



# METAPHORS IN THE DISCOURSE OF SYMBOLIC VIOLENCE IN THE PERSPECTIVE OF VIRGINIE DESPENTES

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## ABSTRACT

This research focuses on the metaphor used by Virginie Despentes in Césars' article: "Désormais on se lève et on se barre" in the Tribune section of the online newspaper Libération. This critical metaphor study is intended to find out how Despentes uses certain metaphorical concepts to describe the inequalities that appear during the César awards. Polanski who commit harassment and cannot be touched by the law is a form of symbolic violence. This research uses qualitative methods with a critical approach. The data were analysed through text analysis, discursive practice analysis, socio-cultural practice analysis, and ideological analysis. (By using Fairclough's model of critical discourse analysis which is integrated with critical metaphor analysis, it is concluded that the use of metaphors is related to men who are positioned at the top as people in power and women who are oppressed are described as voiceless servant bodies.

## INTRODUCTION

As a means of communication between individuals, language can express the desire or ideas that exist in the human mind to interact. Language can control the attitudes of communication event participants. Logical sequences, which are the power of language, are able to inspire or change the viewpoint of others to agree and even act like a speaker. The language skills, word for word, of a person or party in power can also influence people's minds. Language is also used to instill an understanding or ideology as an embodiment of the recognition of interests and also to show resistance to domination.

One of the media that mostly states and shows the practice of conveying the interests of certain parties or resistance to power is articles in newspapers or newspapers. According to Bell (1995), the role of linguistic structures in the construction of ideas in newspapers shows that language is not neutral, but is a very constructive mediator. News is a representation of the world in language, which is socially constructed so that a discourse is far from reflecting social reality and neutral empirical facts. To see certain news motives that are presented in newspapers is to analyse the elements that exist in discourse.

Discourse, such as news texts in newspapers, is not only seen as a production result, but is also analysed and criticized by the construction process. It is in this construction process that the news is linked to the background of the event and the interests that play a role in the news.

Discourse analysis that developed later was a multidisciplinary discourse analysis. Discourse analysis is known as Critical Discourse Analysis (hereinafter written CDA). This analysis contributes to an understanding of reality and power relations. According to van Dijk (2009), CDA analyzes how discourse produces social domination, encourages the abuse of power of one group against another, and how groups that are dominated through discourse fight against abuse of power.

In research with the CDA approach, linguistic structures and elements have an important role to play as a means of text analysis. The research conducted by this writer made use of text analysis tools, especially the use of figurative language, namely metaphors. Metaphor basically embodies discourse strategy. According to Ricoeur in Haryatmoko, (2016) hierarchy-metaphorical concepts were the target of deconstruction. In metaphor, there is a shift in meaning, from literal to figurative meaning. The literal meaning is the meaning that contains lexical value. Metaphorical meaning is not lexical, but the value is created by context. Fairclough (2003) also explained that metaphor is a means of producing different representations of the world. Van Dijk (2009) reinforces this idea by stating that, in critical discourse analysis, metaphors even reflect the occurrence of discourse battles.

Lakoff and Johnson (2003) initiated the phenomenon of metaphor as a human conceptual system and metaphor entered the realm of cognitive linguistics. Agreeing with this idea, Wodak (2006) emphasizes that there is a cognitive relationship between language or discourse and society, and an understanding of metaphors can bridge individuals and cultures, and connect broader social discourse with individual cognition. Charteris-Black then tried to improve Lakoff and Johnson's theory of conceptual metaphors by paying attention to the semantic and pragmatic aspects of metaphors that occur in everyday communication, instead of only focusing on cognitive aspects. He created a new perspective of metaphor analysis by integrating CDA with Conceptual Metaphor Theory or Conceptual Metaphor Theory called Critical Metaphor Analysis (hereinafter written CMA), which explores the metaphorical context and implied speaker's intent and the shrouded power relations in social cognition and cultural contexts. The application of the CMA analysis phase is based on the CDA dimensions of the Fairclough model, where metaphorical expressions are identified, interpreted, and then explained (explanation). Through the analysis stage, an ideology or representation of social group identities will be obtained.

