

Social Criticism in a Short Story of “*Corat-Coret di Toilet*” by Eka Kurniawan

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Abstract—The *Corat-Coret di Toilet* short story by Eka Kurniawan seemed to have a substantial political feel since several short story quotes show it. The *Corat-Coret di Toilet* short story by Eka Kurniawan was analyzed using the Fairclough model critical discourse reading analysis. It aims to know the social criticism were constructive, interdiscursivity, and to find out the ideology behind the short story *Corat-Coret di Toilet* by Eka Kurniawan. The results of critical discourse analysis reading in *Corat-Coret di Toilet* story by Eka Kurniawan found that the author wanted to convey three things. First, in the short story, *Corat-Coret di Toilet* by Eka Kurniawan work on social criticism was constructed in the form of resistance to the government which showed through the characters in the story. Second, the construction of social criticism in the short story of *Corat-Coret di Toilet* by Eka Kurniawan refers to the proverb that there is no rattan, even if it has the meaning if the good does not exist, then even the poor can be used. Third, short story of *Corat-Coret di Toilet* by Eka Kurniawan was born from a historical trail in 1999 revealing a democratic and anti-establishment ideology that seemed to represent the author's choice of attitude.

Keywords—social criticism, critical discourse analysis of fairclough, *Corat-Coret di toilet*.

I. INTRODUCTION

Literature is a work of art that features language. as a work of art, literature is a product of a creative activity. this is consistent with the statement of Welck and Warren who argued that literature is a creative activity, a work of art [1]. Literary works are the author's media for expressing ideas through the creative process carried out. the idea is the result of the author's imagination that is integrated with the reflection of the reality that is happening around him. Sumardjo and Saini stated that literature is an expression of human person in the form of experiences, thoughts, feelings, ideas, enthusiasm, beliefs in the form of concrete images that evoke charm with language tools [2]. This is corroborated by Saryono's opinion that literature also has the ability to record all natural-empirical experiences and non-slice-supernatural experiences, in other words literature is able to be a witness and commentator of human life [3]. With literature, the author can express his response to his social situation and thus literature can influence the social conditions of his community. One form of author's response to the social conditions of society embodied in literary works is social criticism. the author voiced social criticism of the reality that happened. Therefore, literature contains many criticisms in it. As revealed by Nurgiantoro that literature which contains a message of criticism, can also be called literary criticism,

usually will be born in society if there is something wrong in social life and society [4].

The Short Story of *Corat-Coret di Toilet* written in 1999. The political situation at that time was still a bit chaotic due to the movement of the atmosphere from the New Order to the Reformation. Indonesian people are still unable to settle with changes in every element of society after the Reformation. The toilet wall becomes a dialogue room between the thoughts that arise in the toilet visitors. Every person who expresses his opinion contributes aspirations according to the character and ideology carried by each. From the dialogue, finally came the space of freedom without a partition even though it still gave rise to two opposing camps, between revolutionary and conservative groups.

The *Corat-Coret di Toilet* Short Story tells about the various reactions of students recorded on the toilet wall against the situation of the government. In the midst of the ongoing political rumblings (this short story was published in 2000 and with the assumption that Eka Kurniawan's political short stories intersect with the reign of the 1990s), the times when freedom of speech becomes very expensive the toilet walls can also be used as a medium to convey aspiration. For this reason, further analysis is needed to find out how political criticism constructed, intertextual and interdisciplinary, as well as what ideology is in the *Corat-Coret di Toilet* short story by Eka Kurniawan by using Fairclough's critical discourse analysis.

There are three problem formulations in this study. First, how is social criticism constructed in the short story *Corat-Coret di Toilet* by Eka Kurniawan. The construction of social criticism is analyzed by assuming that the short story *Corat-Coret di Toilet* by Eka Kurniawan has a textual dimension that can be analyzed. Second, how is the interdisciplinarity and intertextuality in the short story *Corat-Coret di Toilet* by Eka Kurniawan. Interdiscursivity is references, words expressed by others referred by characters or authors. Third, how is the socio-cultural practice in the short story *Corat-Coret di Toilet* by Eka Kurniawan. Analysis of socio-cultural practices is based on the assumption that the social context that exists outside the text influences how the discourse arises.

