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RACISM IN P. DJÈLÍ CLARK’S RING SHOUT (2020): A MARXIST PERSPECTIVE

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Abstract

This study analysed the racism in P. Djèlí Clark’s Ring Shout (2020) through a Marxist perspective by applying Cedric J. Robinson’s theory of racial capitalism and Antonio Gramsci’s concept of cultural hegemony. The researcher identifies the forms of racism depicted in the novel, examine the factors that contribute to the development of racism, and explore the impacts of racism on the characters and social structures portrayed. This research uses a qualitative descriptive method supported by Marxist literary approach, focusing on textual analysis of narrative events, dialogue, and character dynamics. The findings reveal that racism in Ring Shout appears in two primary forms: racial capitalism and cultural hegemony. Racial capitalism is represented through systemic exploitation, dehumanization, generational trauma, and institutional violence experienced by Black communities as a foundation for white economic and political power. Cultural hegemony is reflected through ideological manipulation, propaganda, religious discourse, and internalized racism. The study also concludes that the factors enabling racism to persist include structural racial hierarchy, material exploitation, systemic inequality, ideological domination, reproduction of consent, and cultural representation. Furthermore, the impacts of racism are shown through the development of resistance, expressed in the Black Radical Tradition and counter-hegemony movements.

Keywords: Black Radical Tradition, Counter-Hegemony, Cultural Hegemony, Racism, Racial Capitalism, Resistance.

INTRODUCTION

Racism is understood as a complex social system that operates through systemic inequality, institutional discrimination, and internalized stereotypes. Systemic inequality refers to the unequal distribution of resources, opportunities, and rights that are embedded within social structures. Institutional discrimination occurs when laws, organizations, and social institutions produce unequal outcomes for different racial groups, whether intentionally or unintentionally. Meanwhile, internalized stereotypes describe the process by which marginalized groups absorb and accept negative images and beliefs imposed by dominant cultures, leading individuals to unconsciously believe in narratives of racial inferiority.

These mechanisms form the foundation of racism as conceptualized by Shiao and Woody, who define racism as a structural component of the social system rather than merely individual prejudice (Shiao & Woody, 2021). Racism therefore operates through racial hegemony and racial supremacy, shaping social norms, power relations, and institutional practices.

Racial hegemony functions by normalizing racism within social structures, often through what is described as *white ignorance*. This concept explains how dominant racial groups maintain privilege through structured forms of ignorance that obscure racial injustice. Such ignorance operates as a mechanism of domination by sustaining racism through cultural consent, silencing, and epistemic control. Cultural consent refers to the acceptance and often unconscious of dominant values and ideologies by marginalized groups. Silencing involves the systematic marginalization of oppressed voices, while epistemic control refers to domination over what is recognized as valid knowledge and who is authorized to produce it. (Alinia, 2020)

Within this hegemonic structure, racism is further reinforced through colourism, a form of systemic discrimination that privileges lighter skin tones while disadvantaging darker-skinned individuals and those who do not conform to Eurocentric standards. Colourism associate's whiteness with intelligence, beauty, purity, and social superiority, while darker skin is symbolically linked to inferiority and deviance (Craddock et al., 2023). This hierarchy operates across social, cultural, political, and economic institutions, legitimizing unequal treatment through normalized stereotypes and aesthetic norms.

Historically rooted in colonialism and slavery, colourism persists both externally through institutional practices such as employment discrimination and media representation and internally, shaping self-perception and interpersonal relationships within marginalized communities. This internalization demonstrates how deeply racism penetrates individual consciousness, making colourism not only a structural issue but also a psychological and cultural one.

Racism operates through the process of racialization, a critical theory concept that explains how racial meaning is assigned based on physical appearance and visible traits. Certain groups, often aligned with whiteness, are perceived as "unracial" or normative, while others are marked as racially different and inferior (Gonzalez-Sobrinó & Goss, 2019).. This process sustains racial hierarchies and allows racism to function through both visibility and invisibility within social systems.

