

**RELIGION-RELATED VIOLENCE ON TELEVISION**  
**(Study of Semiotic Analysis of Violence in Religion on TV Series**  
**"Game of Thrones")**



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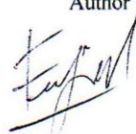
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Surakarta, October 26<sup>th</sup> 2017  
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# **RELIGION-RELATED VIOLENCE ON TELEVISION**

## **(Study of Semiotic Analysis of Violence in Religion on TV Series "Game of Thrones")**

### **Abstract**

The development of communication technology make it easier for us to get information, violence is one of the information, sometimes the violence contained in the media has related with religious issues that we can easily encounter on news and films. Film is the media that has a strong influence on the society in the dissemination of information, the existence of films that use scenes of violence related to religion allows people to think that religion is closely related to an act of violence, whereas a more in-depth analysis is needed to examine the reason for religion to commit an act of violence. One popular program which there is an element of religious violence is the Game of thrones, HBO's exclusive television series which is created from the famous novel by George R.R. Martin. This qualitative research is conducted to show the public about the types of religious-related violence and how the acts of violence are symbolized in the film, so that the society can know the cause of the religious-related violence which appeared in the film. Using Roland Barthes's semiotics method and using the violence theory of Hendrarti and Purwoko which discusses the types of violence, researchers try to conduct an in-depth analysis of religion-related violence in the Game of Thrones. The result of this research is classification of several types of violence in a scene that already analyzed through Roland Barthes semiotics using denotative and connotative techniques, so that it can find out how religious violence is symbolized through scenes in the film and find some kind of violence committed on the basis of religion such as, physical violence, symbolic violence, bureaucratic violence, and structural violence.

**Keywords:** Game of Thrones , religion, semiotics, violence

### **Abstrak**

Perkembangan teknologi pada media yang semakin maju semakin memudahkan kita untuk mendapatkan informasi, kekerasan termasuk dalam informasi tersebut, tak jarang kekerasan yang terdapat pada media memiliki kaitan dengan masalah agama yang dapat dengan mudah kita temui pada berita-berita maupun film-film. Media film merupakan media yang memiliki pengaruh yang cukup kuat terhadap masyarakat dalam penyebaran sebuah informasi, adanya film yang menggunakan adegan kekerasan berkaitan dengan agama memungkinkan masyarakat berpikir bahwa agama erat hubungannya dengan sebuah tindak kekerasan, padahal perlu dilakukan analisa yang lebih mendalam untuk meneliti tentang apa hubungan serta motivasi agama melakukan sebuah tindak kekerasan. Salah satu acara populer yang di dalamnya terdapat unsur kekerasan terkait agama adalah Game of thrones, serial televisi eksklusif milik HBO yang diangkat dari novel terkenal karya George R.R. Martin. Penelitian kualitatif ini dilakukan guna menunjukkan ke masyarakat tentang jenis kekerasan terkait agama dan bagaimana tindakan kekerasan tersebut disimbolkan di dalam film, sehingga masyarakat bisa tahu sebab terjadinya kekerasan yang terkait agama tersebut dimunculkan di dalam film. Dengan menggunakan metode semiotika Roland Barthes serta menggunakan teori kekerasan

Hendrarti dan Purwoko yang membahas tentang jenis-jenis kekerasan, peneliti mencoba untuk melakukan analisis yang mendalam tentang kekerasan terkait agama dalam *Game of Thrones*. Hasil dari penelitian ini berupa pengklasifikasian beberapa jenis kekerasan di dalam sebuah adegan yang dianalisis melalui semiotika Roland Barthes dengan menggunakan teknik denotatif dan konotatif, sehingga bisa mengetahui bagaimana kekerasan terkait agama disimbolkan melalui adegan di dalam film serta menemukan beberapa jenis kekerasan yang dilakukan dengan atas dasar agama yang diantaranya, kekerasan fisik, kekerasan simbolik, kekerasan birokratik, dan kekerasan struktural.

**Kata kunci:** agama, *Game of Thrones*, kekerasan, semiotika

## 1. INTRODUCTION

Violence takes place in the life of society, the form can be physical, symbolic, and so forth. Nowadays, the spreading of violent behavior can be accessed in various media, such as daily news that aired criminality case, from minor abuse such as bullying in school to violence in the form of murder that can appear and reported on many media, for example newspapers, television, internet, and many other (Hendrarti and Purwoko: 2008). Not only violence in the form of concrete actions shown in the media but fictional or artificial violence can also be found daily in some media, from Indonesian soap operas to Hollywood movies that appear in cinemas incorporating elements of violence in it, whether it is only as a complement and give a dramatic impression on the plot of the story or become the main dish on the show or the film. With the development of media technology, we do not even need to go to the cinema to see a movie because some channels that can only be accessed via cable television provide the facility of watching movies through the television, even some channels have exclusive show and movies that only appear on the channel they has.

