

Hedonism in “Protest” Short Story by Putu Wijaya

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Abstract—This study aims to describe the text dimension, the discourse practice, and the socio-culture practice in “Protes” short story by Putu Wijaya. The method of the research is descriptive qualitative method with Fairclough's model of the critical discourse analysis consisting of three stages: (1) text dimension, (2) discourse practice, and (3) socio-cultural practice. The study used a qualitative descriptive approach. Data sources were collected in "Protest" short story by Putu Wijaya. The data analysis technique is Fairclough's model of the critical discourse analysis. The results of the analysis in this study are: (1) the text dimensions, representing "Protest" short story with the reality of the life of the character and the people. It depicts the character with a luxurious life. Luxurious life is a freedom for Baron, the main character in the short story, and is a manifestation of change for everyone (2) the discourse practice dimension relates to intertextuality and interdiscursivity expressed in the main character, Baron. Intertextual in “Protest” short story by Odi Saladuddin (3) the socio-cultural practice dimension, namely hedonism ideology is used by the writer.

Keywords—*hedonism, fairclough, short story*

I. INTRODUCTION

A literary work is produced by the writers for the readers to enjoy and utilize. In addition, literary work also provides a purpose related to human's life. The purpose of literary writing is to describe the structure of behaviors, ideas, and various social tendencies [1].

Literary work is directly or indirectly influenced by the writer's experience and environment. The work is released in the society sphere as a result of the writer's imagination and reflection on the surrounding social phenomena [2].

There are several kinds of works used as a media in creating the writer's idea. One of them is short story, a literary work characterized by a few conflicts, limited characters, and shorter writing in delivering its purposes or intentions.

The rest of this paper is organized as follow: Section II describes theoretical 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. THEORETICAL REVIEW

A. Critical Discourse Analysis

A discourse linked to the social practice results in a dialectical relation between the events of a particular discursive relation with the situation, institutions, and social structures shaping it. Discourse analysis critically sees discourse as a form of social practice. [3].

Critical discourse analysis is combined into 'three dimensions' aiming to map three forms of analysis: analysis of language texts, analysis of discourse practices, and analysis of discursive events as the examples of socio-cultural practices. [4]. Three dimensions of the analysis framework described in a discourse are: text (text), discourse practice, and socio-cultural practice [5].

Language in critical view is understood as a representation playing a role in shaping certain subjects with specific objectives. Discourse analysis is used to describe the language processes to be a discourse, the applied perspectives, and the discussed topics [6].

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.

C. Hedonism Theory

Broadly speaking, several factors influencing a person's hedonism lifestyle are divided into two, namely internal and external factor. Internal factors are factors emerging from the individual based on self-confidence to choose the lifestyle according to his wishes. As for internal factors, the attitude towards the hedonism lifestyle, one considers that the shown attitude must be luxurious and majestic, and the individual likes to be the center of the attention [7].

III. RESEARCH METHODS

This analysis used text analysis by applying Norman Fairclough's Critical Discourse Analysis approach. Critical discourse analysis model by Fairclough generally integrates discourse analysis based on linguistics, social and political

understanding, and social change. Fairclough’s model of analysis focuses on language. This discourse analysis has three dimensions, namely text, discourse practice, and sociocultural practice. [8] , shown the Table I in research result below :

IV. RESULTS AND DISCUSSION

TABEL I. FAIRCLOUGH MODEL

Dimensions	Element	Data
Dimension text analysis	Diction	Bim-sala-bim, abraca dabra, jambrut katulistiwa,
	Cohesion	Social culture
	Metaphor	Protes
Dimension analysis of discourse practices	Intertekstuality	Intertextuality with short story “protes” by Odi Salahudin
Sociocultural practice	Ideology	Ideology hedonism

A. Reading the text dimensions of “Protes” by Putu Wijaya

There are textual dimensions in “Protest” short story by Putu Wijaya to analyze. In this short story there are several characters describing its contents. Naming is commonly used technique by the writer. Some of the words used in this short story deliver meanings in accordance with the circumstances. “Protest” is the title of a short story by Putu Wijaya explaining the character having a lot of properties and wanting to build a thirty-story building. The main character dominating this short story is Baron. Baron is the representative of rich man influencing the local people to change their lifestyle to be better. This can be seen in the following quotation of the short story.

