



Representations of Discrimination Against the Descendants of Former Political Prisoners: A Novel Study from the Perspective of Gramsci's Hegemony

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ABSTRACT

This study aims to describe the representation of discrimination against the descendants of former political prisoners in Leila S. Chudori's novel *Namaku Alam* using Antonio Gramsci's hegemony theory. This study focuses on revealing how ideological power operates through culture, hegemony, ideology and popular belief (common sense), the role of intellectuals, and the state as reflected in literary texts. This study uses a qualitative descriptive method with a sociology of literature approach that views literary works as a reflection of the social and ideological realities of society. The research data comes from narrative excerpts, dialogues, and situational descriptions in the novel *Namaku Alam* obtained using documentation guidelines. Data analysis was conducted using content analysis techniques to interpret ideological messages and power relations in the text. The results show that this novel represents the practice of discrimination against the descendants of former political prisoners through five main forms. First, the cultural aspect displays the legacy of stigma. Second, the hegemonic aspect shows the dominance of state ideology through educational institutions. Third, the ideological and common sense aspects are seen through symbolic terms such as "communist children" which justify social exclusion. Fourth, the intellectual aspect presents traditional intellectuals who maintain the stability of power and organic intellectuals who carry out resistance. Fifth, the aspect of the state acting as a repressive institution.

Keywords: discrimination, descendant, former political, novel, hegemony

Representasi Diskriminasi terhadap Keturunan Eks-Tahanan Politik: Studi Novel dalam Perspektif Hegemoni Gramsci

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan representasi diskriminasi terhadap keturunan eks-tahanan politik dalam novel *Namaku Alam* karya Leila S. Chudori dengan menggunakan teori hegemoni Antonio Gramsci. Kajian ini berfokus pada pengungkapan cara kerja kekuasaan ideologis yang beroperasi melalui kebudayaan, hegemoni, ideologi dan kepercayaan populer (common sense), peran kaum intelektual, serta negara sebagaimana tercermin dalam teks sastra. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan sosiologi sastra yang memandang karya sastra sebagai refleksi realitas sosial dan ideologis masyarakat. Data penelitian bersumber dari kutipan naratif, dialog, dan deskripsi situasi dalam novel *Namaku Alam* yang diperoleh dengan menggunakan pedoman dokumentasi. Analisis data dilakukan dengan teknik analisis isi untuk menafsirkan pesan-pesan ideologis dan relasi kuasa dalam teks. Hasil penelitian menunjukkan bahwa novel ini merepresentasikan praktik diskriminasi terhadap keturunan eks-tahanan politik melalui lima bentuk utama. Pertama, aspek kebudayaan menampilkan warisan stigma. Kedua, aspek hegemoni menunjukkan dominasi ideologi negara melalui institusi pendidikan. Ketiga, aspek ideologi dan common sense tampak melalui istilah simbolik seperti "anak komunis" yang menjustifikasi pengucilan sosial. Keempat, aspek kaum intelektual menghadirkan intelektual tradisional yang menjaga stabilitas kekuasaan dan intelektual organik yang melakukan perlawanan. Kelima, aspek negara berperan sebagai lembaga represif.

Kata kunci: diskriminasi, keturunan, eks-tahanan politik, novel, hegemoni

Submitted
14/01/2026

Accepted
27/01/2026

Published
28/01/2026

Citation	Usman, F. N., & Ahmadi, A. (2026). Representations of Discrimination Against the Descendants of Former Political Prisoners: A Novel Study from the Perspective of Gramsci's Hegemony. <i>Jurnal Pembelajaran Bahasa dan Sastra, Volume 5, Nomor 1, Januari 2026, 609-618</i> . DOI: https://doi.org/10.55909/jpbs.v5i1.1200
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Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

Literary works do not emerge spontaneously, but rather are the result of the author's inner and intellectual struggle with the social reality around him (Hamdiah et al., 2023:48). The power of literature lies in its ability to transcend censorship and become a free space for expression. Therefore, during repressive political periods such as the New Order, literature played a crucial role in preserving collective memory, critiquing power, and raising awareness of injustice. Therefore, literature played a crucial role in giving voice to marginalized groups, presenting aspects of life often overlooked by history, and presenting alternative perspectives on significant events in society. The power of literature lies in its ability to transcend censorship and become a free space for the expression of thoughts that cannot always be conveyed through grand historical narratives. Therefore, in closed political situations such as those during the New Order in Indonesia, literary works became a crucial medium for preserving collective memory, critiquing power, and raising public awareness of injustice.