In CMA, the same idea or intent can be represented through different metaphors and the same metaphor can also be used in different ways according to the speaker's ideological perspective (Charteris-Black, 2004). For example, in developed countries, the metaphor of *Society is a market* can be used to reflect a sense of competitiveness in a particular society in the context of market needs and consumerism. In developing countries, the metaphor relates to society as an individual, which means that everyone is interdependent and emphasizes the value of cooperation (Machin & Mayr, 2012). It is also possible that in certain societies people may accept these two concepts, society as competition, as well as the individual. Thus, metaphors play an important role in constructing social reality through the selection of similar features in the source and target domains.

Hart (2008) argues that metaphors can be used to build social societies, values, ideologies and power. When certain metaphors are fully accepted by most people, their strength using metaphors is then accepted and gradually, these metaphors turn into social values, not individual values or beliefs. Furthermore, Mazotti (2002) explains that metaphors are indeed based on imitation, on a framework that allows for the analogy of something, to express and organize the social practices of groups. Thus, there are at least two consequences as follows: (1) the process of investigating representations must facilitate negotiations about differences between meanings, by looking for metaphors that focus social group discourses; and (2) the analysis of discursive production must center on metaphorical exposure, which is characterized by the construction of metaphorical elements.

One form of discourse against the abuse of power is the act of opposing male domination or patriarchy. In the case of male domination, violence is actually what Bourdieu (1998) calls symbolic violence or invisible violence. Haryatmoko (2016) clarifies that behind the anthropological, sociological, and theological conceptions there has been a process which is

responsible for the change from history to being as if something was natural, from a culture to something that should be. Naturally, what should have become a myth supported by discourse controlled by men. The myth is accepted and supported by the socio-cultural structure and community organizing.

Of all the existing cases, an interesting case in relation to discourse, power and gender is the discourse against violence against women that has developed in France. Violence against women is defined as all acts of violence directed against women and causes physical, sexual or psychological injury or suffering, including threats from such acts. Violence itself arises because of gender inequality. The data collected in this study originated from a discourse showing resistance to male domination in French society through the use of metaphorical expressions that represent elements of violence.

Camille Froidevaux-Metterie, French philosopher explained that violence still exists in French democratic society because of the logic that shows behaviour that puts men over women in society. This patriarchal logic refers to a mechanical logic that has existed since the beginning and shaped French society hierarchically, which is gendered and which supports women in the private, domestic, and considered inferior sphere. Still according to Froidevaux-Metterie, equality between women and men should be seen not as an alignment of the situation between women and men's models, but as a transformation of this dominant model.

Recently, there have been manifestations against violence against women in France. The wave of women's protests that emerged in France was the domino effect of the Harvey Weinstein scandal in America. Weinstein is a well-known Hollywood film producer who has committed acts of harassment and rape of some 80 well-known artists over the past three decades. The Weinstein scandal came to light on October 5, 2017, after The New York Times published it for the first time. In response to the uncovering of the scandal, actress Alyssa Milano then re-launched the hashtag #MeToo that had been created ten years earlier by American feminist activist Tarana Burke. Burke himself created a hashtag on social media twitter to raise public awareness of the importance of paying attention to issues of sexual harassment and violence against women, as well as to assist victims in the assistance and recovery process.

Two years after the Weinstein scandal broke, French actress Adèle Haenel brought #MeToo in France to life by attacking her first film director, Christophe Ruggia, who sexually abused her when she was 12 to 15 years old. This case sparked a broad movement to denounce violence against women. Since the spike of the #MeToo movement in 2017, French women have also spoken and told stories without fear. The French version #BalanceTonPorc was coined by Sandra Muller. The choice of the lexeme *porc* aroused the reaction of the French public. There is a strong image, there is a vulgar and popular aspect. *Porc* which means pig depicts strong image in the representation of dirty men who behave insolently towards women. The word *balance* means freeing oneself. The content of the hashtag is a call to report testimony ranging from everyday sexism and harassment on the streets to sexual assaults. There is conflict in the #MeToo movement in France. France is one of the countries that most supports this protest on social media, but actually from a political and cultural perspective, France is lagging behind other countries.