The development of media technology increasingly make its users easily to access any information, including violence, not infrequently the violence shown closely related to religion, ranging from cases of real religious violence that emerged through news or fictional religious violence that appears in the film. According to NU charity Wahid Foundation statistic data in 2016 there were 313 acts of violations involving religious-related violence in Indonesia increased by 7% from the previous year there were 249 violations, and according to which this will continue to increase each year due to the large number of religions and the current sect in Indonesia. There are several television series that shows violence scenes explicitly, for example *Spartacus* and *Game of Thrones*, although both share similarities in its brutal element of violence but there is a difference between the two, if the *Game of Thrones* is based on a fiction novel, then *Spartacus* is lifted from real history . Both of them are equally characteristic

of violence, but in terms of violence related to religion Spartacus did not bring out in the series, this is what makes the Game of Thrones to be the object of research due to several episodes that led to scenes of violence associated with religion.

Game of Thrones is an American fantasy drama television series created for HBO by David Benioff and D. B. Weiss as showrunner and lead author. The series is an adaptation of A Song of Ice and Fire, a fantasy series novel by George RR Martin, the first edition of A Game of Thrones that tells of Nine aristocratic families fighting for power over King's Landing kingdom in Westeros. In this television series there are many violent scenes shown in the audience, as written on one of the reviews on the Rotten Tomatoes movie site, "A lot of blood and captivating as usual, Game of Thrones. plunging back into a world touched by sadness, fear, and full of sexuality". That review shows that this TV series is used to showing things that related to violence and sexuality in it, and if we look directly at the show in some episodes show the violence that appears related with religious issues that exist on the TV series. As a popular television series, according to the ratings on the IMDb website which reached 9.5 with a budget per episode that reached a total of 10 million dollars and won 38 awards in several awards, one of them is emmy primetime with the best drama series proves that the series Game of Thrones has a considerable impact on popular culture emerging in society, not to mention some religious-related episodes in it that could have influenced people's mindset about the relationship between violence and religion.

In addition to stories about political intrigue, sexuality, and violence found on the Game of Thrones television series, some of his episodes show the religious-related conflicts that exist in the Game of Thrones world, there are several religions that have emerged and became the beginning of the story's conflict in the film. As contained in the site <http://gameofthrones.wikia.com/wiki/Religion>, there are several religions that appear in the Game of Thrones series, such as the Faith of Seventh, the majority religion in Westeros and the most dominant among the religions another, worshiped a seven-faced god. The Old God of Forest, the original religion of the Westeros continent but displaced by the Faith of Seventh religion, made it a minority religion in Westeros, worshipping the spirits of trees, rocks and streams. Drowned God, a local religion espoused by the people of Iron Island where most of its territory is waters. In addition to the great religions found in Westeros, there is also a cult that has its own god for example the cult of Lord of Light that worships and glorifies fire. The diversity of religions and cult that exist in the world of Game of Thrones cause a separate conflict on the realm of religion and culture embraced in it, and not a few conflicts are raised through scenes of violence. Although the show is a fictional religion or the storymaker's

creation, it does'nt mean that there are some possibilities that the fictional or artificial religion of the film is a dramatization of the religious life that exists in the real world. According to Conrad E. Oswalt (2016) in his journal "Religion and Popular Movies" the story contained in a movie is a reality that is actually formed from what has been passed in the real world only with a little enhancement to make the story more interesting and can be enjoyed by the audience at home, therefore the film and television media is very easy to be a tool of learning because the reality that was formed seemed similar to real life. Oswalt also said the film is a very powerful tool in providing reinforcement into a text, especially if used to study a religious and cultural phenomenon. This is evidenced when he teaches it in the classroom and uses the method of study in the film, the students in the classroom are more able to receive messages conveyed by a media about religion and culture through the film than through other media used, such as books (2016: 13).

Game of Thrones is a television series consisting of several episodes and seasons. Indeed, the main focus of the Game of Thrones story itself is not in the realm of religion, this study will focus on episodes where the story shows signs or symbols of violence related to religion. Violence is an expression of the behavior of people or groups when interacting with other people or groups, especially in bargaining power (Hendrarti, purwoko: 2008). Violence is used as a social control over acts that are not allowed by religion itself. The violence itself according to Kevin M. McGeough (2016: 5) refers to an action in the real world and also to a fictional narrative strategy, both of which imply the same meaning or meaning that is unjustifiable. While films that promote violence related to religion of course most of the appointment is something that is very contrary to a scene of violence, but in the narrative affairs of the film a conflict is needed to make the story line to be interesting.

This study was based on previous research by Kevin M. McGeough with the title "The Roles Of Violence in Recent Biblical Cinema: The Passion, Noah, And Exodus: Gods And Kings"(2016) which examines the role and functioning of religious related violence in some title of the film, the study produced several explanations related to the role and function of religion related violence in the film. McGeough research equations with this research that researchers do is in the selection of research objects that violence related to religion done in the film media. The difference with the research is in analyzing the data on the film media, if the previous research use method of content analysis then in this research the researcher use semiotics of roland barthes as main reference in its research method, the focus of this research is subject to be focused on one serial title television, making it easier to do a more in depth analysis of religious related violence on predetermined episodes. In this study researchers tried



to classify the types of religious related violence that emerged by using Roland Barthes semiotics analysis.