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. Critical Discourse Analysis

Fairclough saw social institutions as having a diversity of ideological-discursive formations represented by various social groups in society. These ideologies naturalized in discourse. The 'critical' approach in Fairclough's model discourse analysis has the consequence that the review aims to explain the naturalization found in speech and help define the effects of a discourse [5].

Fairclough argued that discourse is a social practice and divides discourse analysis into three dimensions, namely text, discourse practice, and social practice. The text relates to linguistics, for example by looking at vocabulary, semantics, and sentence, as well as coherence and cohesiveness, as well as how the units form a meaning. Discourse practice is a dimension related to the process of production and consumption of text; for example, work patterns, work charts, and routines when producing news. Social practice is dimensions related to context outside the text; for example the context of the situation or meaning of the media concerning a particular society or political culture. Through this model, Fairclough wants to emphasize that real discourse is a complex field [6].

B. Social Criticism in Literary

Social criticism according to Abar is a form of communication in society that aims or functions as a control of the course of a social system or community process [7]. In this context social criticism is an important part of maintaining a social system. Various social and individual actions that deviate socially and moral values in society can be prevented by functioning social criticism. In other words, social criticism in this case serves as a vehicle for the conservation and reproduction of a social system. In this sense social criticism must be based on norms or rules that exist in a system.

Based on the understanding of social criticism it can be understood that social criticism is a form of social control of society. Control or social control refers to various tools used by a community to restore deviant community members [8]. The form of social control is relatively diverse, and the way social control can be carried out in a persuasive or coercive manner. The persuasive way is social control that is emphasized in the effort to invite or guide, while the coercive way of pressure is put on violence or physical threats. According to Soekanto which way is better always depends on the situation faced, the goals to be achieved, and the desired period [9]. In the literary context, literary works that contain social criticism are included social control tool in a persuasive way because it is more emphasized in the effort to invite or guide. Literary work reflects the community in which he appeared. Therefore, literature is not just imaginative work. He captures various conditions that occur around him. One important thing is how literary works can be used as a tool of social control over various irregularities that exist in society.

Social criticism can also mean a social innovation. In the sense that social criticism becomes a means of communicating new ideas, while assessing old ideas, for

social change. Social criticism in such a framework serves to dismantle various conservative attitudes, the "status quo and vested interest" in society for social change [7]. Social criticism in this sense arises when society, a number of people, or social groups in society want a new atmosphere, a better and more advanced atmosphere, or politically, a more democratic and open atmosphere. The definition of social criticism assumes that social criticism is a communicative vehicle for a purpose of social change. Soekanto argues that social change is all changes in social institutions within a society, which affect the social system, including values, attitudes, behavior among groups in society [9]. When associated with literary works, literature is a means to communicate new ideas or ideas for social change. In a literary work, the author responds to social situations that occur around him and offers various ideas for social change in society.

Based on the understanding of social criticism it can be understood that social criticism is a form of social control of society. Control or social control refers to various tools used by a community to restore deviant community members [8]. The form of social control is relatively diverse and the way social control can be carried out in a persuasive or coercive manner. The persuasive way is social control that is emphasized in the effort to invite or guide, while the coercive way of pressure is put on violence or physical threats. According to Soekanto which way is better always depends on the situation faced, the goals to be achieved, and the desired period of time [9]. In the context of literature, literary works that contain social criticism are included in social control tools in a persuasive way because they are more emphasized in the effort to invite or guide. Literary work is a reflection of the community in which he appeared. Therefore, literature is not just imaginative work. He captures various conditions that occur around him. One important thing is how literary works can be used as a tool of social control over various irregularities that exist in society.

III. METHODOLOGY

This study uses a qualitative descriptive design. Qualitative research is a research procedure that produces descriptive data in the form of written words [10]. The source of the data in this study is the short story *Corat-Coret di Toilet* by Eka Kurniawan. The data in this study are words, phrases, and sentences that contain social criticism contained in short stories. Data collection is done by reading and recording techniques. Reading techniques are carried out to obtain data in the form of verbal descriptions from short stories that arise. Data analysis techniques were carried out using the critical discourse analysis technique of Fairclough model that focuses on language, dividing discourse analysis into three dimensions, namely text, discourse practices, and sociocultural practices.

