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THE PORTRAYAL OF HEGEMONY IN THE MOVIE V FOR VENDETTA

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Abstract

This study examines the movie V for Vendetta through the lens of Gramsci's theory of hegemony, focusing on political, cultural, and ideological forms. According to Gramsci, hegemony is maintained not only through coercion but also through consent, as ruling powers shape cultural norms, beliefs, and political structures to legitimize their dominance. In V for Vendetta, political hegemony is portrayed through authoritarian governance, constant surveillance, and propaganda, while cultural hegemony appears in the form of state-controlled media, historical revisionism, and the silencing of dissenting voices. Ideological hegemony is reinforced by instilling fear, obedience, and a distorted sense of justice, shaping how individuals perceive themselves and the world around them. This study uses a documentation method, which involves collecting, analyzing, and interpreting data from the film by repeatedly watching it and noting key scenes and dialogues that reflect Gramsci's theory. Thirteen data points were identified and analyzed, revealing how hegemony operates and where it falters. The film ultimately suggests that although political, cultural, and ideological domination can sustain an oppressive regime, resistance remains possible through awareness, dissent, and collective action. By critically engaging with these portrayals, this study encourages readers to recognize and question hegemonic narratives in literature and society.

Key Words: *Hegemony, Gramsci, V for Vendetta*

1. Introduction

Literature is a form of written or spoken artistic expression that explores human experiences, emotions, and ideas through structured storytelling, poetry, or dramatic works. It spans a wide range of genres, from novels and short stories to plays and essays, and serves as both a mirror to society and a window into different worlds, ideas, and perspectives. Whether fictional or non-fictional, literature reflects the complexities of human nature, addressing themes like love, conflict, identity, and morality. Through its creative use of language, literature not only entertains but also educates, provokes thought, and fosters empathy, offering readers a deeper understanding of themselves and the world around them. According to Foucault (1970:50) Literature is not a representation of the world; it is a part of a system of relations that produces meaning. This statement emphasizes literature as an active participant in the creation of meaning rather than a mere reflection of reality.

Gramsci's Hegemony Theory is an idea coming from the Selection from Prison Notebooks between 1929-1935. This hegemonic theory analyzes various power relations and oppression in society. This theory was developed an early definition to refer to the social class domination toward other social classes in society through cultural hegemony. Barker (2004:62) states that hegemony can be understood in the context of strategy whereby the world view and the power of social group role models whether they are classes, sex, ethnicity or nationality are preserved.

According to Gramsci (Bates 1975:352) hegemony is political leadership based on the consent of the led, a consent which is secured by the diffusion and popularization of the world view of the ruling class. This concept highlights the importance of intellectuals in forming and disseminating ideas that bind society together ideologically, creating unity that transcends mere enforcement by the state. Gramsci (1971:12) further elaborates Hegemony is the leadership of a social group over other groups which is achieved not only through coercion but also through the consent of those being led. This highlights the dual nature of hegemony, emphasizing that it relies on both consent and coercion.

This Study examines the film *V for Vendetta* directed by James McTeigue through the theoretical frameworks Antonio Gramsci's concept of hegemony, arguing that the film provides a nuanced critique of the relationship between power, and resistance. This Study offers an analysis of how the movie *V for Vendetta* portrayed hegemony while demonstrating subversion of dominant ideologies.

The portrayal of hegemony in *V for Vendetta* is an important subject of study because the film offers a compelling critique of how power operates in society through political, cultural, and ideological means. By analyzing the mechanisms of control depicted in the movie, viewers and scholars alike can gain a deeper understanding of how dominant groups maintain authority not only through force, but also through cultural influence and ideological manipulation. In an age where media, government narratives, and public conformity play a crucial role in shaping collective consciousness, examining these hegemonic forces becomes highly relevant. This topic encourages critical thinking about real-world systems of power, resistance, and the potential for societal change.

