

ANALYZING COUNTER-HEGEMONY IN 6 UNDERGROUND MOVIE

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ABSTRACT

Counter-hegemony happens in most people who try to fight against 'the avarice' and take control of many sectors of life, which refers to hegemony. As stated before, the problem of this research focused on what kinds of counter-hegemony modes are shown in 6 Underground Movie. Meanwhile, the objective of this research is to find out about kinds of counter-hegemony modes shown in 6 Underground Movie. This research utilizes dialogues and scenes from the movie as the data, which are analyzed using the counter-hegemony theory by Antonio Gramsci. The source of data in this research is a movie entitled 6 Underground. In analyzing the data, the researcher used a convenient method, which is a descriptive-qualitative method. Based on analyzing the data, the researcher found 15 data, namely, 5 resistances in thinking, 5 resistances in desiring, and 5 resistances in acting. As a result, the modes of counter-hegemony existed, and those define how the modes interrelate with each of them to achieve the goal of counter-hegemony. By conducting this research, the researcher expects that this research can give the readers an overview of counter-hegemony, and hegemonic opposition characteristics. The researcher also intends to reveal the counter-hegemony modes or movements to the next researcher, the academy, and society. The researcher hopes that the modes of counter-hegemony can be explained clearly in this research.

Key words: Counter-Hegemony, Modes of Counter-Hegemony, Antonio Gramsci, 6 Underground

INTRODUCTION

Culture plays a crucial part and role. Culture defines the meaning of life experience for humans as they undergo their lives. The meaning of life in culture is also content as a set of beliefs, values, and habits mutually owned by the society. (Ihromi, 1996) Culture is formed by the characteristics that develop and occur in a society. The same goes for the idea that operates in inviting the subordinate classes to adopt the dominant concept, which means hegemony. (Wahid, 2014) Antonio Gramsci stated that hegemony is a political strategy that uses power to reestablish society to fulfill the particular demands, values, and ideas. (Gramsci, 1971) Hegemony refers to the dominant group's ability to invite the subordinate classes to adopt its ideas,

which means excessive control can lead to harmful effects in various sectors. Starting with the restlessness against the innumerable dominations of a reign. There is a motion categorized as a socialist revolution, a motion that fights against the dominating party is called counter-hegemony. According to Gramsci (Wahid, 2014), counter-hegemony is a power struggle that can prevent or tackle the argumentative contentions of the dominants who have the authority to regulate the nation, especially between civic society and political society. The goal of counter-hegemony should be reached by applying proper modes of counter-hegemony. The counter-hegemony modes are supposed as resistance. The resistance should conduct the struggles in multiple factors, such as reflected in

the mind, mental, and practice. Gramsci cultivates the multiple factors in thinking, desiring, and acting as the counter-hegemony modes as a resistance that comes from fretfulness. (Gramsci, 1971; Kioupkiolis, 2019). *6 Underground* is a movie that was chosen by the researcher to be analyzed. The movie was directed by Michael Bay, written by Paul Wernick and Rhett Reese, and distributed by Netflix. The reason why *6 Underground* movie is chosen as the data source because it has the same problem with the major society. It defines some classes that take control in many existing sectors of life that society faces (Salamini, 2014). The control combines consent and even enforcement; it comes from a prepotent reign that continuously dominates the society, called hegemony (Lash, 2007). Nevertheless, same as in the *6 Underground* movie, people are always engaging and fighting against 'the avarice.' According to the statement before, those are called a counter-movement, or the suitable meaning in this context is counter-hegemony. Counter-hegemony is a political strategy that may espouse people's spirit against the strongest power, which the strongest power may harm society (Kioupkiolis, 2019). People's spirit, which can be realized in counter-movement modes against hegemony, can decrease or even erase the harmfulness and take society's rights back. Therefore, in this research, the researcher wants to find out what the counter-hegemony modes are shown in *6 Underground* movie.

There are some previous research that have been conducted by other researchers that are related to hegemony. The first previous research was conducted by Dr. Andre Ikhsano and Yolanda Stellarosa (2015) entitled *The Resistance of Hollywood Movie Hegemony in Indonesia: Gramscian Analysis on Indonesian Tax of Imported Movies*. The research analyzed the

development of Hollywood movie industry (MPA) that dominates the distribution and exhibition in cinema as a form of hegemony. The problem of the research is why Hollywood movies have dominated in Indonesia since 2010. The objective is to evaluate hegemony practice in Indonesian film industry. The method applied in this research is qualitative method. The research produces a result that the government is not yet ready to face numerous pressures from the people and the Hollywood hegemony.

