

A Hegemonic View on Short Story *Aku dan Mereka Berbeda*

Evie Shofiyah Usman
Universitas Banten Jaya

Abstract

*This study aims to determine the form of hegemony of the employer's power against the servants on short story *Aku dan Mereka Berbeda*. The Post-colonialism analysis was used to obtain in-depth understanding and information about the form of hegemony of the employer's power conveyed by story. Source of data were taken from the short story entitled *Aku dan Mereka Berbeda* written by Abdul Latief. The short story itself was contained on a short stories collection *Melihat tanpa Mata* published by Gong Publishing in 2010. Based on the results of the research, it can be concluded three main characters that play a role in Abdul Latief's short story as figures reflected on colonialism. The employer figure is shown as a colonial nation, a servant figure as a colonized nation, and the author figure as a freedom fighter. The short story also conveys an ideological hegemony of white skin supremacy. The hegemonic aspect of power is also evident in this short story with the depiction of employers as the upper class and the servant as the lower class. The gender hegemony can also be seen in this short story through the depiction of women as lowly and oppressed domestic servant.*

Keywords: *hegemony, short story, post-colonialism*

Introduction

Nowadays, when discussing or analyzing literature, it is important to mention the theory of post-colonialism or the post-colonial theory in it. Basically, the theory was first developed by Edward Said as a reaction of dissatisfaction with the theories that previously existed, in this case modern theories. As previously known, modern theories have weaknesses because their studies are only more focused or based on the structure of the text. On the other hand, the theory of post-colonialism itself was born not only to examine literary works from elements of text, but also from elements outside the text.

Post-colonialism aims to produce a study and understanding of literary works that is more complete, and is no longer bound by text structure (Childs and William, 1997).

With this assumption, post-colonialism is trying to see a literary work from various existing sides.

Furthermore, post-colonialism also refers to a theory that was born after most colonized countries gained their independence. This theory generally looks at how the hegemony of colonial power over their colonies. The study itself covers the entire national textual treasury, especially literary works that have experienced imperial rule since the beginning of colonization until now (Bertens, 2001). The themes studied are very broad and varied, covering almost all aspects of culture, such as politics, ideology, religion, education, history, anthropology, arts, ethnicity, language and literature, as well as forms of practice in the field, such as hegemony of power, slavery, occupation,

coercion, and various other forms of cultural invasion.

The study of post-colonialism includes all existing literary works. Literary work itself deals with written expressions that reveal the realities of people's lives (Klarer, 2004). In other words, literary works are representations and reflections of society that provide readers with various reflection of reality. Then, literature is also a form of human culture that uses language as its medium. The use of language in literary works is certainly different from formal language since literature work tends to deliver various meanings in accordance with the reader's interpretation as can be found in poetry or fiction.

The variety of literary works today is generally divided into fiction, poetry, drama and film (Klarer, 2004). Fiction, or what is commonly referred to prose, is a story or story carried out by certain actors with certain roles, settings, stages, and series of stories that depart from the imagination of the author so that they form a story (Aminuddin, 2002). Generally, this prose consists of short stories, novels, and romances. Unlike fiction, poetry with regard to literary variety is more limited and denser than fiction, and generally consists of lines, stanzas, and rhymes. Meanwhile, dramas and films generally concern literary variety, which is shown through the imitation of the roles performed by the characters.

Regarding this research, the types of literature that are the object of his study are

short stories or commonly abbreviated as short stories. The reason for choosing the short stories studied in this study is based on the author's experience after reading the short story entitled *Aku dan Mereka Berbeda* by Abdul Latief, which describes the reality of the form of hegemony of power and the injustice of employers against their servants. From this short story, it can be seen that the author wants to convey to the reader the reality depicted through several characters in the short story.

In this study, the writer tries to discuss a hegemonic view on short stories *Aku dan Mereka Berbeda* by Abdul Latief based on post-colonialism analysis. The results of this study are expected to provide a clearer picture of how hegemony depicted on the story, and hopefully this study can also be used by readers who are engaged in language teaching and literature.

Theoretical Review

Short Story

When discussing about short stories in Indonesia, this variety of literature experienced a very rapid development during the Japanese colonial period. At that time, everything was required to be brief and fast. Due to the influence of these conditions, the author says everything briefly and quickly by choosing short stories as the medium. Because of its short form, what is shown in the short story is only a small part of the life experienced by the characters.