Despite extensive discussions of racism as a historical and social phenomenon, there remains a need to examine how racism operates narratively and symbolically within literary texts, particularly through the lived experiences of marginalized characters. Literary works provide insight into how racial oppression is represented, normalized, and resisted within cultural narratives.

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

This study approaches racism as a systemic and ideological structure rather than an isolated act of prejudice. By applying Cedric J. Robinson's theory of racial capitalism and Antonio Gramsci's concept of cultural hegemony, the research seeks to uncover how economic exploitation, ideology, and cultural dominance shape racial oppression within the narrative of *Ring Shout*. This theoretical framework enables a deeper analysis of how racism functions both structurally and symbolically within the text.

To address this issue, this study is guided by the following research questions:

1. What forms of racism are depicted in P. Djèlí Clark's *Ring Shout*?
2. What factors contribute to the development and maintenance of racism in the novel?
3. What impacts does racism have on the characters and social structures portrayed in the narrative?

The remainder of this article is structured as follows. Section 2 explains the methodology, including design, participants, instruments, and analytical procedures. Section 3 presents the findings, highlighting both descriptive and inferential statistics. Section 4 discusses the results in relation to existing literature, identifies implications and limitations, and proposes directions for future research. Section 5 concludes the paper by summarizing the study's key contributions and practical recommendations.

LITERATURE REVIEW

There are several previous studies related and had similar research toward racism, as for the first one is from Syadza Yasmin Hertriana, the student at Universitas 17 Agustus 1945. Her thesis title is "Systemic Racism Portrayed in Jewell Parker Rhodes' Ghost Boys". This study analyzes and describes the systemic racism

reflected in the novel and the character's response against systemic racism. This study used systemic racism theory by Joe R. Feagin. The approach of this study was sociological approach and by applying Joe R. Feagin which discuss about racism that includes systemic racism, economy, political violence and education. The study explores the systemic racism against Black people, unfair and biased treatment toward Black people, how white people generally get better education and jobs than Black people and how White people dominates the politics, economy and justice system. The writer then concludes that the racism is fundamental part of the systemic racism as different skin color result in bias of how the people treated in society (Hertriana, 2023).

The second previous study on racism was conducted by Muhammad Kholid, a student of Universitas 17 Agustus 1945. His thesis is titled "Racism Against Afro-American People in Angie Thomas, The Hate U Give". The thesis examined the form of the racism that reflected upon the characters in the novel and describe the main character Carter's struggle to fight against racism. The approach used in this study was the sociological approach and the study applied Giddens's theory of racism which consist of prejudice, discrimination and segregation. The study focused on characters opinions toward the black by the cop and white people. The forms of discrimination in the novel were like different treatment and usage of the language where white people using slang they considered as cool and for the black people the slang is considered very rude thing to say and lastly the way of the black people treated in the field of public facilities and job opportunities. The writers concluded that racism solely based on skin

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

colors and it was regarded as inhumane treatment and violation of human right (Kholid, 2019).

The third previous study on racism was conducted by Ishaq Nanang Purwo, a student of Universitas 17 Agustus 1945. His thesis is titled "The Relation and Defense Mechanism in Chimanda Ngozi Adichie's Americanah". The study examined racism through defense mechanisms and relationship between the characters in the novel. The researcher used descriptive qualitative research design and using psychoanalytical criticism to examine on how the racism influences the characters psychological responses. In the study, the analysis reveals that the main characters Ifemelu and Obinze experienced racism in different way through the story narratives. The researches is able to identify the five types of defense mechanism used by Ifemelu such as repression, denial, projection, and sublimation. Meanwhile, the other main character Obinze use displacement and reaction as his defense mechanism against racism. As such, the study concluded that racism able to shapes the characters' emotional, psychological, and behavioral response and how the defense mechanism is important for the characters to cope against racism (Purwo, 2022).