The second previous research was conducted by Hanida Nur Syi'fa (2022) entitled *Counter Hegemony as Performed by Women in Kartini, Suffragette, and Hidden Figures (A Historical Sociological Approach)*. The problem as the main focus of this research is the hegemony context that exists in the oppression experienced by female characters. The research's objective is to show the oppression in the hegemony context and counter-hegemony by female characters. In reaching the objective research, a qualitative descriptive method is applied. Qualitative descriptive method is used to analyze the problem in this research, that is the oppression that is often used by the main protagonists of Kartini, Suffragette, and Hidden Figures. This research produces the dominant data that is movement as oppression, a way to counter hegemony as a result.

The last previous research was conducted by Kasiyarno (2014) entitled *American Dream: The American Hegemonic Culture and Its Implications to the World*. This research attempts to review the extent to which the "American Dream" has successfully established Americanization, as well as how the hegemonic culture has influenced the lives of people across the world in the form of popular culture. The American dream is a starting point and

the main analysis in this research. The dream is traditionally understood as an American myth to have success, fame, and wealth through hard work and thrift. In this research, the researcher will analyze two key characters of the American myth, namely, the hope of success and victory, and describe the American dream as discourse materials. This research sets out to investigate the causal linkage among the American dream as the antecedent variable, the hegemonic culture as the intervening one, and the world culture as the consequent one. The result is that there is no idea more fully symbolic of American cultural idealism than the American dream, which has, time after time, expressed the paradigmatic structure for national and individual achievement in the United States. Understanding its prevalence in popular discourse is the way to catch the essence of American national character. It considers the nation as a chosen people to rule and save the world. American Studies learns that the United States has used cultural globalization to spread the dream through popular culture. The culture has effectively influenced the way people on earth live. The American cultural dominance has been accepted in a smooth process, so that it has maintained the American power around the world. Hope of success and victory are the main icons of the American dream for the emergence of the hegemonic power.

This research aims to provide readers with a comprehensive overview of the concept of counter-hegemony. By exploring various forms and expressions of counter-hegemony, it seeks to shed light on how these modes challenge dominant power structures. One of the primary goals of this research is to document and reveal the different movements and strategies associated with counter-hegemony, thereby offering valuable insights for future

researchers, academic communities, and society at large. Through this exploration, the research hopes to contribute to a deeper understanding of how counter-hegemonic actions operate and influence social and political dynamics. Moreover, this research strives to present these ideas clearly and effectively, ensuring that the modes of counter-hegemony are accessible and comprehensible to a wide audience. Ultimately, it intends to inspire further study and reflection on the ways in which resistance against hegemonic power can be understood and engaged with in various contexts.

RESEARCH METHOD

Research Design and Approach

This study uses a qualitative research design with a descriptive approach. The descriptive approach was selected because the research aims to describe and deeply understand the phenomena occurring within the research subject. Qualitative research is suitable because it emphasizes the meaning found in data presented as words and events rather than numbers (Creswell, 2014). This descriptive qualitative method helps explain what is happening based on Antonio Gramsci's theory of counter-hegemony. The approach allows for a rich interpretation of social and cultural dynamics as portrayed in the film, providing insight into the complexities of power relations and resistance embedded in the narrative. By focusing on the meaning behind dialogues and scenes, this method supports a comprehensive understanding of how counter-hegemony manifests in cinematic representation.

Data dan Source of Data

The population in this research includes the entire content of the film 6 Underground, specifically all parts relevant to the theory of counter-

hegemony. The sample consists of dialogues and scenes purposively selected based on their relevance to the research focus. Purposive sampling ensures that only data directly linked to counter-hegemony are analyzed, enabling an in-depth examination of the film's portrayal of resistance against dominant power structures. By focusing on selected dialogues and scenes, the study narrows down the data to meaningful instances that illustrate counter-hegemonic themes, which is important for achieving depth in qualitative research.

Data Collection Methods

Data were collected through several steps. The film *6 Underground* was viewed repeatedly to identify dialogues and scenes containing elements of counter-hegemony. Relevant dialogues were noted, and screenshots of key scenes were captured to support the analysis. Additionally, Antonio Gramsci's theory of counter-hegemony was studied thoroughly to provide a conceptual foundation for data interpretation. This combination of data collection methods, involving both textual and visual information along with theoretical study, strengthens the validity of the research. Triangulating these sources ensures a comprehensive and credible data set that facilitates a nuanced understanding of counter-hegemonic messages within the film.

Research Procedures

The research followed systematic steps beginning with preparation by studying the theory of counter-hegemony. Data collection involved watching the film, noting relevant dialogues, and collecting screenshots. The data were then organized based on their relevance to counter-hegemony. An in-depth analysis was conducted to reveal meanings and relationships between data and theory. Finally, the

results were compiled and conclusions were drawn. This structured procedure ensured that the study remained focused and aligned with its objective to understand how counter-hegemonic ideas are represented and expressed in the film.