The short story is basically related to the type of fictional prose that is read after sitting once, about between half an hour to two hours, which would be difficult if done for a novel (Nurgiyantoro, 1995). Then, a short story can also be said to be a short story, less than 10,000 words, which gives a single dominant impression (Aminudin, 1987). The plot of a short story is usually singular, consisting of only one sequence of events, and the sequence of events usually occurs from anywhere. Although there is an introduction to the characters and settings, it is not too long. Because the plot is single, conflict and climax are usually single. The theme in a short story also usually contains only one theme because it relates to the limited circumstances of the plot and actors. Short stories generally only require an outline or even implicitly as long as they are able to provide a certain atmosphere intended (Nurgiyantoro, 1995). Each series of events in the short story must support the main theme so that all the elements that make up the short story must be related to each other and the achievement of unity in the short story is easier to achieve.

A short story basically demands a clear description. The characters are the center of attention in the story. The characterization element in the short story feels more dominant than the other elements. By reading a short story, a reader will understand the character of the story character that is owned. So, reading short stories is not just knowing

the storyline but knowing humans with their characteristics.

A literary work that is categorized into a short story must be seen from the scope of the problems presented in the literary work. Usually, short stories will only present one main problem in the story. Because the problem presented is only one or the problem is single, it is not possible to expand the short story.

Then, the short predicate in a short story is not determined by the number of pages or characters to make the story happen, but rather due to the scope of the problem that the literary form wants to convey. So, a literary work is not necessarily classified as a type of short story if it does not meet the scope of the problem demanded by the short story, in this case it is a single problem.

Back to the issue of whether the short story is a story that is written short. But the question is how short? Isn't long or short relative? Therefore, provisions that are generally applicable, namely short stories generally consist of 2000 words to 10,000 words. Based on the number of words, short stories can be classified into three groups, namely: (1) Short Stories, (2) Short-Short Stories, and (3) Very Short-Short Stories (Very Short-Short Story).

Short stories that are included in the first group or Short Story are short stories written up to 10,000. This type of short story can be developed into a short novel or novella. The second type of short story is short stories consisting of 3,000 to 4,000

words, and is included in short-short stories or short stories. Generally, the language and content of this type of short story are easy to understand. The third category of short stories is short and only consists of about 750 to 1,000 words. This type of short story is usually called a mini story or also known as Very Short-Short Story.

Based on the focus of writing, the short stories are divided into two types, namely short stories written perfectly or Well Made Short-Story, and short stories written incomplete or Slice of Life Short-Story. The first type is a short story that is written focused on one theme with a very clear plot and an easy to understand ending. These short stories are generally conventional and based on reality or facts. In contrast, the second type of short story, namely Slice of Life Short-Story, does not focus on the theme so that the plot is not structured. Plots are sometimes made floating by the author, and this type of short story is generally written and originates from pure ideas or ideas. Thus, this type of short story is often difficult to understand, so it needs to be read over and over again.

Then, in appreciating short stories, it requires knowledge and understanding of the building blocks. Like a variety of other literary works, short stories are also built by intrinsic factors as can be explained below.

Post-colonialism

Post-colonialism is generally defined as a theory that was born after most

colonized countries gained their independence. Meanwhile, the study itself covers the entire national textual treasury, especially literary works that have experienced imperial rule since the beginning of colonization until now (Bertens, 2001). The themes studied are very broad and varied, covering almost all aspects of culture, politics, ideology, religion, education, history, anthropology, arts, ethnicity, language and literature, as well as all forms of practice in the field, such as slavery, occupation, resettlement, coercion, and various other forms of cultural invasion. Therefore, the theory of post-colonialism is very relevant in relation to cross-cultural criticism as well as the discourse it generates.

Postcolonial thinking has decentralized western culture and its values in literary studies. Post-colonialism itself is a form of awareness and criticism of colonialism. Post-colonialism combines various scientific disciplines ranging from philosophy, cultural studies, politics, literary language, social science, sociology, and feminism. Postcolonial does not mean after independence, but started when the colonizers first contact with the indigenous people.

Post-colonialism can also be defined as an approach in literary analysis that focuses on literary works written in English which were formerly colonized by the British nation (Klarer, 2004). So, this approach concentrates or focuses on writings from the cultures of nations that have been colonized,

such as Australia, New Zealand, Africa, South America, and other places or nations that were once dominated.

Then, the theory of post-colonialism has a very important meaning because this theory is able to reveal hidden problems behind the reality that has happened. The ability of post-colonialism to uncover hidden problems can be seen from at least five things. First, post-colonialism pays great attention to analyzing the colonial era. Thus, this theory is very much in line with the problems currently being faced by the newly independent nations. Second, post-colonialism is closely related to nationalism. This theory is considered to be able to provide an understanding of each individual so that they always prioritize the interests of the nation above groups and the interests of groups above personal interests. Third, the theory of post-colonialism fights for small narratives, gathers strength from below, and simultaneously learns from the past to lead to the future. Fourth, post-colonialism theory can raise awareness that colonialism is not merely physical, but psychological. Finally, it is necessary to remember that the theory of post-colonialism is not merely a theory, but a consciousness itself. This means that there is still a lot of great work to be done, such as fighting imperialism, orientalism, racism and various other forms of hegemony. Is the hegemony itself material or spiritual whether it comes from foreign nations or the nation itself.

