



THE IMPACT OF SYMBOLIC VIOLENCE IN *PIRANESI* BY SUSANNA CLARKE (2020)

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Abstract

This study focuses on symbolic violence aspects that are present in the novel entitled *Piranesi* by Susanna Clarke (2020). The exploration of symbolic violence reveals the systems and mechanisms of how the power dynamics sustained in the environment of the low-populated and labyrinthine world. This study aims to identify the forms and impacts of symbolic violence, and the resistance that the main character commit. In order to analyse the novel, the researcher uses Pierre Bourdieu's theories of symbolic violence, Alfred Adler's theories of psychology, and library research to analyse the data. The result of the study shows that the main character experiences manipulation and several forms of symbolic violence, namely Legitimation, Habitus, Doxa, and Domination. Symbolic violence impacts the main character with Inferiority Behaviour, Educational Bias, and Social Imbalance. The main character resist against the symbolic violence with Critical Awareness, Self-Discovery, and Identity Validation. The researcher concludes that symbolic violence is not limited only into a vast area of society, that it can exist in society that only consist of two humans as long as the superiority and inferiority aspects is maintained.

Keywords: Symbolic Violence, Power Dynamics, Manipulation, Superiority, Inferiority.

A. INTRODUCTION

Violence is commonly defined as the use of physical force to inflict hurt or damage. It can take many forms, including aggressiveness, violence, and even war. However, violence is not limited to physical acts; it may also be symbolic or psychological. For example, if a teacher repeatedly praises males for being "naturally good at math" while discreetly discouraging girls, it reinforces a symbolic message that links mathematical aptitude to gender. This can have an influence on girls' confidence and help to perpetuate gender inequality. This is called symbolic violence. Bourdieu (1977, p. 190) argues that symbolic violence

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is the use of symbols, language, or cultural traditions to exercise or sustain power dynamics without resorting to actual force. This larger perspective acknowledges that harm can be caused not just via direct physical actions, but also through symbolic systems and social construct. Symbolic violence frequently has non-physical forms as a prelude, such as psychological intimidation, manipulation, and verbal abuse. These violent acts establish and maintain power relations that have the potential to demean and marginalize people. They also entrench inequity into society and shape people's identities and prospects in ways that are widespread and frequently undetectable procedure for symbolic violence which usually occurs in subtle way that creates a situation where it is unconsciously agreed.

The researcher is interested in researching symbolic violence in the novel *Piranesi* by Susanna Clarke (2020) because the relationship between *Piranesi* and *The Other* implicitly telling that the innocent mind can be exploited and abused, in other word, superior taking advantages toward inferior. The novel revolves around the protagonist *Piranesi*, a man that living inside *The House*, which taking place in a mysterious and perilous environment, a vast labyrinth-like structured mansion with endless vestibules, halls, rooms, seas, and Greek statues. *Piranesi*, the protagonist, believed that he is the only inhabitant of this world, apart from the *Other*, a fellow human who commands *Piranesi* to unravels *The House* mysteries. In this case, *The Other* act as the superior and *Piranesi* as the inferior. *The Other* is clearly having more experience and intelligence than *Piranesi* that is stranded and having memory loss when arrives to the *House*, and the *Other* feel that he is on the dominant side that he can exploit *Piranesi* to fulfil his desire.

The appearance of the *Other* as a fellow human within *The House* provides a relationship dynamic that emphasize to the reader about the social power between them. At first, *Piranesi*'s relationships with the *Other* serve as a vehicle for addressing themes of friendship, trust, and the mutual exploration of the unknown. *Piranesi*'s idea of being the solitary occupant is challenged by the presence of another human, introducing an element of social construct. As the plot progresses and *Piranesi* learns the truth about his identity, the nature of the *House*, and the evil tendencies of the *Other*. The narrative goes into significant philosophical themes regarding memory, perception, trust issues, and the limits of human comprehension.

Susanna Clarke weaves a plot that pushes the bounds of reality and examines serious philosophical concerns in *Piranesi*, using complicated literary methods, including symbolism and signs. *Piranesi*, the protagonist, acts as a channel for these discoveries as he traverses the bizarre and convoluted environment of the *House*. The location of *The House* becomes a metaphor in and of itself, a multidimensional image that transcends its physical construction. Its labyrinthine design, complete with countless corridors, chambers, oceans, and Greek sculptures, represents the complexity of the human mind and the immensity of the subconscious. *Piranesi*'s alienation inside this perplexing terrain expressing the isolation that people may feel within their own interior landscapes. As *Piranesi* diligently records his views and experiences in the form of journal, the act of writing becomes a metaphor for self-discovery and comprehension. The

notebooks serve as a conduit for Piranesi to explore the secrets of his environment and his own identity.