One theory that can be used to understand how this type of power works is Antonio Gramsci's theory of hegemony. In this theory, hegemony is understood as the dominance of the ruling class, relying not only on coercive power but also on the creation of consensus through the influence of ideologies voluntarily accepted by society (Ahmadi, 2019:180). In the context of the New Order, the state used various tools such as media, education, and culture to instill a single narrative that justified repressive actions against certain groups. Antonio Gramsci's theory of hegemony was chosen because it can help explain how power operates subtly but effectively in creating social inequality and institutionalized injustice (Hutagalung, 2004:10).

This phenomenon became a dark face of Indonesian history after the events of September 30, 1965, when thousands of people were arrested, imprisoned, and exiled from their social circles simply because of suspected affiliation with the Indo-

nesian Communist Party (PKI) (Patra et al., 2022:55). The military government under Suharto used the March 11, 1966, Order (Supersemar) as the basis for forming the Ampera Cabinet and disbanding the Indonesian Communist Party (PKI) as a banned organization throughout Indonesia (Setyagama, 2015:34). Thousands were arrested without trial, detained for long periods, and denied the right to defense. Furthermore, the New Order regime constructed a single narrative that communism was the greatest threat to the state, which was then used to justify discriminatory actions against political prisoners and their families. As a result, they experienced not only political ostracism but also social isolation.

However, post-1965 structural violence did not stop with the direct victims; it was also passed down to subsequent generations through social stigma and discrimination. This is a particular theme highlighted in Leila S. Chudori's novel "My Name is Alam" (2023). In "My Name is Alam," Leila tells the story of Alam, the son of a political exile who grew up amidst social stigma and identity pressures stemming from his family's past. This novel shows how political trauma is passed down from generation to generation and how individuals try to survive amidst the grip of a state that limits freedom of thought and movement.

The urgency of this research lies in the importance of addressing the issue of discrimination against the descendants of former political prisoners, a problem rarely discussed in depth in Indonesian literary studies, particularly from the perspective of the second generation of political victims. The discrimination experienced by the children of these former political prisoners is a legacy of the New Order regime, which not only detained and exiled their parents but also instilled stigma and social rejection that persists to this day. In this context, the research becomes even more relevant because of the current strong discourse on rewriting Indonesian history. If history is rewritten without the voices of those who were once oppressed, there is a significant risk that past tragedies such as the events of 1965, including the



suffering of former political prisoners and their families, will be increasingly erased from public consciousness. This is not only a matter of historical fact but also of the loss of moral lessons and humanitarian values borne from these events. Therefore, this research plays a crucial role in preserving the nation's collective memory and is part of academic efforts to ensure that history is written more fairly and in favor of humanitarian values. The problem of this research is how the Representation of Discrimination against the Descendants of Former Political Prisoners in the Novel *My Name is Alam* by Leila S. Chudori in the Perspective of Gramsci's Hegemony.

The formulation of the general problem consists of the following five specific problem formulations, namely: (1) How is culture represented in the novel *My Name is Alam* by Leila S. Chudori? (2) How is Hegemony represented in the novel *My Name is Alam* by Leila S. Chudori? (3) How are ideology and popular beliefs (common sense) represented in the novel *My Name is Alam* by Leila S. Chudori? (4) How are Intellectuals represented in the novel *My Name is Alam* by Leila S. Chudori? (5) How is the State represented in the novel *My Name is Alam* by Leila S. Chudori?

Based on the formulation of the problem, the objectives of the research are: (1) To describe the culture represented in the novel *My Name is Alam* by Leila S. Chudori, (2) To describe the hegemony represented in the novel *My Name is Alam* by Leila S. Chudori (3) To describe the ideology and popular beliefs (common sense) represented in the novel *My Name is Alam* by Leila S. Chudori. (4) To describe the intellectuals represented in the novel *My Name is Alam* by Leila S. Chudori. (5) To describe the state represented in the novel *My Name is Alam* by Leila S. Chudori.

As for the benefits for academics and researchers, this article can be used as a reference in the study of contemporary Indonesian literature, especially those related to the social issues of identity politics, post-traumatic collective memory and the reconstruction of historical narratives through the media of fiction.