IV. RESULTS AND DISCUSSION

A. Results

This research tries to uncover social criticism in short stories " *Corat-Coret di Toilet* " by Eka Kurniawan. Social

criticism is displayed in short stories in the form of resistance. The research results are displayed in table form according to the research problems that have been determined (see in Table I).

TABLE I. DESCRIPTION OF SOCIAL CRITICISM IN THE SHORT STORY "CORAT-CORET DI TOILET" BY EKA KURNIAWAN

No	Aspect	Point
1.	Construction of Social Criticism	The social criticism in the <i>Corat-Coret di Toilet</i> short story was constructed in the form of resistance.
2.	Interdiscursivity	The construction of the on social criticism in the short story <i>Corat-Coret di Toilet</i> refers to the proverb that "no cane, the root was so"
3.	Socio-Cultural Practices Dimensions	The short story <i>Corat-Coret di Toilet</i> by Eka Kurniawan reveals demographic and anti-establishment ideologies as if representing the author's choice of attitude in writing short stories.

B. Discussion

1). Construction of Social Criticism in a Short Story of Corat-Coret di Toilet by Eka Kurniawan

In the short story of *Corat-Coret di Toilet* by Eka Kurniawan, there was a textual dimension that can be analyzed. Eka Kurniawan in this short story presents several figures who can describe the contents of the short story. A name usually states the figure, but in this short story, Eka Kurniawan described the character by narrating his physical appearance. The appearance of the character in the short story has its meaning because it does not only refer to the person, but also his job and position in society.

The first figure is a composite figure, namely students who visit toilets who defecate while writing on the toilet wall. They portrayed as people who have vandalism and do not believe in the existing government; the government does not want to listen to the voice of the people. The first collective figure was a twenty-year-old boy, dressed in punk style and amazed by the plain toilet wall. The following quote can see this figure.

(1) *Bocah itu berumur dua puluh tahun, berpakaian gaya anak punk, dan terkagum-kagum dengan dinding toilet yang polos. Baru dicat dengan warna krem yang centil. Ia merogoh tas punggungnya dan menemukan apa yang dicarinya: spidol.*

Based on the above quote, Eka Kurniawan uses punk diction which constructs social criticism in short stories. The depiction of figures dressed in punk style refers to the meaning of punk itself. Punk is a kind of ideology of resistance, anti-establishment because often established people still feel unstable, such as corruptors, apparatus, labor suppression, and social inequality. In 1998 when the reform began, the 1998 tragedy and political air began to heat up, the average punk music contained scathing messages and criticism against the New Order tyrants.

The second collective figure is a young girl who hates the New Order regime with all the colors of her government

and a young girl full of vitality who wants a revolutionary change to quickly and change the state of the country shown in the following quotation.

(2) *Dan gadis itu kemudian muncul, seorang gadis tomboy yang konon suka bertualang. Ia mengenakan celana jins ketat, dan kaus oblong yang kedombangan; lubang lehernya kadang merosot, sekali-dua kali mempertontonkan isinya yang tanpa bra. Ia benci saat-saat pipis, karena merasa repot harus membuka celananya. Pernah ia pipis sambil berdiri, mengikuti kebiasaan buruk anak laki-laki, agar praktis, tapi hasilnya kurang memuaskan. Air menyebalkan itu tumpah ke mana-mana, termasuk meleleh di celananya. Tapi hidup di dunia sudah ditakdirkan untuk pipis, maka pipislah ia di toilet yang sama.*

The description of herself as a tomboy girl was felt to be very compatible with his radical and revolutionary ideas. A person who is full of enthusiasm and burning desire to make changes. Also, her sense of opposing reform was a sign of his mistrust of the process of change that was going on because he felt the lackeys of the new order were still playing in the political arena in their country.

