

Sociological Analysis of “*Dua Wajah Ibu*” a Short Story by Guntur Alam

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Abstract---The purpose of this study is to describe the dimensions of the text, discourse practices and socio-cultural practices in the short story “*Dua Wajah Ibu*” by Guntur Alam. The theory used is the literary sociology theory. The method used is qualitative method with Fairclough's model of critical discourse analysis. The results of the analysis in this study are: (1) Dimensions of the text, representing “*Dua Wajah Ibu*” with the face of Jakarta as the capital of Indonesia and the face of Mak Inang as a mother. Interpreting the reality of Jakarta's shabby and chaotic face, the writer describes it through the Mak Inang figure who is able to see the fierce conditions of dirty Jakarta and also not according to what is previously imagined. Mak Inang figures also describe the foreigner's behavior that is still happy to try their luck in Jakarta to change their social status. Guntur Alam also conveyed a message to readers that Jakarta is actually full of immorality, corruption, and so on. he wants to transform Jakarta into a clean capital, (2) the dimension of discourse practices related to intertextuality and interdiscursivity in this short story where Mak Inang as the main character uses references in the form of practices in Islam and intertextual on Said's Senen Triangle in Memories which written in 2006, (3) the dimension of socio-cultural practices in which the Author included the ideology of urbanism that is featured in this short story through the social reality.

Keyword---sociology, fairclough, guntur alam

I. INTRODUCTION

Literature is a branch of art that refers to a product of human creation which contains aesthetics and value. A study that specifically discusses the relationship between literary works and social phenomena in society which not only refers to the elements of the literary text itself but also emphasizes the social phenomena reflected in the literary work is a study of literary sociology [1]. Literary sociology is a not well defined-formless discipline, consisting of a number of empirical studies and various experiments on more general theories and also have similarities in all things that correlate to the relationship between art/literature and society. [2].

Literary sociology is often defined as one of the approaches in the study of literature that understands and assesses literary works by considering social aspects [3]. The sociological study of literature and literary practice seems to have flourished during the 1970s and reached a peak in the 1980s with the publication of essay collections, but there seems to be little

sociological research on literature that systematically reviews data relating to social practices or social change [4]. Literature as an imaginative process of the author not only brings the ideology or message that the author wants to convey. But, more than that, literature certainly brings an impression to its readers. as one of many literary works, short stories are one that is widely accessed by Indonesian people which can be used as a communication tool in expressing the feelings possessed by humans. This is reflected in the short story by Guntur Alam entitled “*Dua Wajah Ibu*” which raised social reality events in the community. In uncovering the short story's identity related to problems in human reality, a critical analysis can be carried out on the discourse of the short story. Critical Discourse Analysis is an effort or decomposition process that aims to provide an explanation of the text (social reality) reviewed by a person or dominant group that has a tendency, which is to get what is desired. [5].

For this reason, a critical discourse analysis of the Fairclough model with three dimensional stages is carried out to uncover critically the social realities contained in the short stories “*Dua Wajah Ibu*” by Guntur Alam, which are: the dimensions of the text, the dimensions of discourse practice, and the dimensions of socio-cultural practices. The purpose of this study is to describe the dimensions of the text, the dimensions of discourse practice, and the dimensions of socio-cultural practices to the ideology contained in the short story.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology of this research. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. LITERATURE REVIEW

A. *Literary Sociology*

Sociology means knowledge of the origin and evolution of society, the study of the whole network of relationships between people in society. The nature is general, rational and empirical [6]. Institutionally, the object of sociology and literature is human beings in society. The aim of the literary sociology is to increase understanding of literature in relation to society, explaining that fiction is not contrary to reality.

Literary work, such sociology, also talks about human life, how to adapt, and its desire to change [7]. Sociology conducts an objective and scientific study of humans and society, studies of institutions and social processes, figuring out how society is possible, how it takes place, and how it remains, while literature infiltrates, penetrates the surface of social life and shows how people live the society with their feelings, undertakes the study subjectively and personally [8].