Data Analysis Techniques

Data were analyzed using descriptive qualitative analysis, focusing on coding the textual data and interpreting the meanings in relation to the theory of counter-hegemony. Both dialogues and scenes were analyzed contextually to uncover messages that support counter-hegemonic themes. This interpretative process identified patterns and themes related to resistance and power structures within the film's narrative. By highlighting how counter-hegemonic discourse is constructed, the analysis contributed to a deeper understanding of the socio-political messages conveyed through cinematic storytelling.

RESULT AND DISCUSSION

Counter-hegemony is one of a social-revolution movement, started with the society's restlessness, which underlies and incites a struggle against the ruling authorities that wanted to dominate a reign. The struggle of counter-hegemony that society fights against the dominant aim is to reach the goal of counter-hegemony. The aim or goal of counter-hegemony can be reached properly with three resistance movements. In reaching the goal of counter-hegemony, that is to overturn an entrenched distribution of dominant authority and rearrange the society around (Kioupkiolis, 2019). Gramsci also stated that the society elaborated and strived in the movement against the dominating authority and reconstructed the state with several modes. (Gramsci, 1971). The researcher finds the resistance movements in counter-

hegemony, called counter-hegemony modes, namely: resistance in thinking, resistance in desiring, and resistance in acting. Those three modes exist in 6 *Underground* movie. Based on data analysis, the researcher finds 15 data, 5 resistances in thinking, 5 resistances in desiring, and 5 resistances in acting. Revolving around the result of this research, the researcher concludes that the counter-hegemony modes should complement each of the modes to reach the goal of counter-hegemony.

Resistance in Thinking

The resistance in thinking described as common sense in a movement has a role that is becoming a primary factor in fighting the ruler who is dominating (Gramsci, 1987). In Gramsci's viewpoint, resistance in thinking is the primary factor of counter-hegemony modes. From Gramsci's explanation, resistance in thinking is a fundamental concept that is primary and crucial. Therefore, thinking resistance should take precedence. Preceding the resistance in thinking and developing it well can clarify the counter-movement desire. Also, the counter-hegemony forethought should carry enthusiasm, which occurs in the resistance in desiring (Gramsci, 1987). The data analysis that the researcher has done is explained below.

Excerpt 1

"Nobody's gonna save the world. But we can make it a little less shitty, you know?" (Duration: 00:24:42)

The dialog above states, "Nobody's gonna save the world." This means that in 6 *Underground* movie, a country has a hegemonic authority. The first sentence has a perspective about counter-hegemony because it refers to a contrary concept to the government. The second sentence, "But we can make it a little less shitty, you know?" is one of resistance in thinking due to thinking

about being a part of counter-movement, which can classify as a fundamental concept.

Excerpt 2

"But I realized, my billions, that's not enough. Governments don't really help people in need." (Duration: 00:46:17)

The first sentence of the second data, "But I realized, my billions, that's not enough." The character in this movie thinks that his money is insufficient to help people survive the hegemonic authority. That is a form of resistance in thinking to help people as the opposite of the ruling authority, which refers to the second sentence. The second sentence explains the character's belief about counter-hegemony: "Governments don't really help people in need."

Excerpt 3

"The throne is not yours or mine. It belongs to the people." (Duration: 01:02:29)

The third datum spells out the contrary concept against hegemony because it supports that the state leader shouldn't have absolute power, which refers to "The throne is not yours or mine." While the sentence "It belongs to the people." Also, a part of the resistance in thinking underpins the first sentence.

Excerpt 4

"It may take years, but they will carve you up for all the beautiful things you have done for these people". (Duration: 01:03:30)

One of the clauses of the fourth datum, "they will carve you up for all the beautiful things you have done for these people." It declares a concept of resistance in thinking that the society will 'carve up' or do a counter-movement against "for all the beautiful things you have done for these people", such sarcastic words as the hegemonic

authority. The first clause, "It may take years," refers to the estimated duration of the counter-hegemony movement.

Excerpt 5

"A coup. Exchanging my brother with me." (Duration: 01:21:55)

Datum 5 mentions 'a coup', an idea of resistance in thinking that aims to replace the dominating ruler with a state leader who doesn't dominate the state. It refers to the second sentence, "Exchanging my brother with me."

Resistance in Desiring

Gramsci claims that the mode of resistance in thinking should raise the resistance in desiring, and it is fought by civil society. The resistance in desiring occurs in civil society, and they have a duty to build consciousness and dim the erroneous authority (Gramsci, 1987). The consciousness that develops from resistance in thinking encompasses emotion, fidgeting, and fundamentalist desire. The data analysis is explained below.