The third collective figure is a large, rather tall man with short hair left in his head. A thin beard adorns his white face. On his ear hung tacky earrings and his neck clad in four or five necklaces. The shirt he wore a loose model of jumping cloth and his pants were baggy, and at first glance, he looked like a homo. He then co-wrote on the toilet wall,

(3) *"Kawan, kalau sungguh-sungguh revolusioner, tunjukkan muka kalian kalau berani. Jangan cuma teriak-teriak di belakang, bikin rusuh, dasar PKI!"*

The man's statement is a political statement which implies that he is a supporter of the current reform. It can be possible as a supporter of the radical new order regime. He quickly accused people who were not in line with his opinion as PKI. The PKI as it is known as a party that is forbidden strictly in Indonesia. The description of his character and his idea that is very firm feels very contradictory. It indicates that there is an unclear bias the same as the obscurity of himself as a gay or not.

The fourth collective figure is a boy who performs heroic actions, which is cleaning the dirt in the toilet. After defecating, the boy also followed suit to write on the toilet wall to express his aspirations or cheats.

(4) *"Ini dia reaksioner brengsek, yang ngebom tanpa dibanjir! Jangan-jangan tak pernah cebok pula. Hey Kawan, aku memang PKI: Pecinta Komik Indonesia. Kau mau apa, heh"*

The satirical message written by the boy was able to provide a reprimand full of criticism with humorous packaging. Freud revealed that the entertaining display was intended to expose the pressure on the enemy, to invite others to laugh at our enemies. Satire itself is a style of language used in literature to express mockery or ridicule

against a situation or someone [11]. The boy's character responded to the reality as is. He did not think far enough to criticize or blaspheme affairs or people who were far from his reach. However, he immediately slammed the severe events that took place before his eyes. Besides, his publicity seen in the play he made on the PKI acronym that the Indonesian Communist Party should be a lover of Indonesian comics.

The second figure presented by the author was the dean of the faculty, the faculty leader whose toilet was full of scribbles. The faculty dean represented as the person responsible for the cleanliness of the campus he leads and the one who loves beauty. He showed this by repairing or repainting the walls of the campus toilet which looked shabby because it was full of scribbles as in the following quote.

(5) *Karena kemudian menjadi tampak kumuh, sang dekan sebagai pihak yang berwenang di fakultas, memutuskan untuk mengecat kembali dinding toilet. Maka terhapuslah buku harian milik umum itu. Tapi seperti kemudian diketahui, tulisan pertama mulai muncul, lalu ditanggapi oleh tulisan kedua, dan ramailah kembali dinding-dinding toilet dengan ekspresi-ekspresi yang mencoba menyaingi kisah-kisah relief di dinding candi.*

Based on the excerpt above, social criticism constructed through faculty dean figures is the voice of the people which is not accepted by the government. Such a government is a reflection of Indonesian rule in the New Order era. In this era, criticism is silenced and prohibits opposition. Moreover, every opinion, criticism, input is not permissible, it is not justified, all people must be silent and carry out orders, absolute decisions in the hands of the president, indirectly reflect an authoritarian leader, all opinions cannot be expressed freely, both orally and in writing through media, mass media, online, etc. even though good governance is a government that dares to accept criticism from the public.

The third figure is a student of piety. In this short story, he was represented as a good student and hated vandalism. Therefore, he was forced to write on the wall of the toilet even though his heart almost cried to warn his friends not to write on the toilet wall. The quote below will show it.

(6) *Kenyataan ini, membuat gelisah mahasiswa-mahasiswa alim, yang cinta keindahan, cinta harmoni, dan menjunjung nilai-nilai moral dalam standar tinggi. Salah satu mahasiswa jenis ini, kemudian masuk toilet, dan segera saja merasa jengkel melihat dinding yang beberapa hari lalu masih polos, sudah kembali dipenuhi gagasan-gagasan konyol dari makhluk-makhluk usil. Ia bukan seorang vandalis dan tak pernah berbuat sesuatu yang merusak, tapi kali ini ia menjadi tergoda luar biasa. Tentu saja karena jengkel.*

In this short story, Eka Kurniawan also presents a setting where to construct social criticism in short stories. The selection of the toilet background in the short story *Corat-Coret in Toilet* is a diction that builds social political criticism in a short story because the toilet wall is a channel

for public opinion that accommodates aspirations, proposals, criticisms, and suggestions for the government. The toilet represented as a small closed room, where people defecate besides that the bathroom is also considered as a place to throw things that are deemed unimportant as well as a place for many people to chatter as expressions of their ideas through writing on the wall causing the toilet to look shabby. The following quote can see it.