LITERATURE REVIEW

1. Sociology of Literature

The sociology of literature views literary works as cultural products born from the interaction of authors with the social, cultural, political, and historical conditions of society (Ahmadi, 2019:130). In this approach, literary texts are understood as reflections, responses, and critiques of social reality, with the author as an active subject representing or challenging dominant values (Hasbullah, 2018:2).

2. Gramsci's Theory of Hegemony

According to Michael Zwell (in Syakhrani & Kamil, 2022:784), culture is a group's way of life that is passed down from generation to generation through a learning process, encompassing values, beliefs, customs, and rules that help individuals adapt and maintain social harmony. Culture is formed from the accumulation of collective experiences and has a profound influence on how individuals think, feel, and act. Culture serves as the foundation for humans to understand life experiences and act in society through mutually agreed-upon rules and customs. However, according to Gramsci (Faruk, 2013:138), culture can also be "dangerous" because it can shape social constructs that make individuals feel inherently superior or inferior to other groups. This condition gives rise to shallow intellectualism, namely knowledge lacking empathy, thus perpetuating exclusive attitudes, undermining social solidarity, and widening intergroup inequality.

Hegemony does not arise spontaneously, but rather through the internalization of ideas disseminated by the ruling class through a systematic process of irradiation, distribution, and persuasion through institutions such as the media, education, and culture (Faruk, 2013:132). Hegemony operates not through violence, but through ideological agreement and consensus (Ahmadi, 2019:180). In this context, the state builds consensus by instilling values disseminated through social institutions such as education, media, and culture. These values are accepted as normal, thus fostering volun-

tary compliance with the dominant power (Zein et al., 2019:73). Through their domination of social institutions, the ruling class instills a worldview that is passively accepted as truth, forming a collective consciousness that appears natural, but is actually an organized ideological construct (Gramsci, 1988:196).

Power is exercised not only through violence or physical coercion by state institutions, but also through ideology, a system of values, ways of thinking, and beliefs embedded in society's collective consciousness (Hutagalung, 2004:13). Consequently, power is maintained through ideological domination that fosters voluntary obedience, instilling certain values and views through educational institutions, the media, and religion, so that society accepts the existing order without feeling oppressed (Jannah, 2019:5). Ideology serves as the primary tool in fostering voluntary obedience and serves as the foundation for the stability of hegemonic power. According to Gramsci, as cited by Ratna in (Alfanani, 2019:60), ideology is formed not only through formal institutions but also through language, common sense, and folklore. Language shapes collective perspectives, common sense influences people's spontaneous perception of social reality, while folklore includes beliefs, opinions, and superstitions that strengthen hegemony through social ties without coercion.

Intellectuals are not only defined as intelligent individuals, but also as those who perform strategic functions within the social structure (Faruk, 2013:152). Gramsci differentiates intellectuals into traditional and organic intellectuals (Gramsci, 2013:3). Traditional intellectuals, such as poets, teachers, and scientists, are often considered neutral, but they still play a role in supporting dominant ideologies (Firmansyah & Indarti, 2023:69). In contrast, organic intellectuals emerge from specific social classes and play an active role in building political awareness among the lower classes to counter the ideological dominance of the elite (Rostan et al., 2020:125).

According to Gramsci (2013:285), the state consists of political society and civil society. Po-

litical society includes state institutions that perform repressive and coercive functions, such as the military, police, and legal system, to ensure citizen obedience through formal control (Mustafa et al., 2025:133). In contrast, civil society encompasses everyday institutions such as schools, media, religion, and families, which perform a hegemonic function by shaping people's ways of thinking, values, and beliefs to encourage voluntary compliance (Faruk, 2013:152-153). Similarly, Sugiono (in Zein et al., 2019:75-76) asserts that the state is a combination of coercive and hegemonic forces that work simultaneously to shape societal compliance.

METHOD

This research uses a descriptive qualitative method with a sociology of literature approach. This method was chosen because it aims to describe, understand, and interpret the meaning and messages contained in literary works, particularly novels, without resorting to statistical analysis (Hudhana & Mulasih, 2019:75). Literary works are viewed as cultural products born from the author's interaction with the social, cultural, political, and historical realities of society (Ahmadi, 2019:130). The sociology of literature approach is used because it is relevant to examining how literary texts represent power relations, ideology, and social issues, particularly in the context of the New Order. To strengthen the analysis, this study utilizes Antonio Gramsci's theory of hegemony, encompassing the concepts of culture, hegemony, ideology and popular belief (common sense), intellectuals, and the role of the state, to unravel how ideological power is represented in Leila S. Chudori's novel "Namaku Alam" (My Name Is Alam).