Excerpt 6

"And I'm the guy who can help you do that". (Duration: 00:24:52)

One of the characters in 6 *Underground* movie brings consciousness as the resistance in desiring to fight the hegemonic state leader. The resistance in desiring to deliver in this dialogue, that "And I'm the guy who can help you do that," offers help that can raise the consciousness to do a counter-movement against the hegemonic ruler.

Excerpt 7

"It's time for a revolution. For so many years, our people have suffered under my brother. Free yourself, rise up. Set us free". (Duration: 01:37:18)

Datum 2 defines an enticement that says, "It's time for a revolution. For so many years, our people have suffered

under my brother. Free yourself, rise up. Set us free." It brings hope to the society who have suffered under the hegemonic authority. That can lift society's awareness to dim the erroneous authority as the resistance in desiring.

Excerpt 8

"And let's take our country back". (Duration: 01:37:58)

The dialogue of datum 3, "And let's take our country back", invites the society to fight the battle against hegemonic authority. In requesting the society, the dialogue can encompass the emotion of the society, which contrives to the resistance in desiring.

Excerpt 9

"Join me brothers. So you don't have to kill your own people again". (Duration: 01:46:06)

The first sentence of datum 4, "Join me brothers." For that, one of the characters engages in the fundamentalist desire to join a counter-hegemony movement. And it follows with, "So you don't have to kill your own people again." This second dialogue states that in counter-hegemony no need to bring harm to society. It can contrive the resistance to desiring.

Excerpt 10

"Together, we will bring peace to our beloved country". (Duration: 01:46:16)

The fifth data implies the resistance in desiring, for the reason that, as in the dialogue "Together, we will bring peace to our beloved country", engaging the society to join the transformation in fighting hegemonic authority. It concludes that it can raise awareness to be a part of counter-hegemony.

Resistance in Acting

The society constructing the resistance in thinking and raising the

resistance in desiring almost reaches the goal. Society can reach the goal in total by making a revolution willingly, especially over the ruling authority (Gramsci, 1971). In making a revolution against the ruling authority, resistance in action becomes a high priority. It underpins the resistance in action that practicing the act of striking an imbalance against the dominant produces the new integrated policy (Gramsci, 1987). The result of analyzing data is explained below.

Excerpt 11

“Haunt them for what they've done”.(**Duration: 00:01:43**)

Datum 1 indicates a revolution against the ruling authority as resistance in acting. It refers to the sentence, "Haunt them for what they've done." The words 'them for what they've done' indicate the ruling authority that has wrongly reigned. For that, the term 'haunt' indicates a revolutionary movement as a practice in the resistance in action.

Excerpt 12

“News outlets and foreign governments are greeting it with universal condemnation.” **Duration: 00:37:43**

The dialogue in datum 2, "News outlets and foreign governments are greeting it with universal condemnation," denotes resistance in acting because 'News outlets and foreign governments' as doers of practicing the act of striking an imbalance. That can be approved with 'greeting it with universal condemnation', which underpins a counter-movement.

Excerpt 13

“You see, the army’s fucked now we killed the generals.” (**Duration: 00:51:55**)

Based on the dialog above that states, "You see, the army's fucked now

we killed the generals", it addresses an insurgency action of the ruling authority. Moreover, the action explained in the dialogue above aims to break up the hegemonic plans that the authority has.

Excerpt 14

State TV are compromised. It’s showing everywhere. (**Duration: 01:38:44**)

The sentence from the data above, "State TV are compromised" shows a counter-hegemony action, which means piracy. It is an effort to tell society that the counter-hegemony movement has begun. As for the second sentence, "It's showing everywhere."

Excerpt 15

A coup is underway. (**Duration: 01:39:01**)

The word 'coup' in datum 5 indicates resistance in action, which means taking the government's power or reasserting authority. Datum 5 also defines an action in spreading the news that a counter-movement is currently in effect.

CONCLUSION AND SUGGESTION

The result of the research is the researcher found 15 pieces of data, consisting of 5 resistances in thinking, 5 resistances in desiring, and 5 resistances in acting, which were categorized as counter-hegemony modes in 6 *Underground* movie. The researcher used Gramsci's theory to identify and analyze the counter-hegemony modes that exist in each datum. The counter-hegemony modes that used to be identified and analyzed consist of resistance in thinking, resistance in desiring, and resistance in acting.

Based on the research result, the present researcher suggests that the next researchers can examine how counter-hegemony develops in many factors. It can be done by comparing and analyzing several movies. The researcher hopes

this present research can be a credential and lead to the next research about counter-hegemony, especially in a movie.

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