Orang kaya di ujung jalan itu jadi bahan gunjingan. Masyarakat gelisah. Peralnya, ia mau membangun gedung tiga puluh lantai. Ia sudah membeli puluhan hektar rumah dan lahan penduduk di sekitarnya. Di samping apartemen, rencananya akan ada hotel, pusat perbelanjaan, lapangan parkir, pertokoan, kolam renang, bioskop, warnet, kelab malam, dan kafe musik.

“Kenapa mesti ribut. Ini, kan, rumah saya, tanah saya, uang saya?” kata Baron sambil senyum. “Apa salahnya kita membangun? Positif, kan?!”

(Rich man at the end of the road became a gossip. Restless society. The reason was, he wanted to build a thirty-story building. He had already bought dozens of houses and the surrounding lands. Besides the apartment, there were plans for hotels, shopping centers, parking lots, shops, swimming pools, cinemas, internet cafes, night clubs and music cafes.

“Why should you make a fuss. These are my house, my land, my money, isn’t it?” Said Baron with a smile. “What’s wrong with us to build? This is so positive, right ?!”

Based on the quotation of the short story, the name of the character, Baron, as the main character in the short story has meaning of a noble degree in Europe.

The name of the character, Baron, describes a person possessing a wealth, a high education, and a representative of

the people. The character is described as a man wanting to live happily, luxuriously, and having a lot of businesses.

Masak sudah 69 tahun merdeka kita masih makan tempe terus! Lihat Korea dong, tebar mata ke sekitar, simak Pondok Indah, Bumi Serpong Damai, Central Park. Mana ada lagi rumah-rumah BTN yang sangat, sangat sederhana. Kandang tikus itu bukan hunian orang merdeka! Ah?! Semua sudah direnovasi habis jadi masa lalu yang haram kembali lagi. Rata-rata sekarang rumah satu miliar ke atas! Itu baru layak buat rakyat merdeka! Ah?! Tapi apa semua itu bim-sala-bim, abraca dabra, jatuh begitu saja tiba-tiba dari langit? Tidak Bung!

(It’s been 69 years of our independence we still eat tempe over and over! Look at Korea, open your eyes, look at Pondok Indah, Bumi Serpong Damai, Central Park. Are there other very, very simple BTN houses. The rat cage is not an independent people’s house! Ah?! Everything has been renovated, so the forbidden past comes back again. The average house’s price now is one billion and more! It is only worthy for the free people! Ah?! But are all the bim-sala-bim, abraca dabra, just falling suddenly from the sky? No dude!)

Baron explained that people at this time should had a luxurious house and a good life. The words “Pondok Indah, Bumi Serpong Damai, and Central Park” explain some luxurious places or elite housing in Jakarta, where everything is fine, luxurious and contemporary or modern. This implies the meaning that Baron has an idea of luxurious living. Besides, rumah BTN (BTN houses), purchased in installments, are also mentioned. In addition, there is the word bim-sala-bim, abraca dabra used for the attractions in magic scenes showing something that can change or disappear instantly. The word explains that all luxurious things need a process and hard work to get.

Saya ingin semua kita di sini maju. Jangan, kalau ada orang punya duit, padahal itu karena dia banting tulang, lalu iri, sewot, sirik, menuduh orang itu kurang peka lingkungan. Itu yang terjadi sekarang. Makanya saya ngajak bangkit! Ayo Bung! Jangan baru bisa beli motor sudah merasa masuk surga. Baru bisa ketawa sudah merasa dicintai Yang kuasa. Tidak! Jangan! Banyak yang harus dicapai! Kita harus tamak! Semua orang wajib menyadari dirinya masih kere, di jambrut khatulistiwa ini! Bangun, marah! Jangan marah sama saya marahi nasib! Jangan takut pada perubahan. Takutilah takut! Ambil risiko!

