

ABSTRACT

PRIMATIA ROMANA WULANDARI. **Alienation, Oppression, and Class-Consciousness in Athol Fugard's *Sizwe Bansi is Dead*: A Marxist Study.** Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University, 2005.

Sizwe Bansi is Dead is for all intents and purposes an oppressive, gloomy picture of life in an apartheid era in South Africa. The characters are easy to identify with; the conflicts and struggles they face are realistic. The characters create face oppressions such poverty, dehumanization, racism, and exhausting labor, none of which are foreign to the readers. In Athol Fugard's *Sizwe Bansi is Dead* the concepts of alienation and oppression is seen through dehumanization in the workplace, racial segregation and troubles caused by pass law that are experienced by Styles, Buntu, and Sizwe, the characters in the play. In dealing with the oppressive condition surround them, it seems likely that the characters in the play are presented to raise the consciousness of the exploited class so that they have critical thinking to struggle for their liberation.

This thesis is intended to present a deep discussion of alienation, oppression, and class-consciousness in Athol Fugard's *Siswe Bansi is Dead*. Firstly, the writer tries to find out what kind of alienation the characters (Styles, Buntu, and Sizwe) experience depicted in the play *Sizwe Bansi is Dead*. Secondly, the writer tries to know what kind of oppression the characters (Styles, Buntu, and Sizwe) deal with as black people under Apartheid government in South Africa. Finally, the writer tries to find out how each character's struggle to overcome alienation and oppression can be considered to help to stimulate and awake the class-consciousness.

The approach that is used is a Marxist literary criticism. The writer analyzes this play based on Marxist perspective since the concept of alienation, oppression and class consciousness are the central theme in Marxist writing.

The characters presented in *Sizwe Bansi is Dead* depict that they suffer alienation on every level: alienation from the object he produces, from the process of production, from himself, and from their fellow human being. Alienation of man shows how people in the capitalist society can be used as capitalists' tools and shows that this is harmful to people. The evils of capitalism depicted in *Sizwe Bansi is Dead* are not only seen from alienation but also from all its injustices to members of its society. Oppressions the characters face under apartheid era are rooted in capitalism and the State. The characters are aware of being exploited. They are aware of the collaborative oppression both the capitalists and the Apartheid regime to dehumanize black workers. They are also aware of their own power through black brotherhood. Seeing how the characters deal with alienation and oppression, the class-consciousness is addressed to the audiences of the play. To black audiences, the alienation and oppressions presented in the play might define and interpret the extent and nature of their own suffering. While to white audiences, it offers some of the first images of what it meant to live beyond the great divide; to see other people being treated unjustly while they enjoy privilege given to them as whites.

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Sizwe Bansi is Dead bermaksud dan bertujuan menggambarkan penindasan dan hidup yang suram di masa pemerintahan Apartheid di Afrika Selatan. Karakter-karakter sangat mudah dipahami, konflik dan perjuangan yang mereka hadapi sangat realistis. Karakter menghadapi penindasan seperti kemiskinan, penghinaan martabat, rasisme dan pekerjaan melelahkan yang tidak asing bagi pembaca. Dalam *Sizwe Bansi is Dead* konsep alienasi dan penindasan terlihat dari penindasan di tempat kerja, diskriminasi sosial, dan masalah-masalah yang timbul karena *pass law* yang dialami oleh karakter-karakter drama ini. Dalam menghadapi alienasi dan penindasan terlihat bahwa para karakter dalam drama ini diciptakan untuk menimbulkan kesadaran siapapun yang tertindas supaya mereka memiliki pemikiran yang kritis untuk berjuang demi kebebasan.

Tesis dimaksudkan untuk menyajikan diskusi yang mendalam tentang *alienation*, penindasan, dan *class-consciousness* dalam *Sizwe Bansi is Dead* karya Athol Fugard. Pertama, adalah untuk mengetahui macam-macam *alienation* yang dialami oleh karakter-karakter. Kedua, adalah untuk mengetahui penindasan macam apa yang dihadapi sebagai orang kulit hitam dibawah pemerintahan Apartheid di Afrika Selatan. Yang terakhir adalah untuk mengetahui bagaimana perjuangan tiap karakter dalam mengatasi *alienation* dan penindasan dapat dilihat untuk membantu mendorong dan membangkitkan *class-consciousness*.

Pendekatan yang dipakai penulis adalah kritik Marx dalam sastra. Penulis menganalisa drama ini berdasarkan pandangan Marxist karena konsep alienasi, penindasan, dan *class-consciousness* adalah tema utama dalam karya-karya Marx.

Karakter-karakter menderita *alienation* dalam berbagai level. *Alienation* menunjukkan bagaimana orang-orang dalam masyarakat kapitalis dapat digunakan sebagai alat kapitalis dan menunjukkan bahwa hal tersebut merupakan penyiksaan. Sisi buruk kapitalisme tidak hanya terlihat dalam *alienation* tetapi juga dalam ketidakadilan yang terdapat di masyarakat. Penindasan-penindasan yang dialami tiap karakter berakar dari Kapitalisme dan system pemerintahan. Masing-masing karakter sadar bahwa mereka dieksploitasi. Mereka sadar terhadap penindasan yang dilakukan oleh kolaborasi Kapitalisme dan Apartheid yang merendahkan martabat orang kulit hitam. Mereka juga sadar akan kekuatan mereka melalui persaudaraan orang kulit hitam. Melihat bagaimana karakter-karakter bergelut dengan *alienation* dan penindasan, *class-consciousness* sebenarnya ditujukan pada penonton drama. Bagi penonton kulit hitam, *alienation* dan penindasan yang tersaji dalam drama dapat memberi definisi dan menafsirkan tingkat dan sifat dasar penderitaan mereka. Sedang bagi penonton kulit putih, menawarkan gambaran awal arti dari hidup yang berbeda jauh; melihat bagaimana orang lain diperlakukan tidak adil sementara mereka menikmati hak-hak istimewa sebagai orang kulit putih.