B. RESEARCH METHOD

This study was carried out utilizing qualitative descriptive methodologies in the literary research style. According to (Creswell, 2009), "a qualitative approach is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (ie. the multiple meaning meaning of individual experiences, meaning socially and historically constructed, with an intent of developing a theory or pattern) or advocacy/participatory perspectives (ie. political, issue-oriented, collaborative or change oriented) or both" . In this instance, research data is directly gathered from study subjects through close reading techniques, which are then used to conduct analysis and make conclusions from the analysis results. To provide additional insight into the elements that constitute obstacles in the process of diagnosing symbolic violence, a descriptive qualitative method was employed.

The data analysis in this research uses Pierre Bourdieu's symbolic violence theory, with data collected using reading techniques in the novel Piranesi by Susanna Clarke as the main research subject. This research was carried out by focusing on the forms, impacts, and resistances against symbolic violence that are present in the novel.

C. RESULT AND DISCUSSION

1. Research Finding

1.1 Forms of Symbolic Violence

1.1.1 Legitimation and Habitus

The legitimation and habitus are the starting points to identify the presence of symbolic violence in the novel. The inequalities are one of the easiest aspects that can be seen, whether it is in interaction, physical appearance, power difference, etc. The presence of legitimation and habitus can be seen in in the novel excerpts and explanations below :

"I estimate the Other's age to be between fifty and sixty. He is approximately 1.88 metres tall and, like me, of a slender build. He is strong and fit for his age. His skin is a pale olive colour. His short hair and moustache are dark brown. He has a beard that is greying, almost white; it is neatly trimmed and slightly pointed. The bones of his skull are particularly fine with high, aristocratic cheekbones and a tall, impressive forehead. The overall impression he gives is of a friendly but slightly austere person devoted to the life of the intellect.

He is a scientist like me and the only other living human being, so naturally I value his friendship highly. (page 5)"

The appearance of the Other was explained based on Piranesi's perspective. The way Piranesi describe the looks of the Other implies that Piranesi sees the Other as someone who is high and noble, as the use of compliment words like "fine," "high," "aristocratic," "impressive," and impression of the Other as the man of intellect. This can be classified as habitus because of the Other having

habits and disposition to look neat and having fit body, that giving the impression of a masculine and educated individual, at least in the eyes of his inferior, Piranesi that makes him values the Other the most.

Legitimation and Habitus became main pillars to identify the symbolic violence that happens between Piranesi and the Other, because it highlights the obvious differences between two of them, which how Piranesi sees and reacts to the subtle power differences and social stratification. In contrast, the Other continuously exploit through his relationship with Piranesi as Piranesi did not know how symbolic violence was happened at the earlier phase of the plot in the novel which match with Bourdieu's (1979) idea of habitus, a collection of embodied tendencies acquired via socialization. Habitus shapes how people see and interact with the world, making it an important factor in explaining the perpetuation of social inequality.

1.1.2 Doxa

Doxa can be defined as certain norms, knowledges, and beliefs that exist and unconsciously agreed within a society, whether if it is true or false. The findings and discussion about Doxa can be seen in the novel excerpts and explanations below:

“The Other believes that there is a Great and Secret Knowledge hidden somewhere in the World that will grant us enormous powers once we have discovered it. What this Knowledge consists of he is not entirely sure, but at various times he has suggested that it might include the following:

1. Vanquishing Death and becoming immortal
2. Learning by a process of telepathy what other people are thinking
3. Transforming ourselves into eagles and flying through the Air
4. Transforming ourselves into fish and swimming through the Tides
5. Moving objects using only our thoughts
6. Snuffing out and reigniting the Sun and Stars
7. Dominating lesser intellects and bending them to our will”(page 5-6)

The Other, as the one who is superior is educating Piranesi about the great knowledge that the existence of itself is still questionable. However, the innocent mind of Piranesi was believed to it whole fully because of his perspective about the Other as the man of intellectual and trust him as the only human companion in the House. Piranesi did not ask the Other about it because it also become his life purpose and wanted to prove to the Other that he is competent and trustworthy as an ally in the House.