(I want all of us here to build. No, if someone has money, even though it is because he slams his bones, then people are jealous, sullen, envious, accusing the person of being insensitive to the neighborhood. That’s what happens now. So I invite you to get up! Come on, man! Don’t just buy a motorbike and feel like in heaven. You can only laugh and you feel loved by God, No! Don’t! Lots to achieve! We must be greedy! Everyone is obliged to realize that they are still hungry, in this emerald of the equator! Wake up, be angry! Don’t be angry with me when I’m angry about the fate! Don’t be afraid of change. Be afraid of fear! Take risks!)

In the quotation above, there is a phrase emerald of the equator. The phrase means that Indonesia is an archipelago with green islands which looks like emerald from the space. In

addition, several cities and islands in Indonesia are located on the equator. In other words, Indonesian nation is a wealthy nation, so the people should not give up with the fate and must make changes. The quotation expresses Baron's effort to influence the people to join his idea to establish a luxurious life.

Perubahan itu berkah, cabut uban, berhenti cari kutu! Aahhh, capek saya menghadapi orang-orang kecil yang kampung!! Risih! Mau wine, Pak Amat?"
Amat pulang dengan kepala penuh sesak. Rasanya tak ada sisa ruang lagi di kepalanya untuk santai. Baron sudah berjejal-jejal di otaknya.

(Change is a blessing, stop removing gray hair, stop looking for lice! Aahhh, I'm tired of facing small humble people!! Disgusted! Do you want wine, Mr. Amat?"
Amat came home with a full head. It felt like there was no more space left in his head to relax. Baron had crammed into his brain.)

Cabut uban (gray hair removal) is an activity often carried out by people in earlier times, and it probably still exists. This is a useless and unproductive activity. Baron offered **wine**, a quite expensive drink, to Mr. Amat. This illustrates that a person living in luxury and wealth must consume classy drink namely wine.

*"Terus Bapak bilang apa?" "Ya, tidak membantah."
 "Lho kok, tidak? Kan hajatnya ke situ mau menyampaikan protes warga?!"
 "Begini, Bu, Baron itu, ibaratnya pohon. Kalau dipangkas nanti malah makin meranggas!"
 "Tapi pesan warga sudah disampaikan, belum?" Amat berpikir.
 "Kok mikir? Sudah atau belum?" "Ya. Tapi dengan cara lain." "Masudnya?"
 "Ya begitu. Semua pertimbangannya, tak cerna, sebenarnya cukup masuk akal dan bisa dimengerti. Tapi seperti makan, meskipun steak tenderloin daging sapi impor, buat orang yang sudah kenyang bisa bikin muntah. Tapi buat orang yang buka puasa, jangankan makanan steak tenderloin, teh manis pun seperti air surga!"
 "Dan Baron mengerti?"
 "Nah itu dia. Pengertian itu relatif. Ibaratnya siaran berita. Buat pesawat yang canggih pasti jelas, tapi buat pesawat butut, apalagi tambah cuaca buruk, yang kedengaran pasti hanya kressek- kressek!"
 Bu Amat bingung. "Maksudnya apa?"
 "Ya, seperti black campaign, di masa pemilu, buat pendukung lawan, akan terasa fitnah keji, tapi buat pendukung yang bersangkutan, justru lelucon segar!"
 Bu Amat mulai kesal.
 "Pak Baronnya nyadar tidak?" "Nah itu masalahnya."*

*("What did you say, then?" "Yes, don't argue."
 "How come, no? Do you want to go there to protest the people?!"
 "Look, ma'am, the Baron, is like a tree. If it is trimmed it will even become more molt!"
 "But the people's message has been delivered, haven't they?" Very thoughtful.
 "How come I think? Already or not?" "Yes. But in another way." "Masudnya?"*

"I see. All of his considerations, not digestible, are actually quite reasonable and understandable. But like eating, even though beef tenderloin steak is imported, for people who are already full can make vomiting. But for people who break their fast, let alone steak tenderloin, sweet tea is like heaven's water!"