The primary data source for this study is Leila S. Chudori's 448-page novel "Namaku Alam," published by KPG in 2023. The research data consist of narrative excerpts, dialogues, and situational descriptions representing hegemonic practices and power relations. Data were collected through documentation techniques, involving intensive reading and systematic recording of the text, supported by



secondary sources such as articles and YouTube videos. Data analysis was conducted using content analysis techniques, emphasizing the principles of objectivity, systematicity, and conceptual generalization (Sofwatillah et al., 2024:89; Razak, 2005). The classified data were then analyzed based on the problem formulation, employing Gramsci's key concepts of hegemony to uncover the representation of ideological power in the novel, before drawing comprehensive conclusions.

RESULT

1. Culture

I clearly remember Yu Bulan's conversation with me, even though it took place 24 years ago, every word she uttered remains etched in my mind and heart. What the guide at the Lubang Buaya Museum recounted was a bloody history in this country. However, the official history we learn is incomplete and not that simple. (Chudori, 2023:77).

This data illustrates Alam's recollection of his conversation with Yu Bulan about the events of September 30, 1965. At the Lubang Buaya Museum, Alam heard the official state narrative that declared the Indonesian Communist Party (PKI) the main perpetrator of the tragedy, but Yu Bulan asserted that this history was incomplete because it ignored the suffering of the victims and their families. Their families themselves experienced discrimination and fear due to political stigma, so this data demonstrates the conflict between the official state culture and the memories of the victims' families, a counterculture.

2. Hegemony

My eyes felt blurry, whether clouded by fog, tears, or anger. I could also sense Bimo suddenly trembling and nervous. On our first day at Putra Nusa High School, we faced the eternal question of our identity. It turned out my suspicions were justified. It's impossible to live in any corner of Indonesia without being questioned about our family history; it's impossible to live peacefully and focus solely on academics; no educational insti-

tution is perfect. Our identity as children of political prisoners will always be a dark shadow that follows us until the end of our lives. (Chudori, 2023:227).

This data describes Alam and Bimo's experiences, as they re-encountered the stigma of being children of political prisoners in the school environment. This demonstrates that the hegemony of the New Order has kept discrimination against children of ex-political prisoners alive and legitimized, even within educational institutions.

3. Ideology and Popular Beliefs

Tommy seemed still curious because he hadn't succeeded in hurting or insulting me. Until finally: "Ari, let him go home. Why did you invite a communist kid to this house? It's dirty!" (Chudori, 2023:417).

The data demonstrates the verbal discrimination experienced by these figures due to the stigma of being descendants of former political prisoners. The terms "communist child" and "dirty" demonstrate that New Order ideology had become common sense in society, resulting in political labels becoming everyday insults. This indicates that discrimination was already a normal part of social interactions without the need for official intervention.

4. Intellectuals

"I didn't finish my studies in Yogyakarta and instead moved to Jakarta for many reasons. One was that I was tired of the political climate. Look, everything was divided between 'Left' and 'Right' at that time. There were so many incidents, bloodshed from 1965-1966. My classmates and I were in chaos. Many skipped classes because some lecturers disappeared. Others were smiling and still prospering. Meanwhile, many of my friends had lost their mothers or fathers." Bang Joe took a drag from his increasingly shorter cigarette. (Chudori, 2023:300).

The data depicts Bang Joe's experiences as a student during 1965–1966, when the campus world was in turmoil due to the political conflict between

the "Left" and "Right." Many lecturers and students disappeared or were removed, while others remained safe due to their close ties to those in power. This demonstrates that intellectuals were not neutral, but rather were under political pressure, resulting in the academic world losing its freedom and critical function.

5. State

No one knows that I have not shared all of my recorded memories with the world. Most of them, especially the gripping and terrifying ones, I usually keep deep in the deepest layers of my memory, including the memory of when I was three years old and being held at gunpoint. Also, when our house was frequently visited by various men, both in green uniforms and civilian clothes, who interrogated my mother with the same questions about our family and about my long-lost father. (Chudori, 2023:36).

The data depicts the traumatic experiences of a figure who, since childhood, lived in fear due to the frequent interrogations of state officials from his family. The intimidating presence of soldiers and civil servants demonstrates the state's repressive actions, suppressing the families of former political prisoners. This emphasizes that the state not only regulates public life but also intrudes into the private sphere to monitor and instill fear.