B. Short Story

Short story is fictional literary work which have more solid meaning in the delivery of the story. The density of the story strengthens the values in the story. Almost all literary works have intrinsic and extrinsic elements in them, as well as short story.

III. METHODOLOGY

The type of this research is qualitative and uses descriptive qualitative methods [9]. Data analysis techniques used in this study is Fairclough’ critical discourse which divides discourse analysis into three dimensions, namely text, discourse practice, and sociocultural practice [10-14]. *The text dimension* is analyzed linguistically by looking at vocabulary, semantics, and sentences which also includes cohesiveness. *Discourse practice* is a dimension related to the process of production and consumption of text. Text is formed through a discourse practice that determines how text is produced. *Sociocultural practice* is a dimension based on the assumption that the social context existed outside the media influences how the discourse arises [15].

IV. RESULT AND DISCUSSION

A. Result

The results of the study were obtained based on words, sentences, and paragraphs that united the construction of news about the short stories “*Dua Wajah Ibu*” karya Guntur Alam with Fairclough described in the following Table I.

TABEL I. FAIRCLOUGH MODEL

Dimensions	Element	Data
Dimension analysis text	Diction	- Nyamuk di belantara beton
	Cohesion	- Ia adalah Mak Inang. Belum genap satu purnama perempuan tua itu terdampar di rimba Jakarta. - Kesinilah, Mak. Tengoklah anak lanangku, cucu bujang Emak. - Parasnya rupawan mirip almarhum Ebak.
	Metaphor	- Belantara beton - Macam jamur kuping

		- Seperti radio tua
Dimension analysis of discourse practices	Interdisursivity	Perempuan itu kembali menekan tuas sumur pompa, air mengalir, jatuh ke dalam ember plastik. Ia membasuh muka tuanya dengan wudhu.
	Intertekxtuality	Pada cerpen ini tergambar pada pemaknaan pada ibukota Jakarta yang merujuk pada puisi Segitiga Senen dalam Kenangan karya Said diterbitkan pada tahun 2006, sedangkan cerpen “Dua Wajah Ibu” karya Guntur alam diterbitkan pada tahun 2012.
Practic socio-culture	Ideologi	Menyiratkan tentang adanya ideologi urbanisme berkaitan dengan kehidupan masyarakat yang relasi sosial yang lebih kompleks. Perubahan ekonomi yang berdampak pada kesenjangan sosial.

B. Discussion

1). Reading the Text Dimensions of “Dua Wajah Ibu” by Guntur Alam

“*Dua Wajah Ibu*” by Guntur Alam, there are many textual dimensions that can be analyzed. This can be seen from the part of the text that can be analyzed by its representation, relation and identity. In this short story, Guntur Alam presents several figures who can describe the contents of the short story. One of them is the main character, Mak Inang. She is represented as an old woman, who lived in the heart of a village in South Sumatra, wanting to go to Jakarta because she heard stories from her relatives who migrated to Jakarta. These stories made Mak Inang want to see the capital city of Indonesia. This can be seen from the following quote:

(1) *Nyamuk di belantara beton ternyata lebih ganas ketimbang nyamuk-nyamuk rimba yang saban pagi menyetubuhi kulitnya saat menyadap karet nun jauh di pedalaman Sumatera-Selatan sana: Tanah Abang.*

In the quote above, Guntur Alam uses ‘mosquito’ as diction which constructs the real image of Jakarta. The depiction of mosquito in the concrete jungle turned out to be more ferocious than mosquito in the jungle of Sumatra. The author describes life in Jakarta as more violent than in South Sumatra, this short story also tells the bad side of life in the capital city..