(7) *Semua orang tahu belaka, toilet itu dicat agar tampak bersih dan terasa nyaman. Sebelumnya, ia menampilkan wajahnya yang paling nyata: ruang kecil marginal, tempat banyak orang berceloteh. Dindingnya penuh dengan tulisan-tulisan konyol yang saling membalas, tentang gagasan-gagasan radikal progresif, tentang ajakan kengan mesum, dan ada pula penyair-penyair yang puisinya ditolak oleh penerbit menuliskan seluruh master piece-nya di dinding toilet.*

Based on the above quote, the author presents marginal small space diction. This diction option illustrated that the container that holds people's voices is tiny and limited. Nevertheless, in that little room, the people write down a lot of their aspirations, chuckles, and desires honestly and shamelessly. The writings on the walls of the toilet can imply the impression that the expectations of the community have embedded and that the channels of official aspirations of the people which no longer believed.

2). *Interdiscursivity in the Short Story of Corat-Coret di Toilet in Eka Kurniawan's Works*

Interdiscursivity is referrals, words expressed by other people referred by a character or author. There are several interdiscursivities in the short story of *Corat-Coret di Toilet* by Eka Kurniawan. Through the narrator with the first-person point of view, the collective character in this short story, the author, used a proverbial reference in the following quotation.

(8) *Tanggapan-tanggapan atas usul si mahasiswa alim, ditulis dengan baragam alat: pena, spidol, lipstik, pensil, darah, paku yang digoreskan ke tembok, dan ada pula yang menuliskannya dengan patahan batu bata atau arang. Betapa inginnnya mereka menanggapi, sehingga berlaku pepatah secara sempurna: tak ada rotan, akar pun jadi. Tulisan pertama berbunyi: "Aku tak percaya bapak-bapak anggota dewan, aku lebih percaya kepada dinding toilet."*

From the above quotation, it is clear the author refers to the old saying words "no cane, the root was so." That proverb means that if there is no good, and then even less good can be used. This proverb describes alternative uses. People who want to voice their aspirations use a variety of ways, whether by using suitable methods or not. The above quotation also shows authors who do not believe in the fathers of the council, because the Indonesian constitutional system often changes along with the change of the ruling regime.

During the New Order period, the functions and duties of the Legislative Assembly (DPR) were only as "stampers" or stamp agencies on the wishes and political will of the government or the executive. With such a paradigm it is ensured that the DPR will never work by its primary objectives and functions.

3). *Analysis of Socio-Cultural Practices Dimensions (Macrostructural)*

Analysis at the macro level is an analysis of socio-cultural practices. Study of socio-cultural practices based on the assumption that the social context that exists outside the text influences how the discourse arises [6]. Socio-cultural practices can determine the version through mediation with discourse practices. An ideology derives from its relationship to the text and is mediated by how the text produced in the process of discourse formation practice.

Short story *Corat-Coret di Toilet* Eka Kurniawan's work was born from a historical trail in 1999. The trace of the reform spirit, as well as the passion for questioning what is the success of reform. Furthermore, the short story that was born when the author was in his 20s, the age when idealism and the spirit of resistance reached their boiling point. The short story took on student characterizations, essential icons of the reform movement. Student figures are often synonymous with activities of change, reform, and intellectualism.

The creation of the 1998 reform theme became a sensitive issue. The struggle of various minds of students appeared on the walls of the toilet, transformed into a liberal ironism. The toilet wall became a shared diary; all have the right to write and say honestly. The short story composite with a series of satire, intelligent humor, to reveal the ideology of democracy and anti-establishment as if representing the choice of the author's attitude in writing a short story.

V. CONCLUSION

After reading critical discourse analysis in the short story, the author wanted to convey three things. First, in the short story, the social criticism in the *Corat-Coret di Toilet* short story was constructed in the form of resistance. Secondly, the construction of the on social criticism in the short story *Corat-Coret di Toilet* refers to the proverb that "no cane, the root was so." This proverb means that if the good does not exist, then even less good can be used. Thirdly, the short story *Corat-Coret di Toilet* by Eka Kurniawan [12] reveals demographic and anti-establishment ideologies as if representing the author's choice of attitude in writing short stories.

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