As part of post-structuralism, the basic concepts of post-colonialism are the same as post-structuralism, such as rejection of big narratives, binary opposition, and historical processes that occur monolithically (Endraswara, 2006). Therefore, there are at least two study models in this post-colonialism, namely (1) the National Model which speaks of the colonial state and its colonies, and (2) the Black Writing Model (ethnicity or ethnicity) which talks about the theory of mimesis (imitation), Catharsis (purification), Utile (usability), and Hybrid (mix of colonizers and colonists), and (3) Comparative Model.

The national model usually contains linguistic and cultural elements of the post-colonial countries in relation to the colonialists, especially regarding their differences. The emergence of criticisms and national literary works is very important in the whole postcolonial study. Without this, the postcolonial discourse will not emerge. Second, the black writing model generally has a critical attitude towards what they call new hegemonic categories such as 'commonwealth literature'. This critical attitude forced critics and writers from the white colonies to revisit their own stand on race and their often ambiguous attitudes between the colonized and the colonizer. Finally, the comparative model seeks to explain certain linguistic, historical, and cultural features between two or more postcolonial literatures by comparing their various complexities. Of all these models, the

characteristics of post-colonialism itself can be seen from at least four things, namely: (1) examining reflections on colonialism, (2) examining ideological reflections, (3) examining the hegemony of power, and (4) examining hegemony from the gender aspect.

Based on the above discussion, the post-colonialism model in this study is related to the national model which talks about the hegemony of the colonial power against its colonies. Through this model, it is hoped that the author can get a picture of the hegemony of the colonizers, colonies and freedom fighters which is manifested through Abdul Latief's work *Aku dan Mereka Berbeda*.

Method

This study was qualitative research. The Post-colonialism analysis was used to obtain in-depth understanding and information about the form of hegemony of the employer's power conveyed by story. Source of data were taken from the short story entitled *Aku dan Mereka Berbeda* written by Abdul Latief. The short story itself was contained on a short stories collection *Melihat tanpa Mata* published by Gong Publishing in 2010.

Result

In general, there are three characters involved in this short story, namely the employer, servant, and the author himself. The setting in this short story generally occurs in a national franchise restaurant

located in a shopping center (mall) in Semarang. This can be seen as conveyed by the author in his short story.

Lagi, malam ini saat makan di salah satu restoran *Franchise* nasional, kulihat di seberang mejaku, duduk sekelompok pengunjung dengan empat orang dewasa, 3 orang anak kecil, dan seorang remaja putri (Latief, 2010).

Apart from the background above, the setting in this short story also occurs in a hotel in the Semarang area. This can be seen from the author's narrative as follows:

Aku dan rekan Semarang berpisah di lahan parkir bandara, lantas bergegas menuju salah satu hotel berbintang empat di wilayah Simpang Lima (Latief, 2010).

Then, the time setting in this short story clearly stated by the author occurs on a Sunday night.

The whole plot used in this short story uses forward. This can be seen when the story that is told is compiled from the beginning to the next events until the end. In this short story, it also can be seen that the theme underlying the author in composing his short story comes from the story of a housemaid whom he met in Semarang.

Based on the discussion of the characters involved in the short stories *Aku dan Mereka Berbeda* by Abdul Latief, it can be seen that in general the characters involved are the employer, servant, and the author himself. The three characters have different characters, and the differences

themselves can be seen as conveyed by the authors in their short stories.

The first character, namely the employer, is presented as a employer who has an arbitrary, arrogant, and discriminatory character towards the servant. All the characteristics of this master can be seen including:

"Kamu urus dong anakku itu dengan benar, masak sih bikin bocah diam saja kamu gak becus!" sang nyonya kembali asyik dengan santapannya tanpa peduli bahwa sang bocah adalah anak kandungnya, dan belum sesuap nasipun ia tawarkan pada sang gadis (Latief, 2010).

Sang nyonya hanya bisa mengawasi dengan tetap asyik memuatkan ratusan butir nasi ke mulutnya yang tak berhenti mengunyah (Latief, 2010).

...ingin kulemparkan piring ke makanan ke muka mereka sambil kucaci maki mereka atas perlakuan diskriminasi mereka atas gadis itu (Latief, 2010).