1. Literature Review

1.1 Hegemony

Gramsci in Faruk (1994:p62) states that hegemony is deconstructed from orthodox Marxist. In this concept, Gramsci consider that the world of idea, culture, and superstructure are the material power itself where the ideology functions to organize the society (1994:p62). The relationship between ideas and material not just “walking in the same line” to the same aim, but it has a character of dependence each other and interactive. The material power is the substance, and the ideology is the form. The material power couldn’t be understood historically without any form and the ideologies merely become individual superstition without the material power.

Hegemony means leadership. The term of hegemony is more frequently used by the political commentator to reverse the meaning of domination but for Gramsci, hegemony means complicated matters. Through the concept of hegemony, Gramsci used to examine the political forms, cultural, and a certain ideology in the society and then a fundamental class could developed its leadership as a different domination forms from the coercive one. Hegemony introduces a dimension of moral and intellectual leadership which definitely not exist in other analytical forms of orthodox Marxist (1994:p63). Hegemony theory indicated various ways that inside the leadership itself the hegemony has been historically developed.

2.2 Political Hegemony

As common characters of Marxist theory, Gramsci’s hegemony involved the ideas of radical social revolution. But Gramsci has another some different opinion from orthodox Marxist. Gramsci rejected the concepts that uphold absolute truth. Orthodox Marxist regards as that the society rising from primitive, feudalism, capitalism, laborer revolution, and socialism. But according to Gramsci in its connection to Mussolini regime, capitalism and all kind form of oppressions not automatically obtained social revolution. In the contrary, deproletarianization would occur working class precisely would voluntarily accepted oppression, suffering, even support the existence of Mussolini’s regime (Kutha Ratna 2005:185).

Hegemony, in the context of a nation, refers to its dominance over others, whether through military strength, economic influence, cultural appeal, or political sway. A hegemonic nation shapes global or regional affairs, setting the standards for governance, trade, and ideology, often without direct coercion but through leadership and soft power. Historically, empires like Rome, Britain, and, more recently, the United States have exemplified hegemony by asserting control over international systems. However, hegemony is not absolute; it is challenged by rising powers, internal struggles, and shifting global dynamics, making it a fragile and evolving state of influence.

Gramsci divides two different areas of the nation, the world of civil society and political society (Faruk 1994:77). The first is precisely significant in the concept of hegemony since included as civil agreement and freewill, while the second one is a world full of deception, harshness, forcefulness and interventions. Yet those both of worlds have to be seen in a particular definition of a nation, a nation for Gramsci is not only covered the governmental instruments but also the civil society and the hegemony apparatus. A nation is a complex whole theoretical and

praxis activities. The authority is not only justifying and defending his domination of power but also attempt to win an active agreement in the commanded society.

2.3 Cultural Hegemony

Culture in the border of hegemony theory is a part of material power that has a practical effect to the society. Gramsci refuses the concept of culture as an encyclopedic knowledge and considers the human merely as an institution contained by an empiric data and raw facts that has no relation each other (Faruk 1994:65). In this case, the culture functions as a rigid instrument that unable to an adaptation. Person who believes and regards as himself as a superior from other people that is because they obtain this kind understanding from such encyclopedic knowledge in their mind. The more exact concept of culture for Gramsci is that a culture as an organization and someone's inner discipline, as a higher self-consciousness achievement that produced by someone private historical values, functions in their social life, also someone's right and obligation. The most important is that the human existence is a conscious thought, a product from a certain history, not spontaneously separated from someone's consciousness (Faruk, 1994:66).

Hegemony theory is related to a complex and comprehensive ways of cultural practice, political, and ideology, work together to make into a relative unite society even this will never become a complete unity. Gramsci establishes a relation which never thought before. He discusses about the commonsense that considered as a spontaneous and plain things, interrogate the range of cultural formations between the high until the lowest culture, and clarify the historical and political sites from its interaction and formation.

This kind of culture is not instantly appeared but happens through several actions and stages (Faruk 1994:66). First of all, the society has to gain a consciousness of private inner values to win they rights from the ruling class of status in an earlier age of history. The consciousness processes as a reflection from several ideas of people before finally increases as a collective idea of the class. So it means that every revolution must begin by an intent criticism and distribution of ideas. In other word, social revolution is always started by revolution of culture by means of ideas.