Based on the last discussion, research on episodes in Game of Thrones was conducted to study semiotics analysis on scenes that contain violence in the religious realm, the object of research are appropriate for this study due to the theme elements raised by this television series with the theme of research being done is the same. The reason for researcher choose the Game of Thrones television series was because the main focus of the event was on his violence and some episode showed a violence related with religion that was shown from sub-titles on each episode or synopsis in episode and season. The purpose of this study was to identify violence within a religion in a film, by analyzing the contents of each intended scene, so that it could be compiled into a semiotic analysis study. Based on the background that has been presented then the formulation of the problem of research conducted is about what kinds of religious related violence that appears in the Game of Thrones television series and how the symbols in the television series depicts violence associated with religion.

## **1.1 LITERARY REVIEW**

Mass communication is a message communicated through mass media to a large number of people. From the definition can be seen that mass communication have to use the mass media. Media communications that are included as mass media are broadcast through radio, television, newspapers, comics, and magazines (Ardianto, 2005: 3). Mass communication produces a product of communication messages. The product is distributed to a wide audience on a continuous basis over fixed periods, such as daily, weekly or monthly. The process of producing messages can not be done by individuals, but rather by institutions, and requires a certain technology, so that mass communication will be done by industrial society (Gerbner cited in Ardianto, 2005: 4). Film included in mass communication, a film can basically involve forms of visual and linguistic symbols to encode the message being delivered (Sobur, 2004: 130). Movies are generally built with many signs that work equally well in an effort to achieve the expected effect (Sobur, 2004: 128).

Speaking about religion in the world of film will certainly find various kinds of understanding of religion, especially the views between the director and the author of the story of the film is different. According to Elizabeth K. Nottingham (1996: 4) religion is related to the efforts made by man to regulate the meaning of his own existence and the universe, in the meaning of religion trying to give symbols on humans which if the symbols can be human revealing things that can not be disclosed. In a sociological point of view, religion is seen as an

institution that functions to regulate people's lives in order to become better, which is all that is the use and influence of religion to society, so that the presence of religion can realize the ideals of society that is a just, peaceful, and prosperous life (Hendropuspito, 1992: 29).

According to Max Weber (2012: 72), there are some dilemma when a religious ethic is confronted with a political force, in particular the role of physical force in politics. In the view of the ethics of brotherly love, the use of force is a crime. Yet violence is historically intertwined through complex ways with public expansion processes.

The term of violence is used to describe behavior, either overt or covert, and either offensive or deffensive, with the use of force to others. Religious violence is intimately linked in the symbolic realm and is included in cultural violence associated with the production of culture, tradition, language, etc. and its purpose is justification and legitimacy (Galtung, quoted in Gómez, Balanza, González, 2016: 914). According to I. M. Hendrarti and Herudjati Purwoko (2008) there are several traits in a violent act: physical, symbolic, bureaucratic, and structural. Physical violence is a direct action to harm other people's bodies, such as persecution, beatings, murder. Symbolic violence is an act that utilizes various means (media) to hurt the heart and harm the interests of others, for example the term "kafir" for people outside of the Islamic religion. Bureaucratic violence is a violent act that exploits a legal formal institution to harm feelings or harm others and is usually carried out by the holders of power, for example, police who perpetrate acts of persecution against journalists to disseminate news that harms the authorities. Structural violence is an act of violence that exploits the values (views of life, social structure or cultural norms) of a particular group that is in power, for example the rejection of church construction in most Muslim locations. This violence theory from I. M. Hendrarti and Herudjati Purwoko will be the main reference in determining the classification of violence in this study.

Media that shows violence rarely considers the educational, ethical, and traumatic effects of the reader or audience, but there are also presentations in media that contain the art dimension, making it more difficult to sort out which ones are educating and which are harmful or destructive (Haryatmoko, 2007: 122).

In this research the technique that will be used is semiotics analysis on a film. Semiotics is the science of signs, of how meaning is constructed in the "text" of the media or the study of how the mark of any kind of work in a society that communicates meaning (John Fiske, quoted in Vera, 2014: 2). Semiotics studies how humans interpret things. "Meaning" means that objects not only carry information but also conserve a structured system of signs (Barthes is quoted in Vera, 26: 2014). The relationship between signifier and signified is believed Barthes

is not scientifically formed, but rather an arbiter which means a sign has a different meaning depending on several things. Roland Barthes developed a tagging system at a connotative level. Barthes also sees another aspect of marking, the "myth" that marks a society. (Vera, 27: 2014). Connotative meanings include aspects of meaning related to feelings and emotions as well as cultural and ideological values. To understand connotative meaning, the other elements must be understood as well (Piliang, quoted in Tinarbuko, 2009: 20). According to John Fiske quoted in vera, there are three major studies in semiotics, the first of which is the sign itself, composed of the way different signs convey the meaning and ways of the sign associated with humans who use it. The second is about codes or systems that organize signs, including how codes are developed to meet the needs of a society. The third is the culture in which codes and signs work, which means the use of codes and marks depends on their existence and form (2014: 34-35).

