
Prophecy And Reality: Hegemony In “1984” George Orwell And “Entrok” By Okky Mandasari

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Abstract. *This study investigates the hegemonic practices depicted in George Orwell’s “1984” and Okky Mandasari’s “Entrok,” comparing the methods of state control and indoctrination in both novels. Hegemony, as conceptualized by Gramsci, involves not just physical dominance but also ideological influence and societal consensus. This research employs a qualitative inductive method to explore how these novels represent state hegemony through their narratives and characters “1984” portrays a dystopian society where The Party exerts total control, influencing citizens from childhood through public spectacles and constant surveillance, leading to pervasive fear and compliance. Similarly, “Entrok” depicts the New Order era in Indonesia, where the state employs indoctrination intimidation to maintain power, affecting individuals and their communities. Through comparative literature theory, this study highlights the similarities and differences in the portrayal of state dominance in these two novels. The findings reveal that both novels illustrate the pervasive and multifaceted nature of hegemony, emphasizing the role of ideological control and the subtle mechanisms of power that shape societal behavior and beliefs.*

Keywords: “1984” George Orwell, “Entrok” Okky Mandasari, political hegemony, sociology literature

1. INTRODUCTION

As the centralized entity in a region, the state plays a role in organizing governance. The functions of the state, which include setting policies, controlling norms and ideologies, and maintaining security, are carried out through the utilization of the state’s own instruments of power. In this context, the state shows significant dominance and influence over its society, making it one of the main actors in the practice of hegemony.

The issue of state domination of society is in accordance with Gramsci’s idea of hegemony. Hegemony is a form of supremacy of one group or several groups over others, with another form of supremacy which he calls “domination”, namely power supported by physical strength (Sugiono, 1993: 31). Apart from physical strength, hegemony also has a broader and deeper influence, involving the influence of ideology and societal consensus. In this context, the ideological influence in question is to create a certain discourse or way of thinking that is consumed by the dominated group, which is usually done by the leadership group (Faruk, 2012: 132).

Practices of hegemony that exist in real life can also be represented in literary works. In line with Plato’s opinion (Nurrachman, 2023: 20), which suggests that artistic expressions such as poetry, painting, even in this case literary works, are imitations of the real world. Literary works that represent elements of hegemony include “Entrok” by Okky Mandasari and “1984”

by George Orwell. Both novels have similarities in the form of depicting the state as the perpetrator of hegemonic practices.

"1984" by George Orwell is an anti-utopian novel that delineates a society ruled by an authoritarian and totalitarian regime. The story focuses on the main character named Winston Smith, a government employee working at the Ministry of Truth who is tasked with changing history to fulfill the interests of The "Ingsoc" Party in the country of Oceania. The storyline of "1984" begins with Winston Smith working in the Archives Department, changing history to fulfill the interests of the Party. He begins to realize that the power controlled by The Party not only affects individuals but also affects the social and cultural structure of society. In this novel, the element of hegemony is displayed through a totalitarian power structure by one of the state apparatus, The Party. The Party creates an atmosphere of widespread fear and surveillance so that it can control information, conduct propaganda, instill ideology, and eliminate things that are not in accordance with their goals. The Inner Party is depicted as a kind of state apparatus that conquers all aspects of human life, highlighting the extensive control and domination exerted by the state (Nurholis 2022). The Ministry of Truth, for example, is responsible for manipulating facts and reality to ensure the Party's hegemony.

Just like "1984", similar hegemony is also found in Okky Mandasari's "Entrok". This novel narrates the story of the ups and downs of the lives of a mother and daughter duo named Marni and Rahayu. Marni is a tenacious and hardworking village woman. Meanwhile, Rahayu, her daughter, has a different social, economic and ideological background because she grew up in a different era from Marni. Both face oppression as women and civilians during the New Order. Hegemony in this novel is shown through the methods used by the authorities to influence people's opinions, just like what happened in the plot of the novel "1984". For example, verbal and physical violence is carried out by state apparatus, such as the army and police, under the guise of maintaining power stability and controlling society.