In this freedom of expression, ordinary women and celebrities take a position to participate and are moved to be more involved than ever. Harassment and *fémicide* or violence against a woman because of her femininity has become the topic of news. Women's empowerment does lift up from this issue. All acts of violence were exposed clearly through the writing of articles or demonstration posters. Because language has the power to change cultural and social attitudes, the use of language itself is a good way to promote gender equality and combat prejudice. With #MeToo, many people realized the seriousness of the problem of harassment and developed a sense of solidarity with the victims. This movement is hoped to be able to change the domination of men which has marginalized women until now.

The following is the explanation of previous research that discusses discourse with the theme of violence against women and using CDA or CMA as a research method. Meliya Sari's (2015) research entitled *Acehnese Women in Mass Media* is a critical discourse analysis using the Fairclough model with data source on the Merdeka.com page. This study aims to describe Merdeka.com in discouraging Acehnese women who have experienced acts of violence, as well

as to describe the ideology used by Merdeka.com as a national media that is not related to the Regional Regulations in Aceh. Cultural Radical Feminists and Muted Group Theory are used as theories that explain the silencing of Acehnese women in news of general violence that cannot be considered ordinary violence. The results of this study show that there is a tug of war discourse on Merdeka.com which is also influenced by patriarchal ideology and Islamic law regulations in the way of thinking and acting in the way of men in the exposure of every report about Acehnese women who experience violence. Despite Komnas Perempuan's advocacy, the concept of patriarchy is still more prominent, which is also practiced by the local Aceh media. One of the studies that describes the concept of violence against women through social media is Emma Källvik in *A Critical Discourse Analysis of Sexual Violence and Power #MeToo in Swedish media* (2018). During the fall of 2017, the #MeToo campaign went viral on Twitter. #MeToo's goal is to highlight how many have experienced sexual harassment and assault. The campaign also received a lot of attention in the Swedish national media. Through #MeToo coverage in Swedish print media during November 2017, Källvik examined how the concept of sexual violence is articulated, negotiated and represented. By using critical discourse analysis and feminist poststructural approaches, it can be seen that sexual violence is a discursive phenomenon. In this study, it was found three main themes, namely boundaries, institutionalization and tensions. The theme depicts sexual violence as a concept that flows without clear boundaries, the tendency to turn all sexual harassment issues into failure of the responsibilities of the employer and the work environment (institutionalization). At the same time, it provides an overview of sexual violence as a new phenomenon in Sweden (especially in relation to migrants) and real in the lives of many people.

The difference between this study and previous research is that this study focuses on the metaphor used by the author of the article in describing the symbols of domination and being dominated. Through the choice of metaphors that arise because of criticism of social order or praxis and habits that develop in society, this study seeks to reveal how language, especially metaphors, is a tool for the dominated party to construct and represent elements of violence against women in France.

## METHODS

This research uses qualitative methods with a critical approach. According to Sugiyono (2020), qualitative research methods are research methods that are based on postpositivism or interpretive philosophy, used to examine the conditions of natural objects. Researcher is a key instrument; the data collection technique is done by triangulation. The data obtained tend to be qualitative data, inductive / qualitative data analysis, and the results of the research are to understand meaning, understand uniqueness, construct phenomena, and find hypotheses.

This research uses the Fairclough CDA approach with a critical paradigm that aims to uncover hidden ideologies. According to Fairclough (2010), this social research is called critical because it analyses 'what is wrong in society' (injustice, inequality, discrimination, lack of freedom) by looking for sources and causes as well as possible forms of resistance. This approach is used when analysing news texts that represent resistance to violence against women in France through descriptions of the language tools contained in the text.