The fourth previous study on racism was conducted by Farizal Hamdani, a student of Universitas 17 Agustus 1945, His thesis is titled "Racism in Colson Whitehead's The Nickel Boys". The study analyzes the form of racism experienced by the main characters, Elwood and Turner. The study examined how the main characters struggled against racism and oppression that is depicted in the novel. In this study, the researcher used extrinsic

approach, especially the sociological approach and applying Carmichael and Hamilton theory of racism to examine the main characters and how they dealt with racism. The study identifies two major types of racism: Individual racism and institutional racism. In this case, Individual racism includes discriminatory behavior that caused injuries or death toward Black people. Meanwhile Institutional racism is a system where policies and practices at the Nickel Academy that gives massive disadvantages against Black people, such as inequal treatment, harsh punishment, violence and biased services. Finally, the research concluded that racism always result in severe harm of physical and psychological harm toward Black people and how racism portrayed as pervasive and violent (Hamdani, 2024).

The fifth previous study on racism was conducted by Puspita Mindari Subagyo, a student of Universitas 17 Agustus 1945. Her thesis is titled "A study of Racism and Its impact on gender roles in Amiri Baraka's The Dutchman". The study examined racism and how its impact on the characters gender roles, The story narrative focus on how the two racial dynamics between two main characters Lula and Clay. The racial dynamics between these two shape their behavior and psychological response of each character. The researcher then applied intrinsic and extrinsic approaches, combining the individual and cultural racism as the theoretical framework.

The study reveals that individual racism is used to analyze the actions and behavior of the female character, Lula. Meanwhile cultural racism is applied to understand the racial treatment of the male character Clay. Through the two main

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

characters interaction, the research help to identify the theme of the novel which was white superiority and black inferiority and it demonstrates how the racial structures shape gender roles and the characters dynamics. The findings show that Lula is more dominant than Clay due to racial tension upon him. The study concludes the fact that racism significantly affect the characters' gender role and personalities and proving how racial oppression can alter an individual's personality (Subagyo, 2016).

The last previous study on racism was conducted by Esther Debora Larosa, a student of Universitas 17 Agustus 1945. Her thesis is titled "Analisis Semiotika Rasisme Terhadap Kelompok Kulit Hitam Dalam Film Antebellum". This study discusses on how racism portrayed as oppression and discrimination towards Black people. The researcher applied John Friske's semiotic analysis model, which consists of three levels of coding: the level of reality, the level of representation, and the level of ideology. This study used qualitative research method with a semiotic approach and the study focus on analyzing the hidden meanings, context and codes that reveal racist behavior depicted in the film. Through the researcher observation, the researcher able to identify how the narrative portrays the dual life of the main character, Veronica, who appears both as a modern Black activist and as a slave imprisoned on a plantation and it symbolize how the ongoing struggles of Black people. The study findings show that the film provides strong message regarding racial violence, inequality and the continuous fight for BlackRF people freedom and dignity. The study concludes that Antebellum used visual and narrative symbolism to show us the persistence of

racism and its impact on Black people (Larosa, 2024).

Based on the six previous study above, it can be concluded that all researchers focused on racism as the main problem in the study. Each study examines how racism is portrayed, experienced and responded to by the characters within different narratives, and most of the studies used sociological, psychoanalytical, or semiotic approach to analyze the racism's form, impacts, and ideology. These studies also share similarities in discussing about discrimination, racial violence, white superiority, and the psychological or social consequences of racism on Black characters and communities. However, despite all the shared themes, the previous studies differ in using theoretical orientation and scope.

Most of the previous study used a single-focused theory such as Feagin's systemic racism, Gidden's racism theory, psychoanalysis, Carmichael and Hamilton's racism framework, or John Friske's semiotics. Their analysis mainly centered around interpersonal racism, individual experiences, gender roles, or symbolic meanings of racist behavior. Due to this no one of these previous studies examine racism through the Marxist lens of racial capitalism and cultural hegemony which is why this study main theories and the analysis will focus on the Marxist lens on analyzing the context.

