various with different agency strategies, tight, and every agency prefers to defend their disposition and gain capital in the field. Thus the symbolic capital, economic, social, and cultural capital are stakes in the field. The strongest agent in the field is capable to use the capital, accumulating it and using it as an advantage over the other agency. There is the dominant agency, some are

powerful among the other agency and had an impact in the field (Grenfell, 2012)

METHODS

The writer uses the extrinsic approach from Wellek and Warren (2017) where literary works are analyzed to find sociological aspects in the literary itself. It is because the study is focusing the appearance of symbolic violence in the novel which brought by the main characters, those are Elena and Grace (Wellek, R & Warren, A., 2017).

Because the researcher describes the data from Alex Urban's novel *The Kingfisher Secret*, the study is classified as descriptive qualitative research. To acquire data, the author uses the documentation approach. The data will be analyzed with sequential steps by John W. Creswell & David Creswell (2018, p. 312). The data must first be organized and prepared. The second step is to read or examine all of the data. This is the exploratory phase, during which the researcher should grasp the theory and the significance of the facts. The third step is to analyze the data, which may include coding or categorization. The information will be arranged and described in words, which entails data interpretation. The final step is to Generate a conclusion.

RESULT AND DISCUSSION

The writer found that symbolic violence in Alex Urban's *The Kingfisher Secret* novel is expressed or practised in four ways. Symbolic violence categorizes with the way

it is expressed or practised as giving a gift (gift exchange), symbolic violence with expressing affection, giving an order (indirectly command), and symbolic violence with refusing politely. Thus the symbolic violence is not arranged according to the plots of the novel. It is a purpose to help the writer analyze the symbolic violence based on the way it is expressed and practiced. According to the plots of the novel. It is a purpose to help the writer analyze the symbolic violence based on the way it is expressed and practiced.

A. Symbolic Violence with Giving a Gift (Gift Exchange)

This symbolic violence conceals the dominant agency's dominance and emphasizes the dominant agency's predisposition by giving a gift. It makes the sufferer happy and makes them feel less offended. The victim unwittingly falls into debt and readily does what the dominant desires. Because they regard the present as a no-hassle benefit, yet gifts are sometimes out of reach for them.

As shown in chapter one of Alex Urban's novel *The Kingfisher Secret*, symbolic violence is expressed with the gift. Grace is the protagonist of this chapter, and she successfully interviews a pornstar. She informs the head of corporate media that she has obtained the story, which is about a US presidential candidate's involvement with a pornstar. The Grace executives agree to buy her tale, but Steadman decides not to publish it. Otherwise, Steadman rewards Grace with a vacation and interviews Elena Craig for a

daily piece. Elena Craig is the ex-wife of Anthony Craig, a presidential contender in the United States. Elena is benefiting Steadman after her column, *Ask Elena*, dramatically increased the readership of the Steadman tabloid. Steadman's presentation of Grace's gift may be classified as symbolic violence. As seen in the quotation below:

Gracie, think about it. If he wins, if we help him win in our small and seemly way, you could have exclusive access to one of his dearest confidantes. Elena Craig has a nickname for you. You could even write a book." He paused and pointed to the paper. You didn't take a holiday in the summer because you said you couldn't afford it. Well, here you go, all expenses paid. Gracie: go to Prague. (Urban, 2018, p. 12)

Giving a gift causes symbolic violence, as evidenced by the statistics above. It is something that Steadman does to his staff. Grace is a reporter who interviews with a pornstar. She admits to having an affair with the presidential contender. Grace wants to make the scandal public, but Steadman opposes her plan. It's because the President candidates' ex-wife (Elena) is important to Steadman's business. Elena is later found to be a sexpion for the Eastern Block, which Grace discovers later. As a result, Grace's tale is not allowed to be published. Elena's goal is to ensure that

her ex-husband (Anthony) wins the election.

Grace is politely asked by Steadman to cover Elena and go on vacation with her. He claims that if Anthony is elected, she will have privileged access to Elena and may be able to write a book about her. He went on to say that you couldn't afford the vacation now that all of your expenditures have been covered. It's all for a reward. Steadman tries to persuade Grace by offering her a trip as a present. Furthermore, the symbolic violence perpetrated by Steadman against Grace is intended to prevent Grace from spreading and exposing Elena's ex-husband scandal. Elena is also a shareholder in Steadman's media firm. It does not happen by chance, according to Bourdieu's formula. The evidence suggests that the top class's (Steadman's) habitus is brutally capitalistic. It alludes to Grace's inability to enjoy her vacation. It's because Steadman doesn't pay Grace a living salary. He also invites Grace to interview Elena, which comes with a vacation gift. Because Steadman is Grace's employer, he is automatically given a symbolic capital. His habits are brutally capitalistic, combining symbolic capital with the field of practice at Steadman's office (media field). This combination results in a practice known as symbolic violence. His goal in giving Grace a present is to keep the controversy from spreading and to keep the money from Elena. It doesn't state it outright, but it implies it by offering a gift as if it were commonplace.