Commonsense stands between the folklore and philosophy and in the future transformed become a higher or developed folklore as a stronger stage of popular knowledge in a certain time and place. Philosophy has a typical of individual thought elaboration whereas commonsense typically spread out and uncoordinated that appear from the form of collective thought in a definite popular environment and period. In the other hand, philosophy also has a tendency to turn out to be a commonsense in a limited environment such as in a limited intellectual group (Faruk 1994:72) but it could only possibly happen in frequent cultural contacts.

Commonsense in hegemony, refers to how dominant ideas and values become accepted as "natural" or "just the way things are" in society. It operates through everyday beliefs, traditions, and institutions, shaping how people perceive the world without them realizing they are influenced by a ruling class's interests. This form of hegemony maintains power not through force but by embedding itself in education, media, and social norms, making alternatives seem unrealistic or radical. Over time, it reinforces the status quo, subtly steering public consciousness while masking the underlying structures of control.

Gramsci argues that actually the folklore and others similar opinions also become a material power. In this case, the opinions spread out in society and influence somebody's worldview. According to Gramsci Kutha Ratna in (Bennet 2005:188), there are three ways in forming an argument; language, commonsense, and folklore. Language was a principal instrument in distributing a certain concept. More language could be commanded, so it will be easier in distributing an ideology. And also, someone's education degree and knowledge could determine how to speak visibly so they able to transfer an idea very well and could be understood by the entire classes especially the proletariat. A person who speaks a dialect and comprehend a standard language incompletely will have a limited intention, provincial and anachronistic, in its relation with the mainstream thought in the world history. His knowledge and interests are becoming partial (Faruk 1994:71). Folklore also has an influence in forming the argument. Folklore that commonly consists of system of belief, opinion, and superstition also play a role in hegemony to tie up the society without harshness.

Commonsense is the most pervasive conception of world even not systematic. It is based on the popular experience but not represent a whole world conception as the philosophy. Furthermore, the commonsense has a character of collective. Gramsci argues that every social stratum has its particular commonsense that settles from every philosophical idea of mankind. Commonsense is a document from its historical effectiveness. Commonsense itself is not something stagnant and cannot be expanded but always transformed, enriching with scientific ideas and philosophical opinion in the human's life (Faruk 1994:71).

2.4 Ideological Hegemony

In Gramsci's concept, the emergence of the hegemonic class or group occurs through a system of political and ideological alliance. Ideology organizes and provides individuals with an awareness of their respective positions (Gramsci, 1971: 367). Ideology plays a crucial role in shaping a state's strategy (Staniland, 2015: 2). Ideology is a doctrine, opinion, or way of thinking adopted by individuals, classes, or groups within a particular social, economic, or political system (Pranadji, 2002: 49). Hence, ideology is considered a discursive process (Gurbuz, 2015: 3).

Ideology plays a crucial role in hegemony by shaping the beliefs, values, and norms that justify and sustain dominance. A ruling group maintains control not just through force but by embedding its worldview into institutions, culture, and everyday life, making its authority appear natural and legitimate. This ideological influence ensures that the oppressed often accept or even defend the system that subjugates them, believing it to be the only viable way of organizing society. Whether through nationalism, capitalism, or other dominant ideologies, hegemony thrives when power is internalized rather than imposed, making resistance seem unnecessary or impractical.

The concept of hegemony occupies a higher place and more complex than the ideology. Hegemony contains an ideology, but not in the reverse. A repressive aspect is clearly existed in hegemony. Briefly, the ideology means a system of thought and in a larger term, an ideology also points out a certain worldview and paradigm. The word of ideology has its origin from the ancient Greek's idea and logos. In contemporary theory, ideology is used in many field of science with varied definition. Commonly, the definitions cover knowledge of goals, a way of thinking and any paradigm or school correlates with a certain group such as communism. According to Jorge Larrain (Kutha Ratna 2005:180) the term of ideology initially used by Antoine Destutt de Tracy in the end of eighteenth century and then commonly wide spread in nineteenth century.