The second character, namely the servant, is presented with a girl who has a simple, patient, painstaking character, and at the same time as overwhelmed by conditions of sadness, sadness, and oppression for the treatment of her employer. This can be seen as follows:

Tidak demikian dengan remaja putri yang duduk semeja dengannya, kulitnya coklat gelap, tak ber-make-up, dan berseragam putih kusam dengan renda merah yang

biasa menghiasi celemek (Latief, 2010).

Pikiran gadis itu menerawang dengan sejuta bersitan rasa sedih yang sekuat tenaga dia sembunyikan... (Latief, 2010).

...Ia layani renekan bocah cilik dengan senyum paksaan dan kesabaran yang tersisa menghadapi kemandirian sang bocah. Ia suapi sang bocah dengan telaten padahal sang gadis terlihat sangat lapar tanpa satu makananpun yang disiapkan untuknya (Latief, 2010).

The third, the author character (I) is shown as a wise, has empathy, and cares for others, especially empathy and concern for the conditions experienced by the maid. The characters of my character in this short story can be seen including:

...Aura kesedihannya bisa menyeruak dan menelusup ke dasar hatiku yang ikut menebar pesona kedukaan di hatiku (Latief, 2010).

Rupanya akal sehatku masih kuasa menangkal amarah yang berlebih dariku. *"Astagfirullah al azhim, balaslah segala kejahatan dengan hikmah kebaikan, kalau kau balas perbuatan mereka dengan kekerasan, berarti aku sama saja bahkan lebih buruk dari mereka,"* batinku menenangkan luapan emosi (Latief, 2010).

Through the study of postcolonialism, it can be seen that the three main figures who play a role in Abdul Latief's short story *Aku dan Mereka Berbeda* are the manifestation of colonialism reflection. This

means that the author wants to convey that the depiction of arbitrary, arrogant, and discriminatory characters inherent in the employer character is a manifestation of the colonial nation. The servant character that is simple, patient, painstaking, and at the same time a character who is filled with conditions of sadness, sorrow, and oppression as the embodiment of a colonized nation. Then, the depiction of author (I) character who is wise, has empathy, and cares for others in my character is the embodiment of the figure of the freedom fighter from the colonized nation earlier.

Then, from this short story, aspects of ideological reflection can also be studied. This can be seen from the author's narrative as follows:

Semua anggota keluarga berkulit putih, terawat penampilannya dan mengenakan busana trendi. Tidak demikian dengan remaja putri yang duduk semeja dengannya, kulitnya coklat gelap, tak ber-make-up, dan berseragam putih kusam... (Latief, 2010).

It can be seen that the author also conveys the hegemony of the ideology of racism which is still occurred today. This can be seen from the depiction of the employer with white skin, while the servant with dark brown skin. In other words, the author wants to convey that currently there is still an opinion that white skin is better than colored skin.

From the aspect of hegemony of power, it can be seen clearly in the short story of *Aku dan Mereka Berbeda*, that there is a form of hegemony of the power of the employer against the servant. In other words, this power hegemony shows that the employer is the oppressive upper class group, while the servant is the oppressed lower class.

Finally, the study of hegemony from the gender aspect can also be seen in this short story. In the short story, it can be seen that the author wants to convey that the current treatment of women is still not in accordance with their dignity, status and dignity. This can be seen from the lowly and oppressed servant figures through the depiction of teenage girls who reflect the current condition of domestic servants who are generally dominated by women.

The message in this short story is clearly conveyed by the author at the end of the story. In other words, the mandate of this short story is expressly conveyed by the author to the reader that although every human being is different, in essence these differences are a gift from Allah SWT, then justice applies to fellow humans by humanizing humans.

Then, as previously stated, the postcolonialism model used in this study is related to the national model which talks about the hegemony of the colonial power against its colonies. Through this model, it is hoped that the writer can get a picture of the employer's hegemony which is manifested

through the characters in Abdul Latief's short story *Aku dan Mereka Berbeda*. From this short story, it can be seen that in general the characters involved are the employer, servant, and I.

Conclusion

Based on the above discussion, it can be seen three main characters who play a role in Abdul Latief's short story *Aku dan Mereka Berbeda*. This work is a manifestation of colonialism, where the employer figure is the embodiment of a colonial nation, a servant figure as a colonized nation, and author figure as a freedom fighter. It can also be seen an ideological hegemony which conveys the notion of white skin supremacy; white is better than colored skin. The hegemonic aspect of power is also evident in this short story with the depiction of employers as the upper class and the servant as the lower class. Finally, the study of hegemony from the gender aspect can also be seen in this short story by depicting women as lowly and oppressed domestic helpers.

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