(2) *Ia adalah Mak Inang. Belum genap satu purnama perempuan tua itu terdampar di rimba Jakarta, di antara semak-belukar rumah kontrakan yang berdesak-desakan macam jamur*

kuping yang mengembang bila musim hujan di kebun karetinya. Hidungnya pun belum akrab dengan bau bacin selokan berair hitam kental yang mengalir di belakang kontrakan berdingding triplek anak lanangnya.

Based on the quote above, Guntur Alam describes the true face of Jakarta, which is a dirty city. The quote also criticizes the other bad side, which are over crowded and over congested city. In other words, people who migrate to Jakarta may not be able to feel a decent life and also may not be able to achieve a successful life. As in the second figure portrayed by Jamal, Mak Inang' young child. This can be seen in the following quote:

(3) *Kesinilah, Mak. Tengoklah anak lanangku, cucu bujang Emak. Parasnya rupawan mirip almarhum Ebak," itulah suara Jamal kepadanya beberapa pekan silam. Suara anak lanangnya yang kemerosok seperti radio tua, ia pun melipat kening saat mengetahui suara itu berasal dari benda aneh di genggamannya.*

The depiction of the second character is a foreigner with primitive thinking who thinks that life in the city is more advanced than life in his home village, South Sumatra. Jamal thought that living in a big city would be seen as a successful person, but in the end he only worked as a laborer whose life was not as expected. The large population density in the capital city makes people work soberly, especially with the lives of the people who struggle with what they are faced with.

(4) *Kebingungan Mak Inang pada orang-orang yang saban waktu datang ke Jakarta untuk mengadu nasib kian besar saja. Apa hal yang membuat mereka tergoda ke kota bacin lagi pesing ini? Segala apa yang ia lihat satu-dua pekan ini, tak ada yang membuat hatinya mengembang penuh bunga. Lebih elok tinggal di kampung, menggarap huma, membajak sawah, mengalirkan getah-getah karet dari pokoknya, batin Mak Inang.*

Based on the quote above, Guntur Alam describes the state of Jakarta which has a very rapid economy, modernity and also there is an assumption that fighting their fortunes in the capital city can change their social class, but what happens is the opposite. Working in Jakarta does not match their expectation because they cannot compete with the other's progress. In fact, living in their own village can also change their fortune than living in the capital.

(5) *Lampu benderang. Serentak. Seperti telah berkongsi sebelumnya. Berkelip-kelip macam kunang-kunang di malam kelam. Lagi, terdengar suara desingan tajam di atas ubun-ubun Mak Inang. Ia pun kembali mendongakkan wajah, mata lamurnya melihat lampu merah, kuning, hijau berkelip-kelip di langit temaram. Nyamuk-nyamuk pun kian ganas dan membabi-butanya menyerang kulit keringnya.*

In the quote above, besides describing the slums of the capital city, Guntur Alam also describes the social inequality that occurs in this story, which is the social inequality that appears between the upper class and the lower class. The lexical choices of the author help readers understand more about the depiction of Jakarta contained in the title " *Dua Wajah Ibu*".

The first Mother refers to Jakarta as the capital of Indonesia and the second is mother of Jamal, which is Mak Inang. The name "Mak Inang" has the meaning of women who take care for her son. This can be seen in the following quote:

(6) *Keterkejutan Mak Inang disudahi suara adzan dari televisi. Perempuan itu kembali menekan tuas sumur pompa, air mengalir, jatuh ke dalam ember plastik. Ia membasuh muka tuanya dengan wudhu. Bersamaan dengan itu, mendadak gerimis turun, seolah ibu kota pun hendak mencuci muka kotornya dengan wudhu bersama Mak Inang. Muka tua yang telah keriput, mengerut, dan carut-marut.*

Guntur Alam as the author also conveyed the message to readers that Jakarta, which in fact are full of incidents of immorality, corruption, and so on. He wanted to transform Jakarta into a clean capital and not to be chaotic as it is today.