METHODS

2.1 Research Design

This study uses a qualitative descriptive research design and then by using Marxist literary approach which based

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

on Cedric J. Robinson's theory of racial capitalism and Antonio Gramsci concept of cultural hegemony. In this study, a qualitative descriptive design is used to describe, interpret and analyze the events to find the racism in the novel events and context within. Following this way the research able to provide factual data to analyze the research problems from data source (Rahmani et al., 2023)

2.2 Data Source

The research data for this study will be drawn from the novel of Ring Shout, written by P. Djèlí Clark. The novel published in 2019 and the novel consists of 178 pages, offering a comprehensive explanation and details about the racism. The novel is essential as its narrative foundation provides us contexts and understanding on what kind of forms racism is in Ring shout, the factors that contribute to the development of racial hegemony, and the impacts of racial ideology and systemic oppression on the characters and social structures depicted in the novel.

2.3 Data Collection Techniques

The technique of data collecting in this study is a qualitative textual analysis. There are some techniques of collecting the data:

- a) Reading and examining all events presented in Ring Shout.
- b) Categorizing each page of the novel into a structured Word table, producing a total of 178 pages of recorded data.
- c) Grouping the collected data into three analytical clusters: Cluster A (characters), Cluster B (transpired

topics), and Cluster C (opinions and main ideas of events).

d) Identifying three core research topics emerging from the data: racism, racial hegemony, and resistance.

e) Classifying all recorded events according to these three topics to ensure the data are systematically organized and prepared for analysis. It is suggested that the authors avoid organizing.

2.4 Research instruments

This study uses qualitative research, in which the researcher acts as primary instrument of the research. In this case, the researcher function as the main tools for gathering, analysing, interpreting the data because the result of analysis depends on the researcher's ability to understand the context, identify the topics and analyse what to say regarding to the event. As Creswell argued that qualitative researchers are the key instruments who collects the data themselves by examining the data, observing characters behaviours and the context of the event (Creswell & Creswell, 2023).

2.5 Data Analysis Procedure

The data are analysed by using the following steps:

- a) Reviewing the entire set of 178 categorized pages to identify narrative patterns, thematic indicators, and significant events.
- b) Examining data from Clusters A, B, and C to determine their relevance to the research focus.

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

c) Interpreting selected events related to the core topics using the chosen theoretical framework, with attention to systemic racism and racial hegemony.

d) Analysing the selected topics through Marxist concepts, particularly racial hegemony and systemic racism.

e) Synthesizing the interpretative findings to demonstrate how the dominant themes contribute to the novel's critique of racism, racial hegemony, and resistance.

f) Formulating conclusions based on the integrated analysis, emphasizing how these themes shape the meaning and ideological implications of Ring Shout. Synthesizing the interpretative findings to reveal how the dominant topics contribute to the novel's critique of racism, racial hegemony and resistance.

g) Formulating conclusions based on the integrated analysis, emphasizing how the selected topics shape the meaning and ideological implications of Ring Shout.

RESULTS AND DISCUSSION

This article section presents and discusses the findings of the study regarding the representation of racism in P. Djèlí Clark's Ring Shout (2020). The results are derived from a qualitative textual analysis of the novel using a Marxist literary approach, specifically Cedric J. Robinson's theory of racial capitalism and Antonio Gramsci's concept of cultural hegemony. The discussion integrates the findings with established theories to explain how

racism is formed, sustained, and resisted within the narrative. The analysis focuses on three main aspects: the forms of racism, the factors that contribute to racism, and the impacts of racism on characters and social structures in the novel.

3.1.1 Racial Capitalism

Racial capitalism emerges as a primary form of racism in Ring Shout. According to Cedric J. Robinson, racial capitalism refers to a system in which economic development is inseparable from racial hierarchy and exploitation (Robinson, 2019). The novel repeatedly depicts how Black suffering becomes the foundation of white economic and political dominance.