In chapter four, another form of symbolic violence is portrayed through the practice of presenting a gift. The fourth chapter is set in Czechoslovakia in 1968. At the time, Czechoslovakia was ruled by a totalitarian dictatorship that was heavily influenced by the Soviet Union. The fourth chapter details Elena's background, including her failure in a gymnastics competition. She fears that her mother will be disappointed with her when she returns home. Unexpectedly, her mother is no longer disappointed about her failed gymnastic career. Her mother connects her to Sergei, a Russian man who visits Elena's house to give Jana a new apartment and a scholarship. Elena must, however, be recruited as a sexpion for the Soviet Union as a result of this. The way Sergei offering Jana and Elena a new apartment and scholarships is could be seen in the quote below:

"In three weeks, Elena, you will move to Prague. You have been accepted into a special program at Charles University, one of the oldest and finest universities in the world."

"A very special program, darling," said Jana.

"But I applied to no program."

"And your parents: they will be moving up the hill, to a much larger apartment. There will be a lovely room for you when you visit."

"You see?" said Jana (Urban, 2018, p. 36)

Elena, a member of the lower classes of Czechoslovakia, is forcibly recruited for sexpionage in the passage above. Sergei, a Soviet intelligence operative, is the recruiter. Jana and Elena will receive a new residence and a scholarship to Charles University in Prague as a present from him. The interpretation of Sergei's move is that he is implying that Elena lives in a small house in poverty and is illiterate. It demonstrates Sergei's authority over Elena and suggests that he might provide her with a better home and education. He persuades Elena's mother with a present and binds Elena's emotions, then makes it seem as though her mother's will is being carried out. Because the Soviets occupied Czechoslovakia as the lower classes at the time, Sergei possesses symbolic capital; Elena, on the other hand, is impotent in the face of Sergei. Sergei's habitus of justifying any means may be observed in how he persuades Elena and offers her a better house and school when analyzed using Bourdieu's formula idea. Because the Soviets occupied Czechoslovakia, Sergei possesses significant symbolic capital.

B. Symbolic Violence with Expressing The Affection

Symbolic violence begins with an expression of affection or a compliment. They might compliment the skill to make them feel appreciated. Elena, as recounted in Chapter 4, comes from a lower-class family in Czechoslovakia who is distraught after losing a gymnastics competition. In Czechoslovakia, which is

ruled by the Soviet Union, she lives in poverty with her mother and father. Elena's familial situation is known. Sergei chooses to visit Elena and persuades her mother to accompany him. Elena's mother is promised a new apartment and a scholarship for Elena. Sergei recruits Elena into sexpionage if she accepts. Jana agrees with this because of the poverty in her family. But, Elena refuses it. Sergei responds to Elena's refusal by expressing his affection as seen in the quotation below:

*I know you're a brilliant student, Elena. I spoke to your teachers here in Mladá Boleslav. In Prague, you will learn languages and culture. You will learn about economics and finance, philosophy, political philosophy, what we sometimes call statecraft. You will learn how it is to live in other countries, even Western countries. Do you know the French word *étiquette*? You will learn *etiquette*. Manners for any room, any audience. Fashion, even. And you will continue with your gymnastics if you like. With the best coaches in Czechoslovakia. How does that sound?" Why me, Elena was thinking. What have I done? (Urban, 2018, p. 36).*

Above, the symbolic violence is hidden under Sergei's praises. Sergei complements Elena by stating that he is aware that she is a bright student. Sergei makes it appear as if he genuinely cared about Elena and compliments her

gymnastic abilities. Elena is still allowed to pursue her pastime. Elena, on the other hand, is a member of the lower class who lacks financial resources. As a result, she has no option but to agree with Sergei. The goal is to persuade Elena to accept his offer of a job as a Soviet spy.