Doxa is one of the reasons for symbolic violence to occur. The Other religiously believing the great knowledge that buried inside the house and Piranesi is not allowed to have arguments about the truth of it and contesting the facts about it. The statement of Bourdieu (1977, p. 164) is that the term doxa refers to a society's accepted, unquestioned facts. This is in line with the Other's intentions to doctrine Piranesi to believe the great knowledge and help him to achieve it.

1.1.3 Domination

Domination can be interpreted as the process to maintain power. This is the most important aspect to analyse the symbolic violence presence in the novel.

“The Other and I are searching diligently for this Knowledge. We meet twice a week (on Tuesdays and Fridays) to discuss our work. The Other organises his time meticulously and never permits our meetings to last longer than one hour.

If he requires my presence at other times, he calls out ‘Piranesi!’ until I come.

Piranesi. It is what he calls me.

Which is strange because as far as I remember it is not my name.”

(page 6)

The Other act as the superior that organise the search of great knowledge, which leaves Piranesi as the inferior that do everything the Other want. The Other arrange meetings and rituals in conditions which Piranesi being the one that will do hard part, like exploring the House, that has infinite size. In this passage, the Other giving the name “Piranesi” also symbolize the Other effort to maintain his power towards Piranesi, which also can interpreted as the affirmation of superior side towards inferior side. The name “Piranesi” itself is a direct reference to the Giovanni Bautista artwork, which means imaginary prisons. The Other send Piranesi to the House, held him there, and naming him “Piranesi” is an irony implication.

Domination is the process to assert dominance that the Other did towards Piranesi, resulting to Piranesi’s obedience. Domination, as defined by Pierre Bourdieu (1977, p. 184), refers to the complex systems that sustain power and control inside social interaction, sometimes in subtle and covert ways. The superiority of the Other is helping him to his goal, with Piranesi as his subordinate to assist him. The domination of the Other begins with subtlety that slowly define the hierarchy in the House with the Other on the top of it.

2.2 Impacts of Symbolic Violence

2.2.1 Inferiority Behaviour

Inferiority behaviour can be interpreted to the patterns of behaviour that caused by the sense of inferiority complex, and can affect individuals’ interactions within the society.

‘You said that in times gone by one or more of the Dead possessed the Knowledge. Then they lost it. So I wanted to know which of them it was. The Biscuit-Box Man? The Concealed Person? Or was it one of the People of the Alcove?’

The Other gazed at me blankly. ‘Biscuit box ... What are you talking about? Oh, wait. Is this something to do with those bones you found? No. No-no-no-no-no. Those aren’t ... That’s not ... Oh, for God’s sake! Didn’t I just say that I need to focus? Didn’t I just say that? Can we not do this now? I’m trying to get this ritual sorted.’

Immediately I felt ashamed. I was impeding the Other's important work.
'Yes, of course,' I said.

'I don't have time to answer irrelevant questions,' he snapped.

'Sorry.'

'If you could just be quiet, that would be wonderful.'

'I will,' I said. 'I promise.' (page 36)

Piranesi always think that he is equal to the Other because he considers himself the scientist of the House, same as the Other. Later, he realizes that the Other does not feel the same way. The Other thinks that the research of the great knowledge is the priority when he is in the House, and Piranesi only know the House as his world due to his amnesia, slowly to think that the research is still important but not become the priority. This is the difference how they perceive the importance of the research itself. When the Other feel distracted because of Piranesi, he would not hesitate to dump his anger to Piranesi, due to the different perspective they have. In the passage above, Piranesi realize the power differentiation between him and the Other and remain inferior and obedient.

The mindset of inferiority is imprinted within Piranesi that cause him to cloud his judgement and confidence that he could never be equals with the Other. Alfred Adler (1927) argues that an overblown, heightened, unresolved sense of inferiority, and the other is a goal that necessitates not just safety, tranquillity, and social harmony but also a fight for control over one's peers and the environment. The Other sees this as an advantage, especially to accomplish his goals inside the House with having a subordinate that easily manipulated.

2.2.2 Educational Bias

Educational bias is a condition where educational systems and practices participate to attain and sustain power and dominance. The education itself also exploited to direct it for the authority's favouritism.