Ideology is the most essential thought of Marx in its relation with the culture. Marx argues the human life is not determined by the individual consciousness but through the social-collective consciousness. A subject individual doesn't precede the social condition, but every subject individual only function as an agent in its social system (Kutha Ratna 2005:182). Further, this concept points out to the ruling class idea, class becomes material power simultaneously as an intellectual power. The dominant idea is created in the name of the ruling class purposes. This concept also heads for the Marx's well known dichotomy called ideological superstructure and material infrastructure (Kutha Ratna 2005:182). In the Gramscian analysis, the ideology has comprehended as an idea in supporting the power of a certain social class. Bennet in (Kutha Ratna 2005:183) compares the concept of culture according to Gramsci and Foucault. Foucault's focus of culture is the government whereas the center of culture for Gramsci is the ideology. Power for Foucault has no origin and does not have a character of single but for Gramsci, hegemony flowing down into the struggling of oppressed class to against the single power.

Consequently, ideology holds an important position in this concept since it takes a complicated process inside. The ideas and opinions not automatically established from the individual, but it has a center of formation, irradiation, dissemination, and persuasion. When the ability of an idea or opinion powered the whole society as the highest achievement, it was what Gramsci mentioned as hegemony (Faruk 1994:62). As illustrated by Faruk, the French revolution as a physical revolution couldn't be happened without the ideological revolution in advance through the wide-spread of renaissance philosophy.

According to Gramsci's theoretical concept, hegemony takes the form of intellectual and moral leadership, which occurs in every aspect of social relations between ruling and subordinate groups (Kurniawati, 2016: 32). (Yang, 2013: 4) refers to hegemony as "intellectual and moral leadership." Simon (2004:19) also explains that hegemony is not a relationship of domination through force but a relationship of consent through political and ideological leadership, specifically moral and intellectual leadership (Kurniawati, 2016: 32).

A group of intellectuals in society has important role in hegemony theory. In order to achieve the hegemony, the ideology must be spread out. According to Gramsci, the distribution of ideology is not automatically happened but through a certain social institution that become the center of distribution. There are some functionaries inside those institutions that hold important role in distributing the ideas. The functionaries are the intellectuals. Those intellectuals are not merely understood in a peculiar comprehension but as a whole social stratum that is running an organizational function also in wide understanding whether in the field of productions, culture, or in politics (Faruk 1994:75).

Based on Gramsci, every social class is created its own intellectual stratum. Gramsci separated those intellectual groups into two categories, traditional intellectual and organic intellectual. Traditional intellectual is any intellectual that tends to isolate her or himself from the common society and forming his own group floating upon common society since of her/his peculiarity of intellectual activity. While organic intellectual is an intellectual awareness, that somebody is organically connected with the society, and not separated from the society. Organic intellectual expresses objective tendencies in society, they are in the side of the class worker as Karl Marx did, they have the feeling of empathy with the common society, they are able to reveal what the working class feel unquestionably, either by means of simple word of philosophical languages or within literature as the vehicle.

Some groups resist hegemony or power domination. Thus, power domination can be challenged through various forms of resistance. This resistance against hegemony is called counter-hegemony. Counter-hegemony is a concept derived from Antonio Gramsci's theory of hegemony, which refers to the dominance of a ruling class through ideological means rather than force Gramsci (1971:238-239). Counter-hegemony, therefore, represents resistance to the dominant ideology by offering alternative values, beliefs, and social structures that challenge the status quo Zembylas (2013:8). According to Gramsci (1971-238-239) dominant groups maintain control through both coercion and consent. However, counter-hegemonic forces seek to disrupt this consent by developing new ideologies, institutions, and cultural practices that oppose the ruling class's influence. Organic intellectuals those emerging from marginalized groups play a crucial role in this process by educating and mobilizing people against hegemonic forces (Femia, 1981). Counter-hegemony, in essence, challenges the normative view of social and political reality that is taken for granted (Zembylas, 2013: 8). Counter-hegemony consists of various efforts to question the naturalized values of the dominant class (Sullivan, Andre & Steffen, 2011: 707).