Sergei cheats on Elena with praises, demonstrating how the middle-class justifies any methods to reach their goal. Sergei's capital is symbolic capital because he is a Soviet government intelligence operative. That is, he will have the ability to gain access to economic resources as well as knowledge. In addition, there is a field at Elena home in Czechoslovakia (lower-class). As a result, Elena appears to believe that accepting Sergei's proposals is the only way to go up the social ladder. Sergei, on the other hand, takes advantage of her.

C. Symbolic Violence with Giving An Order (Indirect Command)

The indirect command is considered symbolic violence. Because it persuades or attempts to influence and dominates unconsciously. As found in chapter 20. This chapter describes how Grace's vacation in Prague with Elena turns into a tragedy. Instead of interviewing the subject of Elena's column in Steadman's tabloid, Grace is secretly examining her background, particularly her divorce from Anthony Craig (the Presidential contender). Elena eventually abandons Grace in Prague, and when Grace returns to Elena's hometown, she meets Coach Vacek (Elena's gymnastics coach). Coach Vacek then informs Grace that Elena met

Sergei in 1968 and has since left her area. Elena returns to Prague after that. Grace is intrigued, and despite Steadman's insistence, he refuses to return to the office. If she insists on writing a book on Elena Craig's background and revealing who she is, she has been telling Steadman. The Anthony Craig affair was also revealed.

Steadman, listen. I'm working on a story. It's big.

"Is this about Violet Rain? That's not a story. I should know because I own it. And if this is about that book idea, I already said no. [Elena] doesn't want it. Josef Straka told me—" (Urban, 2018, p.163)

The Grace supervisors' (Steadman) orders symbolic violence, implying that Grace should cease writing about the book by stating that Elena does not want it and that the book is a poor concept. He attempts to persuade her that there isn't a way to write it down. Even if she could, Steadman won't let her. Although Grace's tale is real and they are both from the same class, Grace must follow the Steadman directive as an employee. The habitus of Steadman pushed it. Steadman's habits are essentially the same as those of his upper-class peers. He is a cutthroat businessman. He has symbolic capital since he is the employer of Grace. He has the authority to dismiss Grace at any time. It also implies that he had some financial resources. Because he knew Grace had a tale that may endanger his company and income, Steadman's

methods are symbolic violence. Grace's tale is correct, and she is writing it for the upper class, but Steadman has chosen to prohibit Grace from writing and publishing it. It's because Elena's column in the Steadman media firms provides him with a good salary. Aside from that, his habitus is ruthlessly capitalist, implying that modal accumulation takes precedence above morality. His directive to Elena is a gentle one, intending to perpetuate upper-class dominance and habitus.

D. Symbolic Violence with Refusing Politely

The rejection is not stated openly, but rather discreetly and courteously. The goal is to make the refusal sound ordinary to evade detection. As shown in Chapter 28, Elena is defined as upper-class and has one daughter as a result of her sexpionage assignment. She is married to Anthony Craig, an American businessman. For Craig firms, she is the leader of the design team. Elena and her daughter visit Elena's father in this chapter, and they discuss how her father disagrees with Elena's choices, but he has a little option when Sergei arrives to recruit her. As seen in the quotation below:

But look what they've done to you.

"She laughed. "I live in a penthouse apartment in New York City. I lead the design team for a major car manufacturer." Petr raised his eyebrows. "Elenka. I know who you are." She took his hand and squeezed it. They continued walking "My

only job was to protect you, and I failed. I know you have spared me the worst of what they do to you. But I imagine it. I see it in sweet Kristina, the product of all this, and they will do it to her too. They own her just as they own all of us. (Urban, 2018, p. 233)

Elena, who visits her father, is the subject of the exchange above. She is expressing her happiness to his father as a member of the upper class. But not to her father, who continues to reside in Czechoslovakia and refuses Sergei's prize. He respectfully shares his disagreement with Elena. He expresses his displeasure and his concern for Elena and her daughter. Indirectly, he stated that accepting Sergei's assistance and supporting him in defeating the upper-class is wrong. Because Sergei had a stranglehold on Elena and her daughter. Elena's kid Kristina is the result of her marriage to Anthony as a mission from Sergei. Elena's father believes that if it happened to Elena, it may also happen to Kristina. It indicates Sergei was the most powerful of them all.

He had a hierarchy to reject Elena as Elena's father, and that became the social capital for him. Elena has already ascended to the upper crust. He had a propensity of protecting his child and family like a parent. Elena's father family owns the field. As a result of his habit and inclination as a parent who has a responsibility to defend his family, he is capable of committing symbolic violence towards Elena. Elena is among them. There is also control that is unknowingly

attempting to impose itself on Elena.