That fluffy white soaked in slave sweat and blood what made this city. Nowadays Macon warehouses still hold cotton, but for local factory mills and railroads. Watching these Klans shamble down the street, I'm reminded of bales of white, still soaked in coloured folk sweat and blood, moving for the river (Clark, 2020: 3)

Based on the event above, one significant representation of racial capitalism appears through the recurring symbolism of cotton. The narration describes cotton as "soaked in slave sweat and blood," emphasizing how American prosperity is built upon the exploitation of Black labour. This imagery links past slavery to present economic structures, showing that historical exploitation continues to shape contemporary racial realities. The presence of Ku Klux Klan members parading through areas associated with cotton warehouses reinforces the idea that racial violence and economic exploitation are deeply interconnected.

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RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

bales of white, still soaked in colored folk sweat and blood, moving for the river (Clark, 2020: 3)

Additionally, racial capitalism is reinforced through systemic violence. Black characters are subjected to lynching, police brutality, and extrajudicial punishment, illustrating how violence functions as a tool to protect white economic interests. The lynching of Leo Frank, referenced in the narrative, further demonstrates that racial capitalism extends beyond Black communities to target anyone perceived as threatening the dominant racial-economic order. These events confirm Robinson's argument that racial capitalism is sustained through both material exploitation and racialized violence. Through these representations, *Ring Shout* reveals that racism functions as an economic system that dehumanizes Black people while securing white prosperity. Racism, therefore, is shown as a structural condition rather than a moral failure of individuals.

3.1.2 Cultural Hegemony

The second form of racism identified in the novel is cultural hegemony. Drawing on Gramsci's theory, cultural hegemony operates when the dominant group maintains power by shaping cultural norms, values, and beliefs so that oppression appears natural and justified (Gramsci et al., 1971).

In *Ring Shout*, cultural hegemony is most clearly represented through propaganda, religion, and media. The re-release of *The Birth of a Nation* functions as a central hegemonic tool. Historically known for glorifying the Ku Klux Klan, the film in the novel becomes a mechanism for spreading white supremacist ideology and reinforcing racial myths. Its widespread acceptance reflects how racist narratives are normalized within public consciousness.

And there's no mistaking the big one at their head, holding up a Bible and shouting.

Butcher Clyde. "Brethren, we must do our best to stamp out the vices in our midst! Fornication! Drinking! Heathen music! It's left to us to correct the waywardness of these simple minds, as a father must govern over his children and home—delivering stripes onto the wicked so that they might be persuaded to follow a straight path!" People fleeing the fire forced to run through the mob, and Klans with whips strike whoever they can. The sound of the lash biting flesh sets my blood boiling. I start forward, but Chef grabs hold of me, pointing at the burning juke joint (Clark, 2020: 90).

Religion also plays a crucial role in sustaining cultural hegemony. Klansmen are depicted using Biblical language and moral rhetoric to justify violence against Black communities. By positioning themselves as moral authorities tasked with "correcting" Black behaviour, the Klan disguises brutality as divine discipline. This reflects Gramsci's idea that dominant groups maintain control by aligning their power with moral and spiritual legitimacy.

The visibility of the Klan parading openly without hiding their identities further indicates the normalization of racist ideology. Their confidence demonstrates how cultural hegemony enables racism to operate openly, without fear of social rejection. As a result, racism is embedded into everyday life, shaping perceptions of morality, order, and authority.

3.2 Factors Contributing to Racism in *Ring Shout*

The findings reveal that racism in the novel is sustained by interrelated structural and ideological factors. These factors include racial hierarchy, material exploitation, ideological domination, and the reproduction of consent through cultural institutions.

3.2.1 Structural Inequality and Racial Hierarchy

Structural inequality functions as a foundational factor in the development of

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

racism. Black characters are systematically denied economic mobility, legal protection, and social security. Even hard work and ambition are shown to be insufficient to overcome barriers deliberately designed to maintain white dominance. This reflects Robinson's argument that racial capitalism depends on restricting Black prosperity to preserve racial hierarchy.