3. Research Method

The data source for this study is the movie *V for Vendetta*, directed by James McTeigue (2005). To conduct the analysis, *V for Vendetta* (2006) was legally accessed through digital platforms. The film was streamed via Netflix, the film was watched multiple times to thoroughly analyze its portrayal of political, cultural, and ideological hegemony, this film serves as a compelling subject for analysis due to its profound political commentary on government oppression and its rich philosophical themes. Its exploration of oppression through ideological, cultural, and political lenses, particularly the deconstruction of ideas, offers valuable insights into identity and agency.

The method used in collecting the data for this research is the documentation method, which involves gathering data from existing materials, in this case, the film *V for Vendetta* (2006) watched repeatedly. The technique employed was note-taking, where relevant scenes, dialogues, and visual elements were systematically recorded and categorized according to the three types of hegemony political, cultural, and ideological. This approach enabled the researcher to extract and interpret meaningful data directly from the primary source to support the thematic analysis.

4. Result and Discussion

4.1 Analysis of Political Hegemony

This type of hegemony is related to the political dominance of the ruling party. Norsefire's political hegemony is maintained through the use of force, surveillance, and the manipulation of the legal and political systems. The film highlights Norsefire's use of a police state, mass surveillance, and the suppression of political opposition to maintain their grip on power.

In the movie political hegemony is portrayed through the authoritarian rule of the Norsefire party, which uses fear, propaganda, and absolute control to maintain its dominance. The regime enforces conformity through surveillance, censorship, and brutal suppression of dissent, creating a society where individuals are stripped of their autonomy and reduced to obedient subjects. The film critiques this hegemony by highlighting how power is wielded through ideological manipulation, exemplified by the state's use of media to spread fear and justify its oppressive policies. Through *V's* revolutionary struggle and Evey's personal awakening, the story explores

resistance as a means of reclaiming individual freedom and dismantling a hegemonic system built on fear and lies.

(00:22:00)

Prothero : "We must remind ourselves of the dangers of terrorism and the need for the government to take decisive action."

In this scene when Lewis Prothero, the voice of the state-run media, delivers a broadcast, the regime's use of controlled media to enforce its hegemonic rule is highlighted. Prothero's dialogue, which emphasizes the supposed dangers of terrorism and the need for the government's decisive actions, illustrates how the state manipulates public perception to maintain control. By framing the government as the protector of society against external threats, Prothero's propaganda reinforces the fear that justifies the regime's oppressive measures. This manipulation of the media serves to strengthen the political hegemony by ensuring that the public remains loyal, fearful, and unaware of the truth, thus solidifying the government's absolute power.

Lewis Prothero is portrayed as a prominent figure in the state-controlled media, delivers a broadcast emphasizing the perceived dangers of terrorism and the necessity of the government's decisive actions, the use of media as a tool for maintaining political hegemony is exemplified. This ties closely to Antonio Gramsci's theory of political hegemony, which argues that power is not solely maintained through force or coercion, but through the consensual domination of ideas. According to Gramsci, the ruling class maintains its dominance not just by controlling the state's institutions military, and police, but by influencing cultural and ideological institutions especially the media, education, and religion to manufacture consent among the masses.

The media in *V for Vendetta* plays a key role in this ideological manipulation, promoting conformity and obedience while suppressing alternative viewpoints. Gramsci suggested that ruling elites must create a "common sense" understanding among the public that supports their interests. In the film, the state-sponsored media outlets, including Prothero's show, serve to normalize the government's oppressive policies, portraying them as safeguards for the common good. The public's acceptance of this narrative, often without questioning the truth or fairness behind it, reflects Gramsci's idea of passive consent, where the masses are complicit in their own subjugation, not through force, but through ideological domination.

Furthermore, Gramsci's theory suggests that the ruling class must constantly work to maintain this consensus, as opposition to hegemony can arise. In the film, the protagonist, V, represents a direct challenge to this ideological control. V's actions and his eventual confrontation with the state reveal how the hegemonic power of the government can be overthrown once the masses become aware of the manipulation and reclaim their own agency. This ties into Gramsci's idea of counter-hegemony, where alternative ideologies can emerge to challenge and eventually dismantle the existing power structures, as V's revolution aims to do.