The selection of data is based on the social process to be studied, namely metaphorical expressions containing protests against women's violence in France found in a tribune article in the French online newspaper *Libération*. The discourse was chosen because it is in accordance with the special interest of critical metaphor analysis in reporting, namely finding and criticizing how minority groups or victims express their feelings using metaphorical elements. According to Kothari (2004), the method of observation included unstructured observation. This is related to the nature of analytical research.

Based on the Fairclough CDA approach, data analysis is carried out through; (1) text analysis, which refers to linguistic elements which are mainly focused on the metaphors that exist in the data, (2) discursive practice analysis, interpreting the way the author of the article has an opinion and relating it to the behavior of perpetrators of violence against women and describing how incidents of violence against women are seen from the point of view of article writers who can be said to represent victims of violence, (3) analysis of socio-cultural practices, linking text

or opinion articles with social praxis of French society. (4) ideological analysis, describing how incidents of violence against women are seen from the point of view of the article writer who can be said to represent victims of violence.

In this study, ideology relates to (1) gender perspectives voiced by women activists, (2) certain cultural texts and practices that give rise to descriptions of existing deviations, both by male hegemony and by dominated groups, (3) texts that articulate resistance to violence against women, (4) certain taboos and habits that have an effect on the tradition of social fabric, and (5) efforts to transform facts and gender parity into the perspective of French society.

## RESULTS AND DISCUSSION

The data in this study were taken from the writings of women activists or feminists which were published in the tribune rubric of *Libération* daily. The tribune rubric contains opinions from freelance writers on current themes in society. Examples of metaphorical expression data can be found in an article written by Virginie Despentes entitled *Césars: «Désormais on se lève et on se barre» 'Césars Award: Now, We Rise Up and Come Out'*, which was published on March 1, 2020. The event of the exit of Adèle Heinel, French actress from the Salle Pleyel room, Paris, at the time of awarding Roman Polanski with the César trophy as best director 2020 through his film *L'Affaire Dreyfus*. Heinel protested the award of the highest award to Polanski. Polanski was found guilty by an American court in 1978, because a year earlier, he sexually abused 13-year-old Samantha Geimer. Polanski fled and settled in France. Because his crimes were not reported, Polanski could not be extradited from France. During his escape, Polanski continued to work, and one of his films, entitled *The Pianist*, received an Oscar in 2002.

### A. Text analysis

According to Fairclough (1992), basically every text can be described and analysed from elements of (1) representation (how events, people, groups, situations, circumstances or whatever are displayed and depicted in the text), (2) relations (how the relationship between journalists, audiences, and news participants is presented and described in the text) and identity (how the identities of journalists, audiences, and news participants are presented and described in the text).

In text analysis, the focus is on data that contains metaphors that represent symbols of inequality and are divided based on metaphors that describe groups that dominate and are dominated.

### Metaphors that describe men as the dominating group

Virginie Despentes began her writing by positioning men in power as superiors who gave orders and had power. She pointedly insinuated men in power and abused women. She uses words like *les puissants, les boss, les chefs, les gros bonnets* or *le clan des puissants* which mean the powerful, the bosses, the bigwigs, the clan of the powerful. Men are described as having authority over something or to determine (rule, represent, manage) something.

(1) *Je vais commencer comme ça: soyez rassurés, les puissants, les boss, les chefs, les gros bonnets: ça fait mal.*

'I'll start like this: rest assured, the powerful, the bosses, the bosses, the bigwigs: it hurts.'

Then, she uncovers the mechanisms that lead to situations of impunity, which he describes in a phrase *démonstration de force* or show of strength.

(2) *Et je ne suis certainement pas la seule à avoir envie de chialer de rage et d'impuissance depuis votre belle démonstration de force, certainement pas la seule à me sentir salie par le spectacle de votre orgie d'impunité.*

'And of course, I am not the only one who needs to cry out of anger and helplessness over the beauty of your show of strength, of course I am not the only one who feels insulted by your spectacle of impunity party.'