2. RESEARCH METHODS

In response to the similarities between the two novels, the author examines these two novels using the theory of comparison. In accordance with Damono's statement (Remak, 1990:1) that says the comparison of the literature of a country with the literature of another country and the comparison of literary works with other fields as an embodiment of living expression, are considered as comparative literature. Comparative literature itself is commonly applied as a study aimed at analyzing two literary works that share the same similarities and differences within them. Strengthened by Susan Bassnett (1993:1) that comparative literature

is the study of intercultural texts, characterized as interdisciplinary and concerned with patterns of literary relationships across time and space. This implies that comparative literature is an academic discipline focused on analyzing two distinct entities originating from diverse cultural contexts.

Additionally, the research is conducted using a sociological literary approach as a bridge between the comparison of prophecy and reality depicted in the two novels. Literary works in the form of novels are considered the most dominant reflection in showcasing the social elements of society. In this context, "1984" by George Orwell is a form of prophetic literature, while "Entrok" by Okky Madasari serves as its real-life reflection, considering that "Entrok" is a historical fiction book based on actual events that occurred during that time. In line with Damono's view, there is a reciprocal relationship between the author, literature, and society (Damono, 1978). This can be seen in questions like "Does the author's social background determine the content of their work?" and "To what extent does literature reflect the era it was written in?" In this context, "1984" reflects a prophecy of the future, while "Entrok" reflects the conditions of 1984 manifested during the New Order era in its novel, demonstrating that literature can portray both future prophecies and historical realities.

The social context of literature examined in this research uses the theory of hegemony as articulated by Gramsci. The initial concept of Antonio Gramsci's theory of hegemony is evident in his thought that a ruling class exercises leadership through coercion and consent. Antonio Gramsci understood hegemony as being built on a foundation of moral and consensual leadership by instilling ideologies and ideas that can be accepted without resistance. The basis of Gramsci's hegemony theory emphasizes the importance of ideas and not merely the use of physical power in regulating social and political order, in social and political leadership (Simon, 1999).

3. METHODOLOGY

The research utilizes a descriptive qualitative methodology to explore political hegemony in George Orwell's "1984" and Okky Mandasari's "Entrok." The analysis involves describing data phenomena such as words, sentences, or discourses that illustrate various actions and forms of hegemony, employing the sociological literary theory of hegemony. The primary data sources are the novels "1984" by George Orwell and "Entrok" by Okky Mandasari. This literary study employs a sociological literary approach, particularly focusing on extrinsic analysis, which examines aspects of the literary works in relation to their external contexts. The data collection process comprises four stages: (1) thoroughly reading the novels;

(2) coding relevant text units; (3) selecting pertinent data; and (4) classifying the data according to the research questions and objectives. Following classification, the data are analyzed and conclusions are drawn.

4. FINDING AND DISCUSSIONS

Both novels are set in the same year, 1984, although in "Entrok" the setting is dynamic from 1950-1999. In the same time setting, both novels depict the hegemonic practices of an authoritarian government.

Indoctrination is one form of hegemony practice, as Faruk (2012: 19) states in accordance with Gramsci's main idea of hegemony that hegemony is more persuasive and far from explicit doctrinal impressions. Indoctrination as a form of hegemonic practice from the state is shown in the novels "1984" and "Entrok" through the following natives:

Some Eurasian prisoners, guilty of war crimes, were to be hanged in the Park that evening, Winston remembered. This happened about once a month, and was a popular spectacle. Children always clamoured to be taken to see it. (Orwell 2024: 30)

Children in Oceania are instilled with nationalist feelings from childhood. The hanging of criminals who are deemed to have disobeyed the Party, no matter whether they are right or wrong, they will be hanged. This procession is even publicly displayed and witnessed by all ages, including children. Children who watch this procession will think that the Party or the State is the 'hero', so that in this novel, children from a young age already have nationalist ideals to accuse anyone they see - for them - suspicious, regardless of whether the person is wrong or right. This is evidenced through the next narrative:

But he had not gone six steps down the passage when something hit the back of his neck an agonizingly painful blow. It was as though a red-hot wire had been jabbed into him. He spun round just in time to see Mrs Parsons dragging her son back into the doorway while the boy pocketed a catapult. (Orwell 2024: 30)

Indoctrination is an integral part of the process of hegemony, which allows dominant groups to maintain and expand their power through more subtle and effective means, as depicted in the narratives. Simon (1999: 19) explains that in the practice of hegemony, the higher classes of society dominate the lower classes. The dominant class can be represented in two groups; first, groups that have authority, second, institutions in society.