She picks up a New York tabloid—Emma has them delivered to her store—with pictures recalling the 1920 Wall Street bombing, and hands me a small pamphlet. It got a drawing of three men—colored, white, maybe Chinese—swinging hammers at a chained globe. WORKERS OF THE WORLD UNITE! it reads. One of Emma's for sure. Chef don't care much for it, what she call Bolshevik rantings. "And I don't want to see colored folk as shock troops in your revolution," she's insisting. "This ain't Moscow." "Nein," Emma responds. "But there exist all the inequities of the tsar's Russia. Sharecroppers like serfs. The debasement of workers. Race prejudice. All which socialism would eradicate!" "Socialism going to solve white folk?" (Clark, 2020: 35).

Legal institutions also fail to protect marginalized groups. The narrative highlights how law enforcement and judicial systems are complicit in racial violence, allowing lynching and discrimination to occur without consequence. These structural conditions reveal that racism is not accidental but deliberately maintained through institutional systems.

3.2.2 Ideological Domination through Cultural Hegemony

Ideological domination is another major factor contributing to racism. Cultural hegemony allows racist beliefs to become accepted as "common sense." Through films, religious discourse, and national myths, white supremacy is presented as natural and morally justified.

Brothers and sisters, don't let this disturb our feast. The lesser of God's creatures

at times need to be guided righteously to recall their proper place. Rest assured, I will take this one in firm hand. Go on and eat now, eat! Fill up your bellies with the Lord's sustenance. Make the Invisible Empire strong! (Clark, 2020: 77).

In Ring Shout, ideological domination operates by shaping public perception. Black people are depicted by dominant narratives as lesser, inferior, immoral, or dangerous, while white supremacy is framed as protective and righteous. This process causes racism to be internalized, reproduced, and sustained across generations. The novel demonstrates that ideology is as powerful as physical violence in maintaining racial oppression. Racism persists not only because it is enforced, but because it is believed.

3.3 Impact of Racism in Ring Shout

While racism inflicts trauma, violence, and dehumanization, the findings show that it also generates resistance. The impact of racism in Ring Shout is most clearly expressed through the rise of Black resistance rooted in the Black Radical Tradition and counter-hegemonic struggle.

3.3.1 Black Radical Tradition as Resistance

Cedric J. Robinson's concept of the Black Radical Tradition is central to understanding resistance in the novel. This tradition emphasizes collective memory, spirituality, and cultural continuity as sources of strength against oppression.

My sword is up and gripped two-fisted to meet the Ku Kluxes bearing down on me. Big as it is, the blade is always the same easy balanced weight—like it was made just for me. In a sudden burst the black iron explodes with light like one of them African gods cracked open a brilliant eye. (Clark, 2020: 16)

In this event, Maryse's sword, which channels ancestral spirits and African spiritual

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

power, symbolizes this tradition. The weapon represents the transformation of historical trauma into active resistance. Rather than relying on Western institutions or authority, Maryse draws power from ancestral memory and cultural heritage, demonstrating that Black resistance is deeply historical and spiritual. Communal practices such as songs, and rituals further reinforce resistance. These acts preserve identity, dignity, and solidarity, countering the erasure imposed by white supremacy.

3.3.2 Counter-Hegemony and Cultural Resistance

Counter-hegemonic resistance is also evident through the destruction of *The Birth of a Nation* screening. By planning to sabotage the theatre, Maryse and her companions directly challenge the cultural machinery that reproduces racist ideology. This act symbolizes ideological warfare, disrupting the spaces where white supremacist myths are produced and circulated. (Robinson et al., 2020).