Barthes designed a systematic model, with this model of negotiation process, the idea of interactive meaning can be analyzed. The essence of Barthes's theory is the idea of two significant order. The first signification order is to explain the relationship between the signifier and the marker in the sign, and between the sign it represents in its external reality. For example, when we take a photo of a street with a color film and using a soft focus it will make the road look cheerful, warm, and a human place to play, or when using black and white film and the use of hard focus, make the same path look cool , dead, inhospitable and unsuitable environment for playing. Both photos can be created simultaneously with lenses of different sizes. Both denotative meanings will be the same. The difference is in the connotative. The connotation describes the interactions that occur when a sign meets feelings, emotions, and values in a culture. The main factor of connotation is the first order. The marker in the first order is a sign of connotation. In the street photo example, the denotation is what is photographed which means the reproduction mechanism in the movie against the object to which the camera is pointing. While the connotation is how the process of taking pictures, namely the selection of what is included in the photo, such as focus, openings, camera angles, film quality, and so forth (Fiske, 2012: 140-141).

The second order is through myth, myth is a story in a culture that explains or understands some aspect of reality or nature (Fiske, 2012: 143). The myth in Barthes's view differs from the concept of myth in the general sense, it is said that myth is the language, the myth is a communication system and a message. He argues that myth in a special sense is the development of connotation. The long-established connotation in society is a myth. Barthes

also says that myth is a semiological system, a system of signs interpreted by humans (Hoed, quoted in Vera, 2014: 28).

## **2. RESEARCH METHODS**

The type of research used by researchers is qualitative research. With sampling technique is purposive sampling which the sample determination using certain consideration, in this research population that will be examined in this research are Game of Thrones television series from season 1 up to season 6, with some considerations such as focus story and synopsis, the researcher finally decided on season 5 as the object of his research due to the same theme of the season with the discussion of research that will be done that is about religious violence while for sampling take from episode 3 and 10 with consideration of the sub-title in the episode, synopsis, core story, and the frequency with which many religious related violence scenes appeared on the episode. A more specific reason is because the synopsis that appears and the description of the season mentions the focus of a story-centered story about a religion on the Game of Thrones series, such as in episode 3 entitled "High Sparrow" and episode 10 titled "Mother's mercy" researchers chose the sample because the title and summary of the story on the episode mentioned about the existence of the movement of religion that belongs to High Sparrow began to emerge and rise.

The object of this research are the scenes in the Game of Thrones TV series on season 5 episode 3 entitled "High Sparrow" and episode 10 entitled "Mother's Mercy". Game of Thrones is a television series created for HBO by David Benioff and D. B. Weiss as showrunner and lead author. The Game of Thrones television series is an adaptation of George R. R. Martin's fantasy serial novel *A Song of Ice and Fire*, whose first edition is *A Game of Thrones*. The film is a fantasy drama genre with shooting locations in Croatia, Iceland, Malta, Morocco, Northern Ireland, Scotland, Spain, and the United States. The story writers in episode 3 are David Benioff and D. B. Weiss, and directed by Mark Mylod. The story writers on episode 10 are David Benioff and D. B. Weiss, and directed by David Nutter. Each episode on the Game of Thrones television series is 60 minutes long.

Data collection techniques in this research using documentation study. Documentation data collection techniques include documentation on television shows by watching and observing scenes of Game of Thrones episodes 3 and 10 in season 5, documentation of books, international journals, and national journals.

In this study, researcher used Roland Barthes semiotics method. Barthes considers the meaning of a process of negotiation between the author or the reader and the text, it not only

focuses on the text but also on the way the mark in the text interacts with the user's personal and cultural experience of the text. In addition, Barthes also sees how conventions in text interact with conventions experienced and expected text users (Fiske, 2012: 139). By using two Roland Barthes's signature order, researchers will examine some scenes through it's narratives that some scenes are reinforced through visuals.

In conducting data analysis, researchers start from analyzing the data collected from the documentation of the movie by watching the Game of Thrones and turn it into a narrative form that some of them are clarified with a supportive visual. Furthermore the data are classified according to the categories of physical, symbolic, bureaucratic, and structural violence. After the classification process is complete the next stage is the researchers make meaning to the data that has been categorized.

In this study the role of researcher is to watch and observe the film then sort out some scenes depicting violence related to religion for later in analysis using semiotics Roland Barthes. In the validity of data or research, the researcher uses theory triangulation which means using some existing theory to interpret and explain from previously collected data.

### **3. RESULTS AND DISCUSSION**

According with the focus of research that is to find out how the symbols used in describing violence in religion, the data that already obtained then analyzed by category as follows:

#### **3.1 Physical violence**

Physical violence is a direct act of violence to physically harm the victims of violence, the effects of physical violence usually leave marks on the victim's physical body in the form of injuries (Hendrarti and Purwoko: 2008).