In the narrative, the actors of hegemonic practices that dominate are the first group, namely the group with authority. The party, in this novel, is one of the groups with authority,

because it has authority over its society, just like the government. Similar indoctrination is also found in “Entrok”, precisely in the following narration:

Di kelas, Bu Lastri bercerita tentang akan adanya pemilu. Katanya ini pemilu pertama setelah negara gonjang-ganjing. Ini pemilu yang sesuai aturan, pemilu yang akan membawa ketenteraman. Bu Lastri menunjukkan kertas warna kuning bergambar beringin, sama seperti umbul-umbul yang dipasang di gapura perbatasan dan di depan balai desa. Apa yang dikatakan Bu Lastri kukatakan pada Ibu dan Bapak. Mereka berdua, orang buta huruf yang hanya tahu pasar, harus tahu pemilu. Mereka harus ikut, dan tidak salah pilih. Kalau bukan aku yang orang sekolahan, siapa lagi yang akan memberitahu mereka? (Mandasari 2010: 60-61)

The narrative is told through the point of view of Rahayu, Marni’s daughter who, while at school, also received subtle indoctrination from her teacher about the election-even complete with her preferred party. This prompted Rahayu to tell her parents about the election. The indoctrination that occurs in this narrative according to Simon (1999: 19) is the practice of hegemony carried out by the second group, namely social institutions, in this narrative, namely schools as educational institutions.

In Antonio Gramsci’s theory of hegemony, power does not only mean the use of physical force or coercion, but also the influence of power gained through control. Gramsci (Faruk, 2012: 141) states that moral and intellectual leadership can be used to dominate, especially using the power of the state apparatus in a country. The use of power owned by a group that has the dominance of moral and intellectual leadership often makes inferior groups intimidated. The expression of intimidation can be seen in the following narration.

‘Smith!’ screamed the shrewish voice from the telescreen. ‘6079 Smith W.! Yes, YOU! Bend lower, please! You can do better than that. You’re not trying. Lower, please! THAT’S better, comrade. Now stand at ease, the whole squad, and watch me.’ A sudden hot sweat had broken out all over Winston’s body. His face remained completely inscrutable. Never show dismay! Never show resentment! A single flicker of the eyes could give you away. (Orwell 2024: 46)

In “1984”, the feeling of intimidation felt by Winston is expressed in the best way possible by not showing the slightest nudge or expressions that could arouse the suspicion of the Party. In this case, Winston is doing morning exercises (a compulsory routine for party members) and this is being watched by a telescreen which is a tool of the state in watching its people. The feeling of being ‘watched’ by the telescreen and the reprimand Winston gets from

the officer on the monitor makes him freeze; it is better not to show any expression because once the officer on the monitor notices, Winston can be accused of facial crime.

"Lha ya iya. Ini kan buat keamanan sampeyan dan ke amanan lingkungan. Iya, to? Kalau bukan kami, siapa lagi yang ngatur!" Mereka semua tertawa bersama, termasuk Ibu. "Ya sudah, Yu. Kita pamit dulu. Semoga usahanya lancar, orang-orang bayar utang." Dep... dep... dep! Bunyi langkah itu terdengar lagi di seluruh rumah. Ibu mengantar lima orang itu sampai pintu pagar. Mereka bersalaman. Ibu masih berdiri di depan pintu sampai bunyi motor tak terdengar lagi. Lalu... "Naahh!" Selalu beginilah kelanjutannya. Ibu, yang beberapa menit sebelumnya penuh senyum dan patuh, kini seperti orang ke surupan. Mukanya merah, penuh amarah. Mulutnya terus mengeluarkan makian tentang banyak hal, yang tak jelas apa sebabnya. (Mandasari 2010: 52)

The expression of intimidation is also felt by the character Ibu (Marni) in the novel "Entrok." Marni, who was visited by soldiers to ask for security contributions, felt resentful. The practice carried out by the officers in the narrative is a form of corruption, but Marni, who is just an ordinary citizen, cannot fight back and can only obey the will of the officers. The game of facial expressions is also carried out by Marni so that the authorities who have power and power do not consider her disobedient.