'Perfect,' said the Other. 'The brightest star to symbolise the greatest knowledge. Well, while you've been doing all that I've come to a decision. I've decided that I will go to this room and perform the ritual there. Obviously it's much further into the labyrinth than I've ever been before, so there are risks ...' He paused for a moment and looked very determined, as if steeling himself to something. '... but balancing the risks against the rewards – well, the rewards are potentially immense. This information you've brought me is invaluable and what I need you to do now is to go back there and establish what constellations can be seen at different times of year.' (page 52)

The Other giving narratives that Piranesi must do certain things to make the rituals complete. The Other believes everything that related to mysticism as long as it is connected to the ritual of great knowledge and he can reach his goal with it. He tells Piranesi to observe rooms, halls, constellations, and many things

that he wanted without actually participated in it. Piranesi, sometimes will blindly obey the Other's command because he thinks the Other as the true scientist and man of intellect that always seek for knowledge. Piranesi will believe what the Other believe.

Educational bias is the way of the Other to control Piranesi to accomplish his goal. Piranesi, as the Other's subordinate, cannot easily come to his sense and break free from the Other, as Piranesi still look the Other as higher human being than him. Bourdieu (1979, p.316) state that educational bias is a form of power and it can be both powerful, actualist terms and officially recognized as mandates holders (stake) when collected by different factional interests at times; right from the beginning sketched out on diversion/split principle or with differences inside but also within more dividing frame. Through educational bias, the Other manipulate Piranesi's mindset about the rights or wrongs about everything, that affect Piranesi's choices and judgements. The main point where the educational bias can be identified in the novel is when 16 is involved with Piranesi.

2.2.3 Social Inequality

Social Inequality can be defined as the inequality of opportunities, privileges, and resources.

This morning I looked out of a Window in the Eighteenth South-Eastern Hall. On the other side of the Courtyard I saw the Other looking out of a Window. The Window was tall and dark; the Other's noble head with its high forehead and neatly trimmed beard was framed in one Corner. He was lost in thought as he so often is. I waved to him. He did not see me. I waved more extravagantly. I jumped up and down with great energy. But the Windows of the House are many and he did not see me. (page 4)

The later narratives of Piranesi thought of him being equal as the Other is actually contradicted by in this earlier phase of this novel. Piranesi consider himself as a scientist that seek knowledges, same as the Other. The Other also revealed later in the story, having bad intentions toward Piranesi and exploiting him. The author, in this passage, giving clues to the readers that Piranesi and the Other are not socially equal. The depiction of the Other lost in thought and did not see Piranesi although he is waved to the Other can be interpreted as the Other did not consider Piranesi as a human and not worthy of his attention.

Social inequality is the main point for this research because it is the one that trigger the symbolic violence in the novel. Pierre Bourdieu (1979, p.464) said that social capital, which consists of important networks and contacts, is similarly skewed towards the more privileged, reinforcing their social advantages, and that cultural capital, such as education and cultural understanding, frequently favours those from higher socioeconomic strata. In this context, the Other is the one that researcher identifies as a character from higher socioeconomic strata. It does not matter if Piranesi is more rational and smarter than the Other, the Other is the one who have more power and control because of his background, appearance, and

information about the great knowledge that seems higher than Piranesi, that creates power dynamics between them and they do not consider themselves as equal, that later in the story, Piranesi is come to his senses and enlightened about his equalness with the Other.

3.3 Resistance against Symbolic Violence

3.3.1 Critical Awareness

Critical awareness is a set of skills to understand the power dynamics the shape individual's perspectives and experiences.

I have known for many years that the Other does not revere the House in the same way I do, but it still shocks me when he talks like this. How can a man as intelligent as him say there is nothing alive in the House? The Lower Halls are full of sea creatures and vegetation, many of them very beautiful and very strange. The Tides themselves are full of movement and power so that, while they may not exactly be alive, neither are they not alive. In the Middle Halls are birds and men. The droppings (of which he complains) are signs of Life! Nor is he correct to say that the Halls are all the same. They vary a great deal in the style of their Columns, Pilasters, Niches, Apses, Pediments etc., as well as in the number of their Doors and Windows. Every Hall has its Statues and all the Statues are unique, or if there are any repetitions they must occur at vast distances as I have yet to see one. (page 37)

Piranesi keep asking to himself about why the Other does not view the beauty of the House with same lens as him. Piranesi is aware that the Other does not have enough survivability skills in the House, but that cannot become a reason to hate the House. The Other cannot identify every detail of the House, unlike Piranesi, is showing the hypocrisy of the Other in subtle way, because he always wanted the secret knowledge that allegedly exist in the House, but he cannot the embrace the life and beauty of the House itself. This passage showing the lack of appreciation of the Other towards the House that Piranesi realize and become the beginning of his resistance.