##### **3.1.1 Strangulation against the royal priest**

The first physical violence we will observe is in the faith of seven priest religious scenes that occur in a brothel, the scene is in episode 3 of season 5. Where the royal priest is being caught performing acts that violate religious norms, so high sparrow followers commit violence against him.



**Pict.3.1.1**

The significance of denotation in this scene is how the hand on the neck can be said to be one of strangulation, there is an expression of pain shown by the victim who made contact at the neck over the hand that touched it. This physical contact and expression is what makes the scene above as said to be an act of strangulation.

While at the level of connotation, strangulation is physical violence, because physical violence is an act that hurts physically directly (Hendrarti and Purwoko: 2008). Associated with religious matters, seen in the attribute of clothing worn by the strangler, namely religious clothing worn by him. The followers of High Sparrow are taught to always live a simple life and leave the affairs of the world, that is what makes the clothing religiously used is very simple, such as gray large robes without pattern. When strangulation occurs, the clothing worn by the strangler is as mentioned above, the attributes used are their religious symbols, for it is the physical violence that occurs above that makes it related to religious motives.

The myth behind the occurrence of physical violence associated with religion above is about violations of religious regulations. Law enforcement in the realm of religion often occurs and not infrequently physical violence is used to execute that goal, Catholic religion has also applied physical violence as a form of punishment and warning against its followers, as in the case of Philip king of France in 1215 who decided that the pope must pay taxes under his control. This led to conflicts within Christianity itself because Philip also adopted the same religion as the pope who was ordered to pay the tax. The priest who disagreed with King Philip's decision will be tortured until they admit the mistakes they never did, such as sodomy, cannibalism and devil worship (Armstrong, 2008: 307-308). Referring to the actions of Philip's king, demonstrating that the physical violence perpetrated by religious followers occurred because of the reaction of an act of violating the religious norms of a person, from the attitude shown by King Phillip, this shows that the attitude of violence committed is a warning against violators of religious law in order not to take similar action again. According to Galtung in Gómez, Balanza, González (2016)

an act of violence was conducted as an act to exercise control over the victims of violence. This is clearly reflected in the above strangulation scenes indicating that the strangler has the power or complete control over the strangled victim. the intended control is an action to regulate the behavior of someone who violates the religious rules in order not to do it again.

### 3.1.2 Beatings on the punishment

Physical violence occurring in High Septon punishment scenes conducted by one of the high sparrow followers, after high priest the royal priest was arrested for violating religious norms in the brothel, he was taken out and forced to walk naked, but it was rejected by the high septon that caused him to be beaten for his refusal, this scene is in episode 3 of season 5.

In the denotation level, the meaning that occurs when one of the high sparrow followers sweeps his hand is interpreted as an act of beating, judging by the swiftness of the swing, and the reaction of the one who receives it showing the pain shows that the swing performed by using the stick as an act violence.

The level of connotation associated with the beating scenes by one of the high sparrow followers is the physical violence symbolized through the beating scene, as mentioned earlier that physical violence is a direct physical act of violence (Hendrarti and Purwoko: 2008) it can be interpreted that acts The beatings fall into physical type of violence. The linkage of violence that occurred in the scene with religion was found in the perpetrators of violence and the violent motive was done. The perpetrators of violence are one of the followers of the high sparrow, this is symbolized by the attribute of clothing worn by The Faith of Seven religion clothing led by High Sparrow in the form of gray robes that are not patterned. The beatings are also not solely violence without cause and without purpose, the violence that occurred in the scene occurred because the high septon did not want to stretch out his hand when the punishment took place is walking naked in public, as seen high septon trying to cover his genitals with his hands, as a form of affirmation of his sentence, one of the High Sparrow's followers hit both High Septon's hands.

The myth of this discussion is violence perpetrated as a form of punishment if one violates religious norms, in this case the high septon whose role as royal priest commits an act of adultery in one of the brothel places. In Judaism there is a similar punishment committed to a person who commits adultery, in the Jewish scriptures that if a man slept with a woman who both have no bond then the punishment for both is to take him outside

the city gate and then stoned to death (Aziz-us-samad, 167: 1990). Stone throwing is a form of punishment in the form of physical violence that will cause immediate effect of physical physicality of the victims of violence, Violence committed on the scene of the beating indicates that the violence committed is a form of punishment for sin committed by the victim of violence.

### 3.2 Symbolic violence

Symbolic violence uses various means and media to hurt the heart and harm other people's interests. The means used for such acts of violence are varied and may be non-linguistic, such as gestures, body contact, facial expressions, or linguistic ones such as verbal language, although this violence is not directly about the physicality of the victim but symbolic violence can be hurtful and lasts very long (Hendrarti and Purwoko: 2008).

#### 3.2.1 Symbolic violence to the priest

The symbolic violence to be discussed is when the royal priest is punished for his sinful deeds by walking naked in front of public after the priest do some adultery act in some brothel, which are in episode 3 of season 5.