C. *Reading the Interdiscursivity and Intertextuality of "Dua Wajah Ibu" by Guntur Alam*

Interdiscursivity is a reference to words expressed by other people referred by a character or author. There are several interdiscursivities in Guntur Alam's " *Dua Wajah Ibu*". In this short story, there are several interdiscursivities in which the main character, namely Mak Inang, uses references in the form of Practices in Islamic religion which can be seen as follows.

(7) *Malam di langit ibu kota merangkak bersama muka Mak Inang yang terkesiap karena seekor tikus got hitam besar mendadak berlari di depannya. Keterkejutan Mak Inang disudahi suara adzan dari televisi. Perempuan itu kembali menekan tuas sumur pompa, air mengalir, jatuh ke dalam ember plastik. Ia membasuh muka tuanya dengan wudhu. Bersamaan dengan itu, mendadak gerimis turun, seolah ibu kota pun hendak mencuci muka kotornya dengan wudhu bersama Mak Inang. Muka tua yang telah keriput, mengerut, dan carut-marut.*

From the above quote, it is clear that the author refers to the word "ablution" which is related to Islam. Ablution is a practice that the Islamic community frequently does, the procedure is quite concise and practical but contains a large virtue. The quotation above also illustrates that ablution is likened to purity and cleansing, such as cleansing up the chaotic face of Jakarta. Intertextuality in Guntur Alam's " *Dua Wajah Ibu*" is illustrated in the meaning of Jakarta which refers to Said's Senen Triangle in Memories which was written in 2006, while this short story was published in 2012. Both of them both describe the slums and unorganized faces of Jakarta.

D. *Analysis of Practical Socio-Cultural Dimensions (Macrostructural)*

Analysis at the macro level is the analysis of socio-cultural practices. The analysis of socio-cultural practices is based on the assumption that the social context outside the text influences how the discourse arises. Socio-cultural practices can determine the text through mediation with the practice of discourse. An ideology emerged from the relationship with the

text and with the practice of discourse. An ideology that emerges is seen from its relation to the text and then mediated by how the text was produced in a process of discourse formation practice.

Guntur Alam tries to apply the socio-cultural practices that occur to the character. that is, among others, still using the local language, especially in Sumatran language, " wak rifa ataupun saban tahun, saban dina/wak rifa or every year, every day,". It makes a unique characteristic to the authors' image who actually come from South Sumatra.

(8)*Sesungguhnya, Mak Inang pun aneh dengan orang-orang yang saban hari, saban minggu, saban bulan, dan saban tahun datang mengadu nasib ke kota ini.*

From the quote above, we can conclude that Guntur Alam came from Tanah Abang, South Sumatra. His short story tells about foreigners' life in Jakarta. The state of Jakarta from the past until now has not changed. life in the capital is harsh, especially on economic growth which is growing rapidly but somehow there is turmoil between the upper class and the lower classes. The difference is so clear between the slum faces of the capital city of Jakarta that are still easily found, while skyscrapers increasingly penetrate the land of Jakarta. The large amount of urbanization that occurs every day from village to city is one of the causes of slum settlement.

On the issue of politics and ideology, this short story also implies the existence of an ideology of urbanism with a more complex social environment, which is economic change that has an impact on social change. In the case of this Mak Inang, we can see the villagers who fought their fate in Jakarta. The capital city of Indonesia that has its own appeal for the Indonesian. Jakarta, as the center of everything - starting from the center of government, economic center, business center and so on, is the mascot of the destination city to make a profit. But, in reality, Jakarta is not a money field for people who do not have sufficient skills.

V. CONCLUSION

Author wanted to convey a picture of Jakarta's face. Guntur Alam also conveyed a message to readers that the capital city has its own appeal for the Indonesian. Jakarta, as the center of everything - starting from the center of government, economic center, business center and so on, is the mascot of the destination city to make a profit. But, in reality, Jakarta is not a money field for people who do not have sufficient skills. Guntur Alam also illustrated his hopes toward the capital city, because Jakarta is the face of the Indonesian capital, it must be beautified with a neat urban planning, especially from slums.

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