The metaphorical expression in the two sentences above implies that power is a party. The phrase *démonstration de force* 'show strength' in sentence (2) means *cérémonie militaire, défilé, revue des troupes* which is related to military ceremonies, such as parades or armed defiles. *Force* or strength in the phrase refers to the power exhibited by men, which in the text is represented by the figure of Polanski who acts arbitrarily against Geimer. The adjective *belle* 'beautiful, lovely' emphasizes their elegance as they show power. Furthermore, *le spectacle de votre orgie d'impunité* also shows the power over the paralysis of the law over them, regardless of the rights of others. The noun *spectacle* means public performance, while *orgie* means excessive manifestation. The embodiment or manifestation referred to refers to impunity, a state of impunity, as is the condition of Polanski who is always absent and manages to escape from legal traps. The selection of the noun *orgie* illustrates Desportes' emotions. The word actually comes from the Latin *orgia* to define a mystical ritual or festival that leads to an orgy, which is dedicated to the god Dionysus. To express this arbitrariness, Desportes also uses a style of parallelism which repeats the clause [...] certainement pas la seule à [...]. Fromilhague (2010) explains that, the use of the same syntactic pattern has demonstrative or emotional value.

(3) *Nous n'avons aucun respect pour votre mascarade de respectabilité. Votre monde est dégueulasse.*

'We do not appreciate your mask of honor in the slightest. Your world is repulsive.'

In sentence (3) *mascarade de respectabilité* 'mask of honor', the noun *mascarade* has the lexical meaning of a face covering (made of wood, paper, etc.) which resembles the faces of people, animals, and so on. *Mascarade* itself comes from Italian which has the meaning of entertainment with an aristocratic character, which contains allegorical, mythological, satirical scenes or banter of masked characters. The negation marker *ne... aucun* which means not at all, emphasizes the meaning of the accompanying substantive absence, namely respect. *Votre monde est dégueulasse* 'Your world is disgusting' states the causal form of the preceding sentence. The noun *dégueulasse* is a vocabulary with a variety of conversations which means morally repulsive, despicable. This shows the writer's resentment towards the arrogance and falsehood displayed by men who have problems with harassment of women. However, the metaphorical meaning that is contained in context implies a shield of pretend to cover up what really happened and ridicule the condition of women who are powerless over their treatment.

(4) *Les plus puissants entendent défendre leurs prérogatives: ça fait partie de votre élégance, le viol est même ce qui fonde votre style.*

'The most powerful intend to defend their prerogatives: it is part of your elegance, rape is even what founds your style.'

Desportes explained that they did everything they could to defend their privileges such as impunity, away from being caught in the trap of the law. They are presented as if they were to cover flexibly their arbitrary behavior towards women who cannot do anything. She uses the noun *élégance* to denote their shrewdness which is also their style.

Hereafter, Desportes also illustrates that they have the power to exercise endless "control" over other people, who can only be silent at their treatment.

(5) *Et c'est exactement à cela que ça sert, la puissance de vos grosses fortunes: avoir le contrôle des corps déclarés subalternes.*

'And that's exactly what the power of your fortunes is for: to have control of the bodies declared subordinate.'

*Avoir le contrôle* means keep control of something. The verb relates to the one's abilities to control a weak person, who depends on him. The adjective *subalternes* describing the noun *corps* has meaning subordinate, whose position is lower. The power over the control of the weak is the wealth of represented people like Polanski. They protect Polanski and defend the

director who is accused of sexual assault. The victims can only be silent, unable to tell what happened to them. Only the powerful, who has money, get respect. Representation relates to politics, regulation, certain stereotypes as well as power. The higher the power, the wider the representation.

Virginie Despentes describes how they celebrate power through analogical words such as;

(6) *Votre jouissance morbide, avant tout.*

'Your morbid enjoyment, above all.'

(7) *Pour le courage qu'ils ont de réclamer la morbidité de leur plaisir, leur pulsion débile et systématique de destruction de l'autre, de destruction de tout ce qu'ils touchent en vérité. Votre plaisir réside dans la prédation, c'est votre seule compréhension du style.*

'For the courage they have to claim the morbidity of their pleasure, their stupid and systematic urge to destroy the other, to destroy everything they touch in truth. Your pleasure lies in predation; it is you're only understanding of style.'