Critical awareness leads Piranesi to learn the truth and oppose the Other near the end of the plot progresses. As Piranesi himself being a rational person with curiosities, he often compares himself with the Other. He spotted differences that he keeps questioning his own background. Bourdieu (1979, p.151) defines critical awareness as an explicit realization of how cultural, social, economic, and symbolic capitals are unevenly distributed, affecting access to resources and opportunities while preserving social hierarchies. Based on this statement, the main idea of critical awareness is when inequalities are visible and affecting the inferior side negatively to maintain power. This is in line with how the plot progressed and the growth of Piranesi as the main character that slowly aware of the symbolic violence that happened to him.

3.3.2 Self-Discovery

Self-Discovery is a process to achieve insights of own identity. This resistance leads Piranesi to know himself more than before, considering the Other is manipulating him.

I stopped reading and stood up, breathing hard. I had a strong urge to fling the Journal away from me. The words on the page – (in my own writing!) – looked like words, but at the same time I knew they were meaningless. It was nonsense, gibberish! What meaning could words such as ‘Birmingham’ and ‘Perugia’ possibly have? None. There is nothing in the World that corresponds to them.

The Other was right after all. I had forgotten many things! Worse still, at the very point at which the Other has declared he will kill me if I become mad, I have discovered that I am mad already! Or, if not mad now, then certainly I have been mad in the past. I was mad when I wrote those entries! (page 88-89)

This passage is the beginning of Piranesi to personally realizes the peculiarity the House. The entries in the earlier journal that Piranesi forgot is related to the real world and his past identity that can reveal all the mystery regarding to the existence of the House and the individuals that responsible for his strandedness in the House. The memory loss that caused by the House is one of the reasons why the Other enable to manipulate Piranesi for his own advantage, but Piranesi did not realize it yet. The read through the journal is a way for Piranesi discover his true identity, although he did not intend to and denied it at first and believed the Other that he is going mad. Even though Piranesi denied the journal entries, as the readers we can assume that this is the first step of Piranesi’s self-discovery.

Self-discovery is important for Piranesi to escape from the Other’s control, especially his memories is continuously affected by the house that slowly makes him in amnesia state. Alfred Adler (1927, p.75) state that self-discovery phase is at the time when the inferior side begins to refer to themselves as 'I'. This statement means that the inferior side is fully aware of the conditions that make themselves inferior and try to overcome the problems with breaking or escaping from the system that makes them inferior. The inferior side will never be existed if there is no superior side, so everything will be equal. Piranesi’s character growth shows that he did not wanted to be inferior anymore, nor wanted to be superior towards the Other, he simply wished for equality in the earlier phase of the story and then wanted to escape the House with 16, which can be implied that he wanted to escape from the system that oppressed him in the near ending of the story.

3.3.3 Identity Validation

Identity validation can be interpreted as the acceptance process of self and personal identity,

I accept that I have been very ill in the past. I must have been ill when I wrote those entries in my Journal or else I would not have filled them with outlandish words such as ‘Birmingham’ and ‘Perugia’. (Even now, as I write the words, I begin to feel anxious again. A crowd of images stirs in my mind – strange, nightmarish, but at the same time oddly familiar. The word ‘Birmingham’, for

example, brings with it a blare of noise, a flash of movement and colour and the fleeting image of towers and spires against a heavy grey sky. I try to catch hold of these impressions, to examine them further, but instantly they fade.) (page 90)

Piranesi slowly recognize his past self that can help him to reveal the symbolic violence that happened to him. Through his journals that he wrote in the past, he begins to recall his lost memories that make him realize that he has been amnesia the whole time from the start of his life in the House. This is the starting point for Piranesi to know himself better and identify what was wrong between him, the Other, and accepting the peculiarity of the environment of the House. The deceiving nature of the House make him lost his true identity by affecting his memories if he stays inside for long, that makes the Other did not want to stay inside The House for too long. For the case of Piranesi, he is already living in the house approximately for 4 and a half year.

Identity validation become the finale for resistance towards symbolic violence, specifically for Piranesi that always looked up to the Other and did not see himself as important figure inside the House. According to Bourdieu (1979, p.482), the acceptance and legitimization of one's cultural capital within a particular social field is a major factor in the validation of one's identity. Later in the story, the truth about Piranesi revealed and we can classify it as identity validation as Piranesi was denying his own identity at first, and then slowly accept his identity due to the critical awareness that he has. This is the major plot point in the novel that creates Piranesi is unique as the main character, because the novel depicted Piranesi was having 3 identities, which are Matthew Rose Sorensen as serious and idealist journalist, Piranesi as innocent yet curious survivor in the House, and later develop a stoic and emotionally empty citizen in the end of the story. In the end, he is accepting all his identities and his suffering.

