

**CRITICAL DISCOURSE ANALYSIS TOWARDS
A.A. NAVIS' SHORT STORY OF
"DATANGNYA DAN PERGINYA"**

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Abstrak

Penelitian ini merupakan penelitian kualitatif deskriptif yang bertujuan untuk memahami fenomena sosial yang muncul dalam cerpen tersebut. Prosedur analitisnya tidak menggunakan prosedur analisis statistik. Data dikumpulkan dari sebuah cerpen berjudul "Datangnya dan Perginya" yang ditulis oleh A.A. Navis pada tahun 1950-an. Data tersebut adalah kata-kata yang tertulis dalam cerpen tersebut. Setelah data diperoleh, kemudian dianalisis dengan menggunakan teknik analisis data menurut