(8) *On s'identifie forcément – pas seulement moi qui fais partie de ce sérail mais n'importe qui regardant la cérémonie, on s'identifie et on est humilié par procuration.*

'We necessarily identify - not just me who is part of that seraglio but anyone watching the ceremony, we identify and we are humiliated by proxy.'

The bold words refer to things that give pleasure and enjoyment. The clause *vous jouissance morbide* 'your morbid enjoyment' shows that conditions that give pleasure become a disease for many people. They simply really enjoy their being able to control and enjoy being above the suffering of others. *Plaisir* is a pleasure that gives them the satisfaction they get through direct attack and destruction against the dominated group. Meanwhile, the word *sérail* or seraglio used to mean the palace of the sultan with his wives and concubines, but later it changed its meaning to a house where one keeps women for pleasure, for fun. It explains the condition of the Salle Pleyel room which is full of women who have been sexually harassed by the directors, who are their bosses in the film industry.

### **Metaphors that describe women as being dominated**

Virginie Despentes describes women or people who also suffered symbolically for the César award given to Polanski in her article, as a dominated group like subordinates or servants who do not have authority and cannot act on their own bodies. She uses the word *corps* which refers more to the meaning of lifeless bodies.

(9) *Les corps qui se taisent, qui ne racontent pas l'histoire de leur point de vue.*

'Bodies that are silent, that do not tell the story from their point of view.'

(10) *Il serait inutile et déplacé, dans un commentaire sur cette cérémonie, de séparer les corps de cis mecs aux corps de cis meufs.*

'It would be unnecessary and inappropriate, in a commentary on this ceremony, to separate the bodies of cis guys with the bodies of cis girls.'

(11) *Et vous savez très bien ce que vous faites – que l'humiliation subie par toute une partie du public qui a très bien compris le message s'étendra jusqu'au prix d'après, celui des Misérables, quand vous convoquez sur la scène les corps les plus vulnérables de la salle, ceux dont on sait qu'ils risquent leur peau au moindre contrôle de police, et que si ça manque de meufs parmi eux, on voit bien que ça ne manque pas d'intelligence et on sait qu'ils savent à quel point le lien est direct entre l'impunité du violeur célébré ce soir-là et la situation du quartier où ils vivent.*

'And you know very well what you are doing - that the humiliation suffered by a whole section of the public who understood the message very well will extend to the next prize, that of Les Misérables, when you summon them to the stage. the most vulnerable bodies in the room, those

who we know risk their skin at the slightest police check, and that if there is a lack of girls among them, we can see that it does not lack intelligence and we know that they know how direct the link is between the impunity of the rapist celebrated that evening and the situation in the neighborhood where they live.'

(12) *Alors tous les corps assis ce soir-là dans la salle sont convoqués dans un seul but: vérifier le pouvoir absolu des puissants.*

'So all the bodies sitting that evening in the hall are summoned for one purpose: to verify the absolute power of the powerful.'

(13) *Par contre, la voix des opprimés qui prennent en charge le récit de leur calvaire, on a compris que ça vous soûlait.*

'On the other hand, the voice of the oppressed who take charge of the story of their ordeal, we understood that it got you drunk.'

(14) *Et vous ne tolérez autour de vous que les valets les plus dociles*

'And you only tolerate the most docile servants around you.'

The word suffering is associated with *calvaire* (12) which emphasizes describing a succession of difficult trials and tribulations. *Calvaire* is name of the mountain that Christ climbed carrying his cross and where he was crucified. In a figurative sense, it refers to temptation, suffering. Their long suffering is like a story. Then, by using the word *valet* or servant (13), Virginie Despentes wants to show that women are always in a subordinate position. *Valet* means salaried servant employed by a person to serve him, who obeys easily, is led and persuaded. This explains that women are submissive and helpless in front of men.