At the denotation level the director wants to show the scenes of punishment imposed on one of the priest who sinned by way of parading him naked with a hand that must always be open without covering his pubic cord in public. The expression of a shameful High septon indicates that he rejected the actions of the High Sparrow followers.

At the level of connotation, the expression shown by high septon is an expression of embarrassment shown from his facial expression while occasionally gazing around quickly noticing the surrounding community. The meaning of the expression is sufficient to prove that the victim of violence feels pain in his inside, this makes that the sentence of walking naked can be regarded as violence in symbolic form, although physical contact does not occur in this violence but the effects of this violence directly hurt the victims of violence and the effect can be very long lasting (Hendrarti and Purwoko: 2008). What the director is trying to show is that in addition to the physical violence imposed to give deterrent effect to the sinner, symbolic violence is also done so that the sinner's perceived effect can last a long time, and the sinner remembers the sin he has committed in the hope of not will do it again. Moreover, the victims of violence shown were not ordinary citizens but royal priest, demonstrating that high-sparrow followers wanted to show that the teachings brought by their leaders were better than the teachings brought by the royal priests, as evidenced by the actions of the royal priest committing adultery at a localization site.



The myths that appear in this scene is about how the punishment will affect the mindset of the community and give a deterrent effect on the perpetrators who will last long, if physical violence will last until the pain in the body is lost then the symbolic violence is done with the aim of giving a longer deterrent effect because of the being hurt is not physical but the heart of the sinner. Symbolic violence in the form of embarrassing. Penalties in Islamic religious law, in the case of adultery for example, the punishment that applies to them is by way of *Dera*. The law of Arabic language *dera* is *jald*, derived from the word *jalada* which means hitting or injuring the skin, although from the meaning of this punishment is included in the physical but the real purpose of the law of *dera* is to embarrassment rather than physically harm the person who is punished (Muhammad Ali, 764 : 2016). The procedure of execution of the law of *dera* was made in order to minimize the pain on the body of the convicted person, it was mentioned that the tool used as the hammer is by twig, and the place (body) beating is not done in one place but in different places so as not to cause injury in one place (Muhammad Ali: 2016). If we observe from the previous explanation the effect of this punishment is not physical, but on the heart of the condemned person, the imposition of the duty law witnessed by many people raises the shame of the convicted person because the viewing public becomes aware of the sin that the person has committed.

### 3.2.2 A ceremony of redemption

The next symbolic violence is the scene of the atonement ceremony by the cersei queen who is accused of having committed many acts that violate the norms that exist in religion, this scene is in episode 10 season 5



**Pict.3.2.2**

At the denotation level, there is a scene depicting a person walking naked into a vast array of people, indicating that a crime of faith carried out by the faith of seven led by High Sparrow against Queen Cersei. The form of punishment that will be done the same as that imposed on the royal priest is walking naked in public.

At a level of connotation, such punishment has been done before by the High Sparrow followers against the royal priest. What is different is the victim of symbolic violence at the ceremony this time is the queen. This illustrates that the power of religion in the city of King's Landing is the same or even beyond the royal power. Symbolic violence committed also aims to show to the general public that the religious side has the same power over the kingdom with the conviction of the queen Cersei. This form of punishment will make the victim of violence become embarrassed and inconvenience to the victim. The Cersei queen's footsteps that seemed to refuse to walk towards the crowd further indicated that there was a rejection by the queen, this form of rejection other than seen from her footsteps, her expression also showed an expression of shame. The meaning of the scene above can be categorized into symbolic violence because the violence indicated does not involve physical contact but rather to the pain shown from within the heart and the effects of the violence are not physical injuries visible from the outside but attached to one's mentality and will survive long on victim (Hendrarti and Purwoko: 2008).

The myth of punishment given to violators of religious norms that do not involve physical violence is in the religion of Islam, which is applied in Islamic law is a mental punishment for the perpetrators of violations of religious rules. Some punishments such as exile or slandering aim to give a shame to the perpetrator (Muhammad Ali: 2016) the same as the scene of the punishment of the queen, symbolic violence carried out with the intent and purpose of giving shame to the perpetrator, with the aim of all forms of violation of religious law ever done will not be done again. In religious cultures such as Islam, punishment in the form of symbolic violence is considered more appropriate with a religious identity that carries a peace mission for its followers, although physical violence remains a form of punishment for a violation but not as much symbolic as violence in some cases perpetrators of religious norms this is not a punishment at all or more precisely forgiven of his punishment (Muhammad Ali: 2016), even in the teachings of their magi religion refusing any form of blood sacrifice, they reject everything related to physical violence because for them the magi religion is an embodiment of morality good and physical violence are not part of the good morals (Aziz-us-Samad: 1990). Of the several examples of religious teachings mentioned, show that some religions try to minimize all kinds of punishment in the form of physical violence, then symbolic violence is applied as a punishment that can be an effective way to give a deterrent effect as well as a reprimand for the community not to do things that violate religious law.

### 3.3 Bureaucratic violence

Bureaucratic violence is a violent act that uses formal legal institutions to commit acts of violence, often the holder of power who perpetrates such acts of violence (Hendrarti and Purwoko: 2008).