*"And Baron understand?"
 "There he is. Understanding is relative. It's like a news broadcast. Make a sophisticated plane definitely clear, but for a foul plane, let alone adding bad weather, what sounds certain is just crackling!"
 Mrs. Amanda confused. "What does it mean?"
 "Yes, like black campaign, in the election period, for opposing supporters, it will feel cruel slander, but for the supporters concerned, it is a fresh joke!"
 Mrs. Amate is getting upset.
 "Mr. Baron realized it wasn't?" "Now that's the problem.")*

In the above quote there are words of steak tenderloin and black campaign. Steak tenderloin is an expensive food, because it uses beef and has a small fat content. Eating like this is a classy food, or food that is often eaten by people who have a lot of money. Besides that, the black campaign is an attempt made in campaigning in an insulting, inciting, and other ways. This explains that Mr. Baron's efforts to change the way people think around him in a way that is insulting, insulting or even pitting other people.

B. Analysis of Discourse Practice Dimension (Meso structure)

Interdiscursivity is a word references expressed by other people, referred by a character or a writer. In "Protest" short story by Putu Wijaya, there are several interdiscursivities through the main character. Baron as the main character of the short story used words referring to independence. This can be seen in the following quotation.

*Membangun itu bukan hanya tugas pemerintah. Negara yang sehat itu, masyarakatnya, rakyatnya aktif, dinamis, banting tulang, ikut serta membangun tanpa diperintah. Membangun karena diperintah itu, kan, watak pemalas. Karakter orang jajahan. Kita, kan, sudah 69 tahun merdeka. Kita harus membina karakter kita. Arti kemerdekaan adalah: sejak detik merdeka itu, nasib kita ke depan adalah tanggung jawab kita sendiri.
 (Developing is not just government's task. That healthy country, the people, the people are active, dynamic, hard-working, participating in developing without being governed. Developing by order is lazy character. The character of a colony. We are already 69-year independent. We must foster our character. The meaning of independence is: since the seconds of the independence, our destiny in the future is our own responsibility.)*

The sentence above refers to the long-standing independence. The independence means that everyone has the right to get a better life. The people are not considered independent yet, and need the help of Baron by establishing the buildings and changing the area into a better look. Baron thought that an independent life is when people have luxurious houses and rich lives.

Hidup itu kumpulan masa lalu, masa kini, dan masa depan seperti yang ditulis penyair WS Rendra. Semuanya harus dipikirin dan dipikul sendiri! Itu baru namanya merdeka dalam artinya yang sejati! Betul tidak, Pak?!"

(Life is a set of past, present, and future as written by a poet WS Rendra. Everything must be thought out and borne by yourselves! It's just called independent in its true meaning! It is right, isn't it, sir?!)"

The quotation above refers to WS Rendra's writing explaining that life has three terms, namely the past, present, and future. The people need to think of them thoroughly. The writer referred to WS Rendra, a poet, because Rendra is known as a writer creating literary works full of protests.

Amat berpikir lagi.

"Sudah belum? Sudah disampaikan juga bahwa hunian kita ini air sumurnya paling bersih dapat diminum langsung sementara air di hunian lain di sekitar sudah keruh dan asin? Sudah disampaikan."

"Kalau itu belum."

"Tapi dasar keberatan dan protes-protes kita yang lain-lain, sudah kan?"

"Kembali lagi apa dia cukup peka atau tidak."

"Salah. Pak Baron itu peka. Masalahnya bagaimana Bapak menyampaikannya!"

"Ya, itu dia!"

Bu Amat terkejut.