The helplessness of people is expressed through the word *silence*. She regretted the passivity of the other assembly members. *Silence, soumission, empressement* 'silence, submission, servitude' are the key words at the highest award ceremony for filmmakers in France. Taking advantage of her career dependence on the director, the actress was invited to keep silent.

(15) *Tant de silence, tant de soumission, tant d'empressement dans la servitude.*

'So much silence, so much submission, so much eagerness in bondage.'

(16) *C'est votre politique: exiger le silence des victimes*

'It is your policy: demand the victims' silence.'

Virginie Despentes also analogized the situation of accepting without resistance against the dominating group with the phrase *la loi du silence*. *La loi du silence* or the law of silence is a translation of the Sicilian term *omertà*. In the Mafia, it is forbidden to betray the secrets of the organization or to denounce its partners. If this rule, linked to honor, is betrayed, the person is condemned to death. The phrase *la loi du silence* refers to a situation where people refuse to speak or unable to express their suffering. People have long said that it is necessary to allow arguments to be relentless and uninvolved, and either ignore them or make fun of them. The law of silence is absurd and awkward, keeps people silent, not to argue, not to intervene.

(17) *C'est cette exigence qui fait que lors de la cérémonie tous les corps sont soumis à une même loi du silence.*

'It is this requirement that during the ceremony all bodies are subject to the same law of silence.'

(18) *C'est toujours la loi du silence qui prévaut.*

'It is always the law of silence that prevails.'

(19) *On est humilié par procuration quand on les regarde se taire alors qu'ils savent que si Portrait de la jeune fille en feu ne reçoit aucun des grands prix de la fin, c'est uniquement parce qu'Adèle Haenel a parlé et qu'il s'agit de bien faire comprendre aux victimes qui*



*pourraient avoir envie de raconter leur histoire qu'elles feraient bien de réfléchir avant de rompre la loi du silence.*

'We are humiliated by proxy when we watch them shut up when they know that if Portrait of the Young Girl on Fire does not receive any of the grand prizes of the end, it is only because Adèle Haenel spoke and he It is about making it clear to victims who might want to tell their story that they would do well to think about it before breaking the law of silence.'

### **B. Discursive Practice Analysis**

From the analysis above, it is indicated that the metaphor describing the male domain of power is combined with lexical elements that explain bad morality and ethics as pretentious people. The lexical choice of the conceptual metaphor namely power is a feast. This is related to the existing behavior which has become a habitus. During this time, women's inability or lack of courage to reveal violence has become a kind of ingrained habit. The disclosure of verbal or non-verbal abuse or violence that they experience from the treatment of men becomes something taboo, which is not worth talking about, and men also take advantage of the situation by hiding from their actions and acting with their power. Hall (1997) stated that culture is a central aspect of representation. culture is more of a process than a product. Culture is understood as a set of practices in which meanings are produced and exchanged among members of a community or group.

### **C. Analysis of Socio-Cultural Practices**

When it is related to the text with the social praxis of French society, it can be seen that the culture of *galanterie à la française* and parity has influenced the "silence" of French women so far. *Galanterie à la française* has meaning Willingness to be courteous to women, to treat them with deference, to surround them with respectful homage and kind attentions. But Fisk and Glick define as a kind of "sexism in the polite form", which actually dangerous because with a good attitude makes women speechless and allows men to act on them. In the case of film, they are invited to "keep quiet" by taking advantage of the dependence of the actress in determining the production of the film they will star in and the award for career advancement.

Historian Michelle Perrot, in her broadcast on France Culture, in *La Grande Table*, mentions that the idea of a *galanterie à la française* poisoned French society. For her, it is a myth that legalizes the domination of certain men over women in France. The *galanterie* is a construction that marginalizes women. She invited to deconstruct such things and not be trapped in stereotypes, prejudices and representations. Furthermore, Perrot said that the *galanterie* is no longer really a model for the relationship between men and women. The *galanterie* will become an empty shell. It will just be words, gestures, increasingly shallow gestures. Bourdieu (1998) based his thinking on individual and collective practice in the concept of habitus that is built into individual and collective history.