E. Bourdieu's Habitus, Capital and Field Expressed in The Novel

In the novel, there are three classes. The upper class, the middle class, and the bottom class are the three social classes. The classes are separated into two groups depending on their habits and wealth. Because each class has its own set of habits. Furthermore, their behaviours and perspectives in society are influenced by habit and capital. Each class vies for control of its capital and disposal. As a result, each class creates habitus in a unique way.

a. Upper-class

The agency in the upper-class can be seen in this data below:

There was a club of men in Strasbourg, all graduates of Sciences Po, all sons of wealthy families, all involved in business and politics who called themselves Les Albertans, after Albert Schweitzer, the famous Strasbourgeois. Once every six months the Albertans allowed women to join them at an event to raise money for the astronomical clock in the magnificent old cathedral. Sergei had arranged for one of his "possessions," an Albertin, to escort her to the dinner in two weeks. (Urban, 2018, p. 847)

It may be seen or identified the agency that lives in the upper-class based on the

facts above. The bourgeoisie, or rich people, make up the upper class. Typically, it is a businessperson or a politician. It is possible to deduce that their capital is economic capital, as well as social capital.

Diplomats of the Western Block's government, CEOs, and journalists are among the other agencies that identify as upper-class (media). It also defines that the field is the business field, media field, and political field. As can be found in the data below ;

Kara Modeling had booked a restaurant near the École Militaire in the chic 7th arrondissement of Paris for their Christmas party. The party was for agency partners and potential clients across Europe to meet the girls in a relaxed setting. Senior members of the French government were also invited, along with diplomats of other nations, heads of corporations, and journalists. A layer of wet snow covered the cobblestones of Rue Cler, and the hotel was three blocks away, so Elena wore leather boots that reached nearly to her knees, sexy but sensible. Danika chose high heels. (Urban, 2018, p. 98)

It might be used as a reference to identify the upper-class habitus if it indicates the agency in the class. Furthermore, any agency wishing to be included in this class must possess the same habitus and capital as the prerequisite. The habitus of the upper-class is can be seen in the data

below :

Sergei coughed to announce his intention to speak. "Tell Aleksandr more about the quality of your Anthony's ambitions."

If the right person tells him he ought to do something, ought to make something, he will do it."

Mironov dabbed at his mouth with a napkin. "Who is 'the right person?'"

Someone he admires," said Elena. "A successful capitalist, someone with 'old money.'

The CEO or the chair of a media enterprise: for a man like this he would do anything. Give up the bearings and automobile businesses and go wholeheartedly into the manufacture of toilets. If the owner of the New York Times were to befriend him and call him a titan of business, a genius, and tell him to make toilets, I believe Anthony would do it. (Urban, 2018, p. 184)

The data above may be used to determine how upper-class habits are described. They merely have a financial interest. It makes no difference how the money is made. They do it wholeheartedly as far as it is instantaneous. This personality trait is known as ruthlessly capitalistic. When it comes to the benefit of gaining modal or money, the line between morals and values blurs for him.

The evidence of the other upper-class habitus is opportunist person characteristic in business and fame or prestige is can be found in the data below.

Elena had helped him see that marrying a glamorous woman with an exotic accent would help the Craig brand. It was a good story and he was already telling it: an Olympic gymnast who comes from European car manufacturing royalty is squished by communism. Her parents, who can't even get out of the country for their only daughter's wedding, languish in Czechoslovakia. Lining up for hours, for bread and toilet paper! Yet here she is, one of the chief designers at Craig International. Anthony was not yet famous enough to draw press photographers and no one in the city knew who she was, so it did not matter where Elena went after the driver dropped her at Bloomingdale's. It was a ten-minute walk south on Lexington Avenue to the Hotel Beverly. (Urban, 2018, p. 167)

It is possible to deduce how the upper-class habitus is described from the facts above. They solely have a monetary interest. It makes no difference how the money is produced. They do it wholeheartedly as far as it goes. The ruthlessly capitalistic character trait is named after it. When it comes to gaining modal or money, the line between morals and values becomes unclear for him. The other evidence of habitus of the upper class is can be seen in the quote below:

You are Czech. Craig married you because you are beautiful, not

because you are smart. You are a 'trophy wife,' an aesthetic consideration, the status symbol of a rich man. (Urban, 2018, p. 185)

Another upper-class habit is legitimate dominance, which is concerned with reputation and fame. Anthony does not marry Elena because he loves her, according to the lines above. Rather than using it as a sign of dominance (Trophy wife). They utilize marriage as a means of legitimizing their power.