Therefore, this scene in *V for Vendetta* serves as a practical example of Gramsci's theory, illustrating how political hegemony operates through the media to create and maintain a dominant ideology, ensuring the populace remains aligned with the interests of the ruling elite, even if it means suppressing their freedom and autonomy

4.2 Analysis of Cultural Hegemony

Cultural hegemony is a central theme throughout the movie, vividly portrayed through key scenes and dialogues. Cultural hegemony, a concept derived from Antonio Gramsci, refers to the dominance of a ruling class's worldview, values, and norms over society, making them appear as the natural order. The film demonstrates this through the oppressive Norsefire regime's control over media, education, and public discourse.

This involves the dominance of a particular culture or way of thinking. In *V for Vendetta*, Norsefire enforces a specific cultural narrative that promotes their ideology and suppresses alternative viewpoints. This is seen in the film's depiction of Norsefire's efforts to control art, education, and public discourse, ensuring that their version of reality is the only one accepted by the populace.

(00:17:00–00:19:00)

Sutler: "What we need right now is a clear message to the people of this country. This message must be read in every newspaper, heard on every radio, seen on every television. This message **must resound throughout the entire Interlink!**"

In the scene 00:17:00–00:19:00, Chancellor Adam Sutler's broadcast demonstrates the Norsefire regime's cultural hegemony through its control of all communication channels. Sutler demands that a unified message of fear and authority be disseminated through every form of media newspapers, radio, and television emphasizing the regime's monopoly over public discourse. This scene illustrates how the government maintains its dominance by manipulating information to shape public perception, instilling fear of fabricated enemies to justify its oppressive control. The broadcast reflects the regime's ability to enforce ideological conformity, leaving no room for dissent or alternative narratives.

Chancellor Adam Sutler's broadcast in here is a vivid representation of Antonio Gramsci's theory of cultural hegemony, which explains how ruling classes maintain dominance not solely through force but by securing the consent of the governed. Gramsci argued that the ruling class establishes its worldview as the norm, embedding it within society's cultural and ideological institutions, making it appear as common sense or the natural order of things. This scene encapsulates these ideas by showing how the Norsefire regime exerts control over all communication channels newspapers, radio, and television transforming them into tools of ideological propagation.

Sutler's demand that a unified message "**resound throughout the entire Interlink**" reflects the regime's effort to saturate the public sphere with its ideology, ensuring that alternative narratives are suppressed. The broadcast does more than just convey information; it strategically deploys fear-mongering rhetoric to frame the regime as the only solution to societal threats, whether real or fabricated. By controlling the narrative, the government manipulates public perception, manufacturing consent for its authoritarian policies. This aligns with Gramsci's idea that cultural hegemony works by shaping the intellectual and moral leadership of society, making people internalize the ruling class's values as their own.

Moreover, Gramsci highlighted the role of institutions media, schools, religion, and others as vehicles for hegemonic ideology. The Norsefire regime's complete monopoly over media mirrors this concept, as it ensures that its messages reach every individual, framing dissent as

deviance and compliance as patriotism. Sutler's demand for uniformity in messaging also demonstrates how cultural hegemony is not static but actively maintained, requiring continuous reinforcement to counter potential challenges.

In this scene, the absence of overt coercion is key. Rather than directly threatening individuals, the regime relies on ideological domination, instilling fear and dependency to secure public compliance. This subtle yet pervasive control exemplifies Gramsci's assertion that hegemony operates most effectively when it appears invisible when people accept the dominant ideology as "natural" without recognizing its constructed nature. Through Sutler's broadcast, the film vividly portrays how cultural hegemony works to sustain power, aligning closely with Gramsci's theoretical framework.

4.3 Analysis of Ideological Hegemony

This form of hegemony in the movie is achieved through the control and shaping of public opinion and values. Norsefire uses propaganda, media control, and the promotion of a specific ideology to maintain power. The film illustrates this through the portrayal of Norsefire's control over information and the promotion of their own narrative, which is enforced through fear and the suppression of dissenting voices.