#### 3.3.1 The punishment of the queen

The bureaucratic violence we will observe in scenes of sentence handed down to the queen is in episode 10 of season 5, in this scene tells how the high sparrow whose religion has the power and recognition in the royal environment to target a queen as a victim of a punishment ceremony.

At the denotation level, there are several people gathered in one place using different attributes and focusing on one place, which means that at that moment there was an event that was focused when the scene took place. In the middle there is the queen Cersei who stands on the royal community who are gathered and formed a row of many humans, in addition to the queen Cersei stood a high sparrow around him there are followers of the faith of the faith of seven. With so many people assembled, this scene shows that an event is occurring that marks the occurrence of a very important event. The so-called event is a ceremony of atonement by Queen Cersei.

At the level of connotation, a scene that shows the conviction of a queen before the royal community by the high sparrow of the faith of seven faith leaders in the city of king's Landing has the meaning of the use of power possessed by the faith of seven religion as the law of the city as a way to commit an act of violence. As already discussed in the previous discussion that the sentence to be served by queen Cersei this is a form of symbolic violence, but in the implementation there is element of the use of legal power in the scene, such violence can be classified as a form of bureaucratic violence that is the form of violence use formal legal institutions to do so, often the power holders who commit such acts of violence (Hendrarti and Purwoko: 2008).

The use of legal power to commit acts of violence such as the faith of the seven faiths in the scene is inseparable from the myth of Mesopotamia. In the teachings of Mesopotamian religion, it is embedded in the social, political, and social order of society which means religion has a holistic system in the social life of society, making it a legitimate system of arrangements and recognized by the government. The Sumerians of Mesopotamian religion assume that all activities related to the development of the public order including politics are sacred, some assume that this religion is already extinct, but the mesopotamian religious system which states that the religious law united with the state

order has been adapted and developed by the religions after it, and it continues until the present time (Armstrong, 2008: 45). Since the religion of Mesopotamia was attached to the Sumerian system, it gave Mesopotamian religion a power to the Sumerians. This power has been used as a tool to commit acts of violence to farmers to increase their production for the advancement of the development of the Sumerian nation. Besides being used as an effort to increase the level of production of farmers at that time violence was also carried out as an attempt to suppress population growth rates (Armstrong: 2008). Just as in episode 10 of season 5 which states that the religion led by High Sparrow has gained legal recognition by the government and as a legal religion has also been recognized the kingdom, the faith of seven under the leadership of High Sparrow do violence to the queen in the form of punishment ceremony. Violence addressed to the queen is not possible if the faith of seven does not have power in the kingdom, it is this power that makes high sparrow and his followers dare to punish someone who has influence in the kingdom that is the queen himself.

Violence in the legal power of High Sparrow and its followers is closely related to Michel Foucault's theory of power which states that power is something that is recognized by society and decided by a State, making it a power as a law and allowing the State to obliging its citizens to obey (1978), Foucault gives an example of this power in a life in prison. In a prison there is a system of power that governs the discipline of the inhabitants there as a state system, the towers in prison become the symbol of a power in which the guards freely monitor the prisoners and if there are detainees who violate the rules the guards with power have been granted to them the right to punish those who are usually inclined to violence (1978). The scene of the punishment of the queen in episode 10 of season 5 also tells how High Sparrow and his followers who have been empowered by the kingdom to practice something in the form of an act of right to do as a legitimate religion is to uphold justice based on religion values on King's Landing city, even the queen also as a holder of high power can not be separated from the punishment run by High Sparrow. The power given tends to give rise to an attitude of wanting to control and control over what is controlled, which by High Sparrow and his followers is symbolized by a royal judgment against the royal queen.

#### 3.4 Structural violence

Structural violence is an act of violence that exploits the social structure and cultural norms of certain groups in power (Hendrarti and Purwoko: 2008).

### 3.4.1 Royal priest and follower of High Sparrow

The structural violence to be observed is in episode 3 of season 5, which tells how the High Sparrow followers used the social structure of their territory, and used the power formed by the social structure to commit acts of violence to a royal priest, this scene occurred before The faith of seven led by High Sparrow received recognition from the kingdom, this scene occurs when high sparrow and followers have not been legally recognized in the royal environment, so they take advantage of the situation to do the violence.

The denotation level in the scene that takes place in episode 3 of season 5 shows a number of people who wear the same attribute of clothing that is gray robes without pattern that does the act of beating and strangulation of the people who are in the place, some other people running with the condition of the body being naked, this means the scene where the scene is underway is a brothel located in the city of King's Landing. In the previous discussion people who used attributes like gray cloaks with no motive were the followers of High Sparrow. In this scene the followers of High Sparrow conduct violent acts against the High Septon in the form of strangulation seen in the hands of one of High Sparrow's followers in the High Septon's neck and the expression of High Septon that looks in pain.