In New York, almost no one moved from the bottom of the pyramid to the top. It was not entirely impossible: she had met Holocaust survivors at gala dinners, haunted people who had arrived with nothing but suitcases and had amassed great fortunes. But these survivors were rarer than wolves in Central Park. Statistically, they were insignificant. Yet this was the noblest achievement in American mythology. All of the rich people Elena now knew preferred to boast about launching themselves out of poverty than tell the truth about their fortunes. Even Anthony liked to pretend he was a "self-made man," because it seemed cleverer than inheriting a profitable family business. This way, he was more American. (Urban, 2018, p.180)

The information presented above explains how upper-class people mislead about where their money comes from.

Because it makes them more American (western block), claiming to be a self-made man or launching oneself out of poverty boosts reputation and prestige. The fact that they are the emblem of liberty and the upper-class moulds the lower-class outlook.

b. Middle-class

The middle class or the second class. The agent usually possesses at least one capital (social capital), and their objective is to fight the dominant class by employing the inferior class, which they accomplish. Because most of the agents in this class are politicians and spies who are loyal to the government, they only have social capital. As a result, the political field is located among this middle class. The government has made it illegal for anyone to have riches and privileges unless they join a political party or do what they want. As seen in the data below.

In Russia, there is only one kind of power. Political power. You represent another kind, and they're just not used to it. (Urban, 2018, p. 243).

Political power is included as social capital in Bourdieu's theory. It's the same as having academic credentials or being institutionalized. This type of capital is generally produced and necessitated by a habit that is related to the common good. They repress the other type of capital that can inspire opposition. Another sort of authority is intolerable to

them. The habitus of the middle-class is can be found in the data below:

In Moscow, in Prague, she thought, at least they were honest. There was only one way to reach the top of the pyramid. You had to be born there and you had to follow the party rules. Or you did what she had done. (Urban, 2018, p. 180)

The information above pertains to Elena's description of middle-class habits. An individual's ability to have money has been restricted by the agency in this sector. They must either join a political party or the government. They must abide by the party's rules and behave as they please. The orders are the outcome of the practice of justifying all methods to accomplish a goal. Including habitus in exploiting the lower-class as seen in the quote below:

Russians were not supposed to smile. Hundreds of thousands of them had arrived in the country a few months ago with tanks and guns to "normalize" the country. Many young people had died. Elena knew her father was worried, and that he had wanted to flee to the Austrian border. (Urban, 2018, p. 33)

The quote above is about how habitus the middle-class is colonized and exploited by the lower class. They call it to normalize to disguise their motive and domination.

c. Lower-class

The last group is the working class. It is characterized as a satellite nation of the Soviet Union under communist rule in the novel. Czechoslovakia is a Soviet Union satellite state. It is a sovereign country, yet it is influenced and pressed by another country on political, economic, and military levels. This sort of agent lacks both authority and capital. Farmer, industrial worker, uncultured or ignorant, peasant, and stunted are all terms used to describe someone who is uncultured or uneducated. Elena, in her role as a member of the lower class, reveals how tough it is to live there. Coach Vacek, Elena Craig, Petr (Elena's father), and Jana (Elena's mother) are all agents in this industry. As seen in this text:

While in the beginning he always said her accent was cute, she knew he found the actual language coarse and disagreeable—the grunts of peasants, he called it. French was high class. Dutch and German sounded smart. The Slavic languages, which sounded all the same to him, were signs of a stunted culture, a stunted people. (Urban, 2018, p. 252)

The other quote below describes that the lower-class habitus:

It was not so bad to have regular dreams. Like her mother, and her grandmother, she would work in the factory. (Urban, 2018, p. 31).

The way Elena felt about her situation in the passage above is likewise a symptom

of the lower-class field's habitus. That people tend to hope for a better life and conditions, even if she has to work in a factory like her mother and grandmother. It is also supported by another quote below :

A daughter who brings glory to Czechoslovakia and the Communist Party also brings comfort to her parents: better food, better jobs, better doctors, A better home. A place her mother deserved (Urban, 2018, p. 29)

Elena's mother's expectations for Elena's gymnastic career are explained in the quotation above. The lower-class field creates a habit in which the lower-class agency aspires to be upper-class. Their drive stems from the desire to obtain better food, a job, and a home. Unfortunately, due to the middle-dominance, class's they lack the authority and wealth to do this. Whether they like it or not, they must obey the rules of the middle class and join them.