DISCUSSION

1. Gramscian Hegemony Theory

a. Culture

In relation to Zwell's cultural theory, culture consists of values, rules, and beliefs passed down from generation to generation as a guide to understanding life. In this context, the New Order state utilized the official historical narrative as a cultural instrument to instill hegemonic values, namely, making the Indonesian Communist Party (PKI) a common enemy and legitimizing discrimination against its descendants. This aligns with Gramsci's view (in Faruk, 2013:138) that culture can be "dangerous" because it forms social constructs that are accepted uncritically. Through

museums, education, and the media, the state fostered a common sense that former political prisoners were a threat, thus making discriminatory practices acceptable.

b. Hegemony

When linked to Antonio Gramsci's theory of hegemony, the data on hegemony above demonstrates how ideological domination operates subtly through the internalization of worldviews institutionalized by those in power. As Faruk (2013:132) explains, hegemony is formed through a systematic process of information distribution and persuasion through social institutions, including education. In this case, the identity of the children of former political prisoners is positioned as something "natural" to be suspected, even though this construction is the result of propaganda from the New Order regime that instilled the stigma of the Indonesian Communist Party (PKI) as traitors to the state. This reflects a form of passive societal compliance, as explained by Ahmadi (2019:180), in which dominant views are uncritically accepted as truth. Thus, this quote demonstrates that the hegemony of the New Order did not stop with the generation of direct victims but was instead passed down through educational institutions to ensure the stigma persisted, thus keeping the descendants of former political prisoners in a socially and psychologically subordinate position.

c. Ideology and popular belief

When linked to Gramsci's theory of ideology and common sense, the data above demonstrates how power operates not through direct coercion, but through the instilling of beliefs that society accepts without criticism. As Ratna (in Alfanani, 2019:60) states, language is a crucial element in the formation of ideology, as everyday language can reflect and reinforce collective perspectives. The use of the insult "communist child" is a concrete example of how the hegemonic ideology of the New Order has permeated society's common sense, such that the word "communist" has become synonymous with dirty, dangerous, and inappro-



priate for social interaction. This also aligns with Jannah's (2019:5) argument that ideology fosters voluntary compliance, where society ostracizes the descendants of former political prisoners without feeling guilty, instead believing it to be the right action.

d. Intellectuals

When linked to Gramsci's theory, the quote from "The Intellectuals" above demonstrates two intellectual tendencies: those who choose to submit to the regime and remain "triumphant," and those who are marginalized because they are considered to be at odds with the current of power. Gramsci (2013:3) differentiates between traditional intellectuals, those considered neutral but who actually support the dominant ideology, and organic intellectuals who side with the oppressed class and strive to raise critical consciousness. In this context, the lecturer who "smiles and remains triumphant" represents the traditional intellectual who helps maintain the stability of power, while the student who lost his family and experienced repression has the potential to become an organic intellectual born of the experience of suffering. Thus, this quote emphasizes how the 1965 tragedy not only destroyed the political order but also damaged the academic ecosystem, making some intellectuals victims of repression, while others chose to survive by compromising with the regime.

e. The State

When linked to Gramsci's theory of the state, the quote above demonstrates the function of political society as a coercive instrument of the state. As explained by Gramsci (2013:285), the state consists of two main components: political society and civil society. Political society refers to state institutions that carry out repressive functions through the use of force or coercion. The presence of soldiers and intelligence agencies repeatedly interrogating Mother Nature is a clear example of this coercive function, where the military and apparatus are used to ensure obedience and maintain political control. Faruk (2013:152-153) empha-

sizes that political society works through formal control mechanisms, such as the military and police, to suppress groups deemed dangerous to state stability. Thus, this quote shows how the New Order state used its coercive political instruments to create fear and ensure the subordination of the families of former political prisoners, while also emphasizing that second-generation trauma was born from symbolic and physical violence carried out by the state.

2. Sociological Approach to Literature

Leila S. Chudori's novel "My Name is Alam" strongly reflects the socio-political reality of Indonesia after the events of 1965, which is also depicted in the true story of Francisca Fanggidaej (Setiawan, 2020) and the survivors of Padang Hamalan (Indonesia, 2025). This is not a direct comparison between fictional and historical facts, but rather a demonstration of recurring patterns of power in state practices over its citizens. According to the theory of the sociology of literature, literary works do not arise in a vacuum but are instead a reflection and response to the social, cultural, and political structures of their time (Ahmadi, 2019:130).