At the level of connotation, violence in the form of beatings and strangulation in the brothel done by the followers of High Sparrow is a form of utilization of social structure owned by High Sparrow followers in the region. The use of social structures and cultural norms in a particular area to commit acts of violence is a form of structural violence (Hendrarti and Purwoko: 2008). The scene of the violence is an brothel house that has a position far from the palace and resides in the residential area of ordinary citizens. As a teaching that favors the small people and has not gained recognition from the kingdom, High Sparrow and his followers have a fairly high social structure in the residential areas of ordinary citizens. The position of embroidered houses located in the residential areas of ordinary citizens and away from the palace makes the followers of his teaching take advantage of the social structure that has been owned to launch the violence, especially the High septon who has a name on the kingdom is located in an area where the social structure is more aligned to the followers of High Sparrow, ordinary citizens living in the town of King's Landing.

The myth that related to the scene is in Hinduism there is a system called caste system, this caste system divides some Hindu society in several levels such as *Brahmin* (priest), *Kshatriya* (noble and officer), *Vaishya* (trader and artisan), and *Sudra* (slave). The system in Hinduism assumes that there is an inequality in man, because his birth is different and

must live his whole life in higher and lower status of religion and society. The separation of such castes creates a less visible but perceived act of violence in the life of the Indian community who adheres to Hinduism at that time (Aziz-us-Samad: 1990), even those who do not embrace Hindu teachings have their own distinct caste referred to as the *Parsia* caste called by Hindus as untouchable caste, in the social structure of the Hindu society this *parsia* will mostly perform dirty and humble tasks such as street sweepers, washing masons, rotten carcasses, and so on (Aziz- us-Samad, 1990: 35). The division of caste that begins at birth raises a discrimination against the lower castes, often an insult from the higher caste to the lower castes, and insults and worse actions for the caste of the *parsia*. The use of caste systems in society to commit insults belonging to symbolic violence (Hendrarti and Purwoko: 2008), but the utilization of social structures that have been and approved by cultural norms at that time were also capable of making this kind of violence referred to as structural violence (Hendrarti and Purwoko: 2008). In a scene that shows the followers of High Sparrow who do the beating and strangulation on the embroidered house shows the same pattern with what the Hindus do in their caste system, namely the use of power in a region so that violence will be seen legitimate and accepted by the public due to the symbol of power owned by the followers of High Sparrow.

In structural violence, power is the primary key in carrying out every act of violence that can be either physical or symbolic, Pierre Buordieu argues that society tends to obey a structured symbol residing in an environment, the purpose of this structured symbol is something inherent in certain groups ultimately making the embedded symbol a source of power, the power is usually used for an interest and not infrequently some groups who resort to violence to achieve the interests of his group (1991). According to Buordieu, people will see a symbolic power become legitimate even though some groups that have such power are not declared legal by the local government, but gained recognition from the local culture or society (1991). It is this that distinguishes between structural violence and bureaucratic violence, although both share the power but both have a difference in legitimacy in society. Buordieu's exposure has something in common with the attacks on High Septon, where the High Sparrow followers use symbols that have been used to them and use them to act in the best interests of their group, in this case using an act of violence. In the scene is told that the High Sparrow group has not received recognition from the kingdom but by local people they have a high social structure due to religious symbols attached to them.

#### **4. CONCLUSIONS**

In analyzing the Game of Thrones television series that aims to find out how religious-related symbols of violence depicted in the film, are grouped into categories related to physical, symbolic, bureaucratic, and structural violence. Physical violence is shown in strangulation scenes as well as beatings of priests by High Sparrow followers. The symbolic violence shown in the punishment ceremony to the priest and the queen in the form goes naked in public. Bureaucratic violence is shown in the queen's ritual scenes showing that the High Sparrow has the legitimate and legal power to perform the ceremony. As for the structural violence found in violent scenes conducted High Sparrow followers in an embroidery house that shows that the followers of High Sparrow have the courage to perform such actions due to have a high social structure in the region. Between bureaucratic and structural violence has one thing in common: it needs a power to carry out its acts of violence, but the difference is in terms of legitimacy in the culture and society around. There are some kind of religion in the real world that became the reference of violence to the fictional religion in the Game of Thrones, such as Islam with its symbolic violence, Judaism which chose physical violence as a punishment for offenses in their religion, Hinduism who use the caste system as a tool to engage in structural violence , and the religion of Mesopotamia which it's religious system has been adapted by other religions used their legal power to exercise bureaucratic violence.

The researchers found that there was more than one type of violence that emerged in one scene, for example in a strangler choking scene inside an embroidered house containing elements of physical violence symbolized by strangulation as well as structural violence symbolized through High Sparrow followers exploiting the state of the surrounding social structure for commit acts of violence. In the scene of punishment of the queen also contains more than one type of violence symbolic violence symbolized through a ceremony that aims to harm the mental as well as bureaucratic violence symbolized through the action of High Sparrow utilizing the legal power that has been given to be able to punish a high-ranking person in the kingdom namely the queen itself. In this study, researchers found the relationship between power that tends to trigger a violent act. Researchers provide suggestions for new researchers to focus research that not only on the field of semiotics and can develop into other fields such as representation, discourse and other.

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