Ideological hegemony in V for Vendetta refers to the way the Norsefire regime establishes and maintains dominance, not through overt violence alone but by controlling the beliefs, values, and perceptions of the populace. Drawing from Antonio Gramsci's theory, the regime's ideology is presented as "natural" and "common sense," ensuring its power is seen as legitimate and unchallengeable.

(00:18:00 - 00:20:00)

Lewis Prothero (the voice of Government propaganda on television) : **You have accepted without question, and through unity, you will persevere!** Tonight, I give you my most solemn vow that we shall not fail! **We are told to remember the idea, not the man, because a man can fail.** He can be caught, he can be killed and forgotten. **But 400 years later, an idea can still change the world.** I've witnessed firsthand the power of ideas. I've seen people kill in the name of them, and die defending them.

This scene takes place early in the film when Prothero delivers his broadcast after the destruction of the Old Bailey. Lewis Prothero, the state's chief propagandist, is seen delivering a speech on Television. He is a tool of Norsefire, spreading state-approved messages that foster loyalty to the regime. Prothero's broadcast reinforces the regime's control over the narrative, presenting an image of unity and strength while demonizing any opposition. This is a key element of ideological hegemony using media and propaganda to shape the public's perception of reality and ensure the populace accepts the regime's authority as unquestionable.

This scene from the film clearly reflects Antonio Gramsci's concept of ideological hegemony through the character of Lewis Prothero, who represents the Norsefire regime's use of media and propaganda to maintain control over the population.

Gramsci's theory of ideological hegemony involves the way in which a dominant group in society maintains power not just through coercion or force, but by winning consent from the people. This consent is gained through cultural and ideological means, where the dominant group's

values, ideas, and interests are presented as natural, inevitable, and beneficial to everyone. Essentially, the ruling class makes their worldview seem like the only sensible or “common-sense” way of understanding the world, thus ensuring compliance and reducing resistance.

In the film, Prothero is the mouthpiece of Norsefire's propaganda. He manipulates the media to shape the public's perception of reality, disseminating messages that reinforce the regime's narrative. He speaks in a calm, authoritative manner, speaking directly to the masses through the controlled media channel, BTN. The fact that he speaks with such confidence, repeating the phrase “**you have accepted without question**”, is indicative of how effectively the regime has shaped the public's consent. The citizens have internalized the regime's ideology to the point where they no longer question it.

Gramsci argued that for a regime to maintain its power, it must win passive consent from the people, not through violent force alone, but by making its authority seem legitimate and justified. Prothero's speech, urging unity and loyalty to the government, echoes this passive consent that the regime has successfully garnered from the populace. The audience listens to him and believes in the system because it has been constructed as the only viable alternative, reinforcing the idea that this system is for the greater good.

Prothero's statement, “**We are told to remember the idea, not the man, because a man can fail.**” underscores a central tenet of Gramsci's theory the central role of ideas in maintaining hegemonic power. Here, Prothero is referring to the idea of Norsefire as an institution, rather than any individual leader. By focusing on the “**idea**” rather than the person, the regime positions itself as an enduring force, a truth that transcends human mortality. This reflects Gramsci's belief that a ruling class does not just exercise control over material resources, but more subtly controls the cultural and intellectual resources of society. The regime in V for Vendetta seeks to make its “**idea**” the necessity of authoritarianism and total control a common belief, something that feels self-evident to the citizens.

In this way, Norsefire isn't just an authoritarian government it's an ideological system that seeks to mold the minds of the population to accept its values and worldview, effectively suppressing any alternative ideas or movements. This is the essence of ideological hegemony the people don't just obey the government because of fear or force, but because they have been conditioned to accept it as a necessary and correct system.

Prothero's line, “**But 400 years later, an idea can still change the world**”, highlights how the regime seeks to make itself appear eternal, with an ideological foundation that transcends time. Gramsci (1971) argued that hegemony is maintained by making the dominant ideas seem permanent, and thus inescapable. In this context, Norsefire isn't just about controlling the present moment; it's about creating a worldview that seems unchanging, inevitable, and historically necessary. The regime's ideas are presented as timeless truths, and thus, the masses are conditioned to see these ideas as unassailable.