In this novel, Alam's experiences as the son of a former political prisoner and the story of his family living under constant surveillance by the authorities demonstrate the same forms of repression experienced by real-life victims of the New Order. Just as Francisca was deprived of the right to return home and erased from official historical records, Alam's family lives in fear and social stigma that is passed down across generations. Thus, this novel serves as a literary medium that captures the human suffering caused by political oppression, demonstrating how state power can oppress even after the main actors are gone.

Francisca Fanggidaej's story demonstrates how the state uses its hegemonic power to control historical narratives. Originally known as a freedom fighter, journalist, and member of the People's Consultative Assembly (MPRS), she was later ostracized and erased from official history due to

her close ties to Sukarno and left-wing organizations. This parallels the experiences of characters in **Namaku Alam**, such as Ibu Alam and Yu Bulan, who were constantly suspected and interrogated by authorities simply because of their family ties to former political prisoners. The novel states, "Our house was often visited by various men, both in green uniforms and civilian clothes, who interrogated Ibu with the same questions about our family and about my long-lost father" (Chudori, 2023:36). These two experiences demonstrate how state power operates through mechanisms of fear and the erasure of both individuals and national history.

Meanwhile, the testimonies of Padang Halaban residents depict a broader form of structural repression, in which civilians were victims of forced labor, murder, and even eviction. They were treated as enemies of the state simply because of their involvement in labor organizations such as BTI and Sarbupri. This pattern of violence aligns with that depicted in the novel *My Name is Alam*, where it is mentioned that Alam's father, a journalist affiliated with Lekra, was hunted and arrested, while his family was subjected to years of raids by the authorities: "For three years, our family was raided by the authorities and official and unofficial intelligence" (Chudori, 2023:314-315). Both in social reality and in fictional representations, the state is depicted as a coercive entity that exercises power through violence, surveillance, and stigmatization, creating collective trauma that persists across generations.

The sociological approach to literature also positions literature as a space for social criticism (Alsyrad & Rosa, 2020:15). In this context, Leila S. Chudori not only records events but also offers a sharp critique of the erasure of history and the social injustices experienced by the descendants of former political prisoners. Through the character of Alam, she shows how the legacy of trauma and political stigma becomes a social burden that shapes the identity of the new generation. The same reality is evident in the story of Nyoto and the victims of Padang Halaban, where their families are

forced to endure political consequences throughout their lives, losing their land, jobs, and even their right to be recognized as equal citizens. Thus, this novel not only portrays the past but also presents a critical awareness of the legacy of inequality and structural violence that persists today.

Overall, *Namaku Alam* is a literary representation of the collective memory of a nation scarred by political repression and historical manipulation. In line with Hasbullah's (2018:2) view, this work serves as a mirror and critique of social reality, challenging the dominant discourse shaped by the state. The fictional experiences of the Alam family and the tragic reality of Francisca Fanggidaej and the survivors of Padang Halaban demonstrate a similar pattern of power: the state as the perpetrator of repression, civil society as the victim, and collective memory as a field of resistance. Through a sociological literary approach, it can be seen that this novel does not tell a personal story, but rather reveals Indonesia's recurring socio-political dynamics, a call for history to no longer be dominated by those in power, but rather by truth and humanity. Leila S. Chudori's *"My Name is Alam"* strongly reflects Indonesia's socio-political reality after the 1965 events, which is also depicted in the true story of Francisca Fanggidaej and the survivors of Padang Halaban.

CONCLUSION

Based on the analysis and discussion, it can be concluded that Leila S. Chudori's novel *"My Name is Alam"* represents the practice of discrimination against the descendants of former political prisoners through various mechanisms of ideological power, as explained in Antonio Gramsci's theory of hegemony. This discrimination is not only displayed in the form of violence or direct pressure from the state, but also works subtly through culture, education, language, and the general view of society that considers stigma against ex-political prisoners as something normal. This novel shows how the New Order state built and maintained its dominance through official historical



narratives, ideological labeling, and the role of intellectuals who supported power, so that stigma and political trauma were continuously passed down to the next generation. Through a sociological approach to literature, this study confirms that *Namaku Alam* not only tells the personal experiences of its characters, but also serves as a means of social criticism against injustice and historical erasure. Thus, the research objective of uncovering the representation of discrimination and the workings of hegemony in this novel has been achieved, while also demonstrating that Gramsci's theory of hegemony is relevant for use in the study of Indonesian literature related to power.

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