2. Discussion

From the findings above, the Other proven to be superior figure that manipulate Piranesi as the inferior figure. Even in the society that consist of two humans, symbolic violence can easily become exist as long as the power dynamic is always present, and the superiority and inferiority aspects are still maintained. The Other enslaves Piranesi, in subtle ways, to do everything he wants if it is related to the House and involved labour works, such as exploring the halls and vestibules.

Previous study by Harrits (2011) titled “*Political Power as Symbolic capital and Symbolic Violence*” mention how inclusion/empowerment and exclusion/dominance may coexist in ordinary political involvement practices. This is in line with power relation between Piranesi and the Other as how the Other subtly acting as a dominant figure in form of empowerment towards Piranesi, especially in the earlier stage of the plot. The Other show his power through his knowledge and materialistic belongings which creates power dynamics between him and Piranesi. This can be symbolism for how power

dynamics is really affecting people's behaviour in socializing and interacting with other people, that become the trigger for symbolic violence to happens.

Other studies related to symbolic violence was the work of Björkert et al. (2016) titled "*Exploring symbolic violence in the everyday: misrecognition, condescension, consent, and complicity*". The article shows how dominance is routinely repeated inside interactions, institutional matters, and attitudes by the theories of Pierre Bourdieu's notions of consent, complicity, misrecognition. This is significant because it denies the victim rights. We can link this to the right of Piranesi to question the Other about the rituals and tasks that was given to him, but the Other did not hesitate to shut Piranesi's argument only based on his place as the superior and dominant figure.

The findings above mainly prove symbolic violence is existed inside the interactions between Piranesi and the Other. Piranesi is considered to experienced three forms of symbolic violence, namely Legitimation and Habitus, Doxa, and Domination, which caused by the Other. Piranesi did not realize and understand the symbolic violence that happened to him at first, despite it is impacting his thoughts and behaviours, causing Inferiority Behaviour, Educational Bias, and Social Imbalance, until he reads his past entries of journals that he forgotten, due to the natures of the House that messing the memories of his inhabitant at certain interval. As he reads his journals, the truth of the House and the Other slowly revealed and Piranesi is having enlightened about everything that clears his thoughts and decisions. After the readings of his past entries of journals, there are urges of resistance. Piranesi decided to break the chains of enslavement from the Other with not being obedience to him anymore and trusting 16 as a reliable human being. The steps of resistance that researcher found are Critical Awareness, Self-Discovery, and Identity Validation. The Other ended up death by the great flood that occurs in the House, because he lacks of knowledge and very dependent on Piranesi to survive in the House, unlike Piranesi that already living in the House for approximately four and a half years.

The two studies that mentioned above did not focused on symbolic violence in the literature context, while this study found the symbolic violence in the novel *Piranesi*. In this study, it was proven that the Other oppressing Piranesi with symbolic violence as power dynamics became the main reason of its occurrence. It can be safely concluded that power dynamics affects people's behaviour in terms of socialize and interacts with another. However, it should be put an attention that symbolic violence can be subtle or direct, depends on environmental background of it to take place.

D. CONCLUSION AND SUGGESTIONS

Piranesi is a novel by Susanna Clarke that covers the themes of beautiful fantasy world that having lots of lurking mysteries inside it. Piranesi as the main character is depicted as innocent and naïve person in earlier stage of the story, that finally changed after the truth about himself in the past and the intention of

the Other. In order to analyse this novel, the researcher identifies and examines that presence of the symbolic violence throughout the story.

The provided research suggests that the future researchers will be able to analyse the novel *Piranesi* by Susanna Clarke (2020) with different perspective. This novel emphasizes the fantasy aspects, theme, plot and settings that can have multiple meanings, for example the statues, how the House exist, Piranesi's multiple personalities and many more. Researcher was interested to examine the novel using Pierre Bourdieu's theory of symbolic violence and a little bit of Alfred Adler's theory of psychology. This research also suggests that power dynamics and manipulation are the key topics that can be explored furthermore from different angle, creating a wide opportunity and more elaborated study for the future research references.

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