The rise of feminism in France actually took place in the late 2000s. According to Caroline Fayolle, activists of this generation distinguish themselves by new theoretical references, drawn from American gender studies. This study distinguishes biological sex from gender, which is a social norm, born of dominance relationships. Understanding sexuality and the body is fundamental. Today's activists see sexuality as a field of resistance and are looking for new ways through these practices, women can defend themselves and free themselves.

As the feminist movement in France develops, the younger generation is making efforts to make the voices of victims of violence heard. Many media are used to voice their ideas, such as social media or opinion sections in newspapers. This new momentum is also driven by the development of the internet and social networks. The struggle for feminism has spread to various media. The dissemination of ideas is carried out through performing arts, social media and even displaying writings containing protests on their bodies. The Internet facilitates the flow of information and amplifies debate. Activists also voice their ideas through letters to female newspaper readers or through support groups. Harassment, then *féminicide*, became a media subject. CNRS researcher and gender studies specialist Florence Rochefort argues that with #MeToo, many men are aware of the seriousness of the issue of violence against women and sympathize with the victims.

#### **D. Ideological Analysis**

Libération was founded in Paris by Jean-Paul Sartre and Serge Juli in 1973 after the May 1968 protest movement. Libé, its popular title is also in the center-left political position and was the first newspaper to have a website with a circulation of about 67,000 in 2018. Political position center-left denotes a political party or organization that claims leftist values, but rejects the traditional left that adheres to Marxism and communism. This position is also a coalition of left and center wing that wants to develop or maintain a form of a strong welfare state. The term center-left politics was used for the first time in France, in 2014, in Hollande's speech explaining that he was fighting for social democrats. Center-left policies tend to support limiting government intervention in economic matters related to the public interest.

Renowned writer and radical feminist from underground post-punk culture, Virginie Despentes is one of France's most controversial figures. Over the past twenty years, she has published around ten works, each more controversial than the last, including *Baise-moi*, *King Kong Théorie*, *Vernon Subutex* and *Apocalypse Bébé*. Winner of renowned literary prizes such as the Renaudot Prize, obtained in 2010, her notoriety in the world of literature made her one of the elected members of the Goncourt Academy in 2016. She resigned in 2020, saying she wanted to be focus on writing. Through her works, Virginie Despentes has chosen to offer a reflection on femininity and female sexuality, without taboos. Virginie Despentes claims a radical feminism, which is also reflected in her style of writing, brutal, raw, and almost familiar. For her, women must build themselves outside of their gender identity and reclaim their bodies, oppressed by patriarchy. Among the best-selling authors in France, Virginie Despentes has naturally acquired a major influence. So much so that his reactions are awaited and scrutinized by the media and feminist communities whenever a major political event occurs in France.

In her discourse in *Libération*, Virginie Despentes denounces all those in power who protect the accused and ignore the victims. She described her desire to cry and her anger for the helplessness of the victims. Despentes directly also attacked them with sharp words to inspire those who had lost the ability to move against power. She revealed that the relations of power and domination she found contained in this symbolic movement. The award was given to Polanski who abused many women but he was not touched by the law and all were silent because of his power. She categorizes the power clan and the dominated group. She refers to the dominating group in ironic metaphors that ignore the consent of the dominated and protect its members.

#### **CONCLUSION**

Virginie Despentes' writing represents resistance to violence against women in France through language tools. In expressing things that are wrong in society, injustice, inequality, discrimination, and lack of freedom, she uses metaphors related to the vocabulary of superiors and subordinates such as in the structure of work. She tries to make the voices of victims of sexual violence and abuse heard. In order to describe men as a dominating group, she chose words related to parties. Their celebration of immunity is described as a masquerade ball. They can swing with elegance and are sure there is no resistance. Pleasure and joy control women through the law of silence which everyone obediently follows. They maintain the "myth of galanterie" of the past. The allowing abuse of women has become a habit embedded in social and cultural structures. Meanwhile, in describing women as a dominated group, she uses a vocabulary that denotes servants, having no power to rebel.

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