“Oh,” Auntie Ondine says, regretful. “Yes, that would be helpful. How is the death ritual coming along?” “Funeral,” I stress. “We call it a funeral. Lester organizing it. Got a big church, a choir, and everything. Uncle Will leading a Shout. Nana Jean doing the cooking. Michael George says he might name the new inn he building after her. Don’t think Macon seen the last of Sadie Watkins.” I down the mint julep, standing up. “Well, best be going.” “Time don’t pass here, but I need my rest. Got plans in the morning. Me and Chef gonna do something big for Sadie like she asked—something she’d like.” Auntie Ondine smiles tenderly. “She’s fortunate her friends keep her memory.” “We going to a movie house—where they showing *The Birth of a Nation*.” Auntie Margaret squints over her stitching. “Mighty odd choice.” “Not staying long. Gonna clear the theater with a smoke bomb, then blow it up.” I pick up my sword, balancing it over one shoulder as I head back home, listening to Auntie Jadine cackling above,

as I whistle a song of hunting Ku Kluxes in the end times. (Clark, 2020: 178)

The insistence on calling Sadie’s ritual a “funeral” rather than a “death ritual” further illustrates resistance through language and cultural autonomy. Such moments affirm Black dignity and reject external definitions imposed by dominant culture.

3.4 Discussion

The findings confirm that *Ring Shout* portrays racism as a complete system composed of economic exploitation and ideological domination. Racial capitalism and cultural hegemony function together to maintain white supremacy while suppressing Black communities. This aligns with Marxist theory, which views oppression as rooted in material and ideological structures rather than individual behaviour.

The novel also expands existing theory by illustrating how speculative fiction can represent racism as a living, monstrous force. By blending supernatural elements with historical trauma, *Ring Shout* makes abstract systems of oppression visible and tangible. This approach strengthens the novel’s critique of racism and highlights the necessity of both structural dismantling and ideological resistance.

Ultimately, the discussion shows that liberation in *Ring Shout* requires collective resistance, historical awareness, and cultural reclamation. Racism is defeated not only through violence against oppressors but through the preservation of memory, identity, and truth.

RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

CONCLUSION

This study examines the representation of racism in P. Djèlí Clark's *Ring Shout* (2020) through a Marxist literary perspective by applying Cedric J. Robinson's theory of racial capitalism and Antonio Gramsci's concept of cultural hegemony. The analysis was conducted to identify the forms of racism depicted in the novel, the factors that contribute to its formation and persistence, and the impacts of racism on the characters and social structures portrayed in the narrative.

The findings demonstrate that racism in *Ring Shout* is represented as a systemic and structural force rather than an individual or isolated act of prejudice. Racism operates through racial capitalism, where Black bodies and labour are exploited to sustain white economic and political dominance, and through cultural hegemony, where ideology, religion, media, and propaganda normalize and legitimize white supremacy. These two mechanisms function simultaneously, reinforcing racial hierarchy and ensuring the continuity of oppression within both material and ideological dimensions of society.

The study also reveals that the persistence of racism in the novel is supported by structural inequality and ideological domination. Economic exclusion, legal injustice, and institutional violence serve as material foundations of racial oppression, while cultural narratives such as *The Birth of a Nation* and religious moralization shape public consciousness to accept racism as natural and justified. This combination confirms that racism is intentionally designed and continuously reproduced through social institutions and cultural systems.

Furthermore, the impacts of racism in *Ring Shout* extend beyond trauma and violence, giving rise to resistance rooted in the Black Radical Tradition and counter-hegemonic struggle. The characters Maryse, Sadie, and Chef embody collective resistance by reclaiming ancestral memory, spirituality, cultural practices, and communal solidarity. Through acts such as ritual gatherings, funerals, and the symbolic destruction of racist propaganda, the novel illustrates that resistance involves not only physical confrontation but also ideological and cultural reclamation. This reinforces Robinson's argument that Black resistance is historical, collective, and deeply embedded in cultural continuity.

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RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

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RACISM IN P. DJÈLÍ CLARK'S RING SHOUT (2020): A MARXIST PERSPECTIVE

Erven Nofryan Romansa

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