In Gramsci's theory, the ruling class maintains its hegemony by embedding its values in every aspect of cultural life, including education, media, and religion. By emphasizing the permanence of their ideology, Norsefire attempts to ensure that future generations continue to internalize its worldview, accepting its rule as a given, much as Prothero speaks of ideas lasting “**400 years.**” The idea of a leader or regime being able to outlive individuals and persist for

centuries ties into this concept of eternal dominance that doesn't require constant violent reinforcement because it has ingrained itself into the social consciousness.

Prothero's claim, "**Through unity, you will persevere**", connects directly to Gramsci's notion of "common sense" the everyday ideas and beliefs that are so deeply ingrained in society that they are rarely questioned. For Gramsci, common sense is not natural or objective, but is instead a set of ideas that the ruling class projects to make their power seem justifiable. By promoting unity as the ultimate goal, Prothero suggests that the citizens' unquestioning acceptance of the regime's ideology is a moral virtue. The regime's narrative becomes the "common sense" of the society, something that people assume to be true without ever critically analyzing it.

The "**unity**" Prothero speaks of is not a true collective cohesion, but a uniformity that suppresses dissent. By promoting unity, Prothero is ensuring that the people not only comply with the regime's rules, but also believe in the correctness of their submission. This unity is not born of genuine consensus, but of ideological control.

Prothero Propaganda Broadcast is a powerful representation of Gramsci's ideological hegemony. The regime's use of media, repetition of slogans, and manipulation of historical narratives are all tools of cultural dominance that make its authoritarian rule seem not just acceptable, but necessary. The regime's ideas are positioned as timeless, unchallengeable truths that have become ingrained in the public's worldview. Prothero's speech encapsulates how the Norsefire regime has succeeded in achieving passive consent from the masses, ensuring that their ideological control is not only maintained through force, but through shaping how the people think, believe, and act.

Conclusion

This study employs Gramsci (1971) theory of hegemony to analyze V for Vendetta, there are 3 types of hegemony in the movie, which is cultural, ideological, and political hegemony. The representation of cultural, ideological, and political hegemony depicted as a form of domination exercised by a ruling class over subordinate groups, the movie's depiction of a totalitarian state enforcing control through ideological indoctrination, cultural manipulation, and political oppression. The study identifies how these hegemonic practices portrayed in the scenes and dialogue in the movie.

Cultural hegemony is maintained through the state control. The Government in the movie dictates acceptable narratives, marginalizes alternative perspectives, and fosters a culture of fear to suppress dissent. The government ensures that the populace internalizes its ideology as common sense, thus reinforcing submission.

Ideological hegemony is perpetuated through propaganda and the systematic rewriting of history. The government manipulates truth, criminalizes opposition, and frames its authoritarian rule as necessity for stability. Citizens are coerced into adopting state-approved ideologies, believing that their compliance aligns with the greater good. The main protagonist of the movie challenges this imposed ideology by unveiling the contradictions and fabrications embedded within state-controlled narratives.

Political hegemony is enforced through coercion and repression. The Government regime employs its military and law enforcement apparatus to instill obedience and eliminate threats to its authority. Fear, violence, and the strategic use of political misinformation ensure that resistance

remains minimal. However, the emergence of counter-hegemony embodied by the protagonists as an act of resistance and ideological transformation demonstrates the potential for subversion and change.

In V for Vendetta, the Norsefire regime exercises political hegemony through authoritarian control, mass surveillance, and the suppression of dissent, ensuring obedience through fear and the manipulation of legal and governmental institutions. Ideological hegemony is enforced by dominating the public's beliefs and perceptions via state-controlled media and propaganda, with figures like Lewis Prothero and Chancellor Sutler presenting the regime's rule as natural and necessary. Cultural hegemony manifests through the erasure of alternative narratives and the monopolization of art, education, and religion, shaping public consciousness to align with Norsefire's worldview. Together, these forms of hegemony create an environment where authoritarianism is accepted as common sense, until challenged by V's counter-hegemonic resistance that reignites critical awareness, individual agency, and collective action among the populace.

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