"Itu dia bagaimana? Bapak menyampaikannya bagaimana?"

"Seperti kata pepatah: diam itu emas."

"Ah? Bagaimana?!"

(Very thinking again.

"Have you done it yet? It was also conveyed that our cleanest well water can be drunk directly while the water in other residential areas is cloudy and salty? Already delivered."

"If it's not yet."

"But the basic objections and our other protests, have you?"

"Is it back whether he is sensitive enough or not."

"Wrong. Mr. Baron is sensitive. The problem is how you delivered it!"

"Yes, there he is!"

Mrs. Amat is shocked.

"How is it? How do you say? "" As the saying goes: silence is gold."

"Ah? How?!)"

In the above quote, it refers to the saying that we often listen to is "silence is gold". This explains that Pak Amat just kept quiet when Mr. Baron talked at length about the plan to build the building and provided motivation for Pak Amat and other residents to live a better life. The quotation explained that Pak Amat began to be affected and already had thoughts as Mr. Baron said.

"Saya tahu apa yang Bapak pikirkan. Masak tidak. Puluhan tahun kita hidup bersama, saya dengar semua yang ada dalam hati kecilmu. Kamu bicara meskipun diam. Ngerti?"
Amat terkejut. Itu dia yang tidak ia pahami. Kalau istrinya amat mengerti isi hatinya, tanpa harus diucapkan, masak Baron yang doktor itu tidak. Jauh di sana dalam lubuk hati

istrinya, terasa perih ketika ia bilang orang kecil diamnya tak bicara.

Setelah memijit kaki istrinya, sampai tertidur, Amat berbisik: "Orang kecil yang diam juga emas, Bu, kalau memang emas."

Tanpa membuka mata, Bu Amat menjawab lirih: "Tetangga kasak-kusuk Bapak diangkat jadi kepala proyek dengan gaji 50 juta." []*

("I know what you are thinking. Cook it no. Tens of years we live together, I hear everything in your little heart. You talk even though you are silent. Understand?"

Very surprised. That's what he doesn't understand. If his wife just understood the contents of his heart, without having to say it, cook Baron the doctor did not. Deep in his heart, he felt sore when he said the little man was silent and did not speak.

After massaging his wife's feet, until she fell asleep, Amat whispered: "The little man who is silent is also gold, Mom, if it's gold."

Without opening his eyes, Mrs. Amat answered softly: "Neighbors neighbors were appointed as project heads with a salary of 50 million." []*

Intertextuality in this short story is expressed by the word *protes* (protest) as its title previously written by Odi Saladin in 2011. Both short stories have the same title, "Protes". *Protes* short story written by Odi Saladin emphasizes the productivity in writing shown in the character *aku* (I). The protests in the short story are carried out by several characters namely Browo, Salman, and Tarjo. These characters had been written in the previous story. Meanwhile, "Protes" short story by Putu Wijaya illustrates the Baron's effort in influencing the people to have the same thoughts as him. Although the two short stories have the same title, they have different contents and themes.

C. Analysis of Practical Socio-Cultural Dimensions (Macrostructural)

The analysis on the macro structure is an analysis of socio-cultural practice. This analysis is based on the assumption that the social context out of the text or discourse affects how the discourse emerges. An ideology emerges and can be identified by its relation with the text produced in a process of discourse formation practice. The short story illustrates the existence of hedonism ideology. The ideology is depicted by the presence of the main character, Baron. It also reflects the people's social life at this time when people are more consumptive.

VI. CONCLUSIONS

Each short story has a different story, and it must convey a meaning or message. "Protest" short story by Putu Wijaya is a literary work possessing many meanings. By conducting critical discourse analysis on Putu Wijaya's "Protest" short story, this research finds out the message of the short story namely to depict a luxurious and classy life. This is often referred to hedonism ideology owned by some people. In

this short story, the hedonism ideology is illustrated by the main character, Baron owning luxurious goods and life style, even trying to influence the people to have the same life as he did.

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