Hegemony also means the domination exerted by groups with power over groups that are more inferior. In this context, groups that are more inferior tend to experience discrimination from groups with power. Forms of this discrimination include exclusion or segregation. Segregation (Feitossa, 2001) is an idea of separating certain social groups within society. In George Orwell's "1984," forms of segregation can be found in the following narrative.

Among the last survivors were three men named Jones, Aaronson, and Rutherford. It must have been in 1965 that these three had been arrested. As often happened, they had vanished for a year or more, so that one did not know whether they were alive or dead, and then had suddenly been brought forth to incriminate themselves in the usual way. (Orwell 2024: 96)

There was no one at any of the tables nearest to them. It was not wise even to be seen in the neighbourhood of such people. (Orwell 2024: 97)

The segregation depicted in "1984," specifically concerning the three former figures of resistance, Jones, Aaronson, and Rutherford, is a segregation resulting from the influence of the dominant superior group, which in this case is the government. This segregation occurs

because the three individuals were once involved in past activities deemed harmful to the regime. In the first quote, the mentioned individuals (Jones, Aaronson, and Rutherford) became victims of sudden and mysterious government actions, where they "disappeared" for a year or more before suddenly reappearing to confess their guilt. Such treatment indicates a segregation or separation from the general populace, where individuals like them are considered threats or unfairly punished without clear legal processes.

Meanwhile, the second quote illustrates social segregation, a form of influence from the hegemonic regime, where people in the environment avoid interacting or being seen around individuals deemed enemies of the regime for their own safety and to avoid suspicion of being rebels. This action reflects a system of segregation built by authoritarian governments to create distance and isolation from specific individuals deemed incompatible with the ideology or interests of the ruling regime. Similar segregation is also evident in "Entrok," specifically in the following narrative.

"Ini, Bu, lihat. Tulisan ini. Tulisan ini tidak ada di KTP Ibu. Hanya di KTP-ku yang ada." "Tulisan apa itu? Sama saja dengan tulisan yang lain-lain." "Tapi tulisan ini hanya ada di KTP-ku, Bu. Ini ciri untuk orang yang pernah dipenjara seperti aku." "Seperti PKI?" Aku tahu orang-orang bekas PKI mendapat ciri di KTP-nya. Mereka tidak akan bisa jadi pegawai. Tidak akan bisa hidup enak. Selamanya bakal jadi kere. (Mandasari 2010: 275)

The form of segregation depicted in the narrative is social segregation once again caused by governmental influence. In the conversation, it is revealed that there is differential treatment based on the status of former political prisoners. The government uses the "ET" (ex-political prisoner) label in the Identity Card (Kartu Tanda Penduduk or KTP) as a tool to distinguish and indirectly limit the rights of individuals deemed as defectors. Those with the "ET" label on their KTPs are immediately branded as members of the PKI (Partai Komunis Indonesia or Communist Party of Indonesia) and generalized. As recorded in history, sentiment towards former PKI members with "ET" labels on their KTPs in Indonesia is negative and discriminatory. They often face stigma and difficulties in securing employment due to being perceived as enemies of the state during the New Order regime that destroyed the PKI in 1965 (Abdilah, 2023). The "ET" label on the KTP becomes a symbol of their past as political prisoners, continuing to impact their social and economic lives even after their detention period ends.

5. CONCLUSION

George Orwell's "1984" and Okky Madasari's "Entrok" depict state hegemony, illustrating how the state exerts control over society through both physical coercion and ideological influence. "1984" portrays a dystopian future where the Party maintains power through surveillance, propaganda, and indoctrination, creating a climate of fear and absolute loyalty. Similarly, "Entrok" reflects the historical reality of Indonesia's New Order era, showing the state's use of intimidation, indoctrination, and discrimination to oppress individuals and control society.

Both novels demonstrate how the state manipulates power dynamics to enforce compliance and suppress dissent, using institutions like schools to propagate state ideology and create social divisions. Through comparative analysis, the study highlights the interconnectedness of literature, society, and power, showing that literature mirrors societal realities and critically examines the dynamics of power and control. "1984" serves as a warning of potential future totalitarianism, while "Entrok" provides a historical reflection of actual hegemonic practices, reinforcing the idea that literature can portray both future prophecies and historical realities.

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