CONCLUSION

Elena's mother's expectations about Elena's gymnastic career are explained in the quotation above. The lower-class field creates a habitus in which the lower-class agency aspires to be upper-class. Their drive comes from the desire to obtain better food, a job, and a home. Unfortunately, due to the middle-dominance, class's they lack the authority and wealth to do this. Whether they like it or not, they must follow the

norms of the middle class and become members of it.

The novel divides society into three classes: upper-class, middle-class, and lower-class. Wealthy people, business leaders, and corporate executives, as well as journalists, make up the upper-class agency. Their way of life is brutally commercial, opportunistic, and they aspire to be renowned as self-made men. As a result, they are obsessed with accumulating financial and metaphorical riches. They consider themselves to be of a higher social status than the others. The field is divided into three categories: politics, business, and media.

The middle class is a political class. Secret police (espionage) and politicians work in this sector. To achieve its goal, the other agency is repressed. The goal is to overcome the upper class and get to the position of higher class. Because the middle-class consists of a strictly political arena, the agent in the middle-class generate intrigue habitus and drive the practice to justify all means to attain their goal. Their capital consists of social and symbolic capital, which can be seen in the way they oppress and rule other agencies that are not from the same social class. And their political structure develops hierarchies, in which higher positions make it easier to get access to privilege, education, and riches.

Farmers, manufacturing labourers, and uncultured or illiterate people make up the bottom class. The majority of the agencies are cash-strapped. They are inclined to anticipate a better life and situation as if they were in the higher

class. Because their class is controlled by the middle class, most of them are unable to get capital and a better playing field.

Farmers, manufacturing labourers, the illiterate, and the uncultured make up the lower class. The majority of these agencies are cash-strapped. They are inclined to expect a better life and situation as if they were in the upper class. Because their class is dominated by middle-class people, most of them could not afford capital or a better field.

REFERENCES

- Akbal, A & Kasapoglu, A. (2020). *Relational Sociological Analysis of Symbolic Violence: The Case Study in the Field of Health*. Article. Reports on Global Health Research Volume 3 Issue 1. Turkey: Physical Therapy and Rehabilitation Training and Research Hospital.
- Cahyaning, A. (2019). *Three Critical Approaches in Literary Criticism: An Example Analysis on Matthew Arnold's Dover Beach*. Article. Anaphora: Journal of Language, Literary, and Cultural Studies Volume 2 Number 2. Indonesia: Universitas 17 Agustus 1945 Surabaya.
- Colaguori, C. (2010). *Symbolic Violence and The Violation of Human Rights: Continuing the Sociological Critique Domination*. International Journal of Criminology and Sociological Theory, Vol. 3, No. 2. Canada: York University.
- Connolly P., Healy J. (2006). *Symbolic Violence, Locality and Social Class: The Educational and Career Aspirations of 10-11-year-old Boys in Belfast*. Article. Pedagogy, Culture and Society Volume 12 Number 1. Belfast: Queen's University.
- Costa, C., & Murphy, M. (2015). *Bourdieu, Habitus and Social Research: The Art of Application*. London: Palgrave Macmillan.
- Creswell, J. W. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. London: SAGE Publications, Inc.
- Cui D & Worrel F. (2019). *Media, Symbolic Violence and Racialized Habitus: Voices From Chinese Canadian Youth*. Article. Canadian Journal of Sociology Vol. 44 No.3. Canada
- Grenfell, M. (2012). *Pierre Bourdieu Key Concept* (2nd Edition ed.). London: Routledge.
- Samuel, C. (2013). Symbolic Violence and Collective Identity: Pierre Bourdieu and the Ethics of Resistance. *Social Movement Studies: Journal of Social, Cultural and Political Protest*.
- Susanti, N & Hari, G. (2021). *Understanding Bourdieu's Distinction: Social and Literary Contestation To Gain Legitimate Position*. Article. Anaphora: Journal of Language, Literary, and Cultural Studies. Indonesia: Universitas 17 Agustus 1945 Surabaya.

Schubert, J. D. (2013). Suffering/symbolic violence. In M. Grenfell, *Pierre Bourdieu:Key Concepts* (hal. 183 - 198). London: Routledge.

Urban, A. (2018). *The Kingfisher Secret*.

Canada: Penguin Random House.

Walby, S. (2012). *Violence and Society: Introducing to emerging field sociology*. Article. Current Sociology Monograph. Lancaster: Lancaster University.

Wellek, R & Warren, A. (2017). *Theory of Literature (Classic Reprint)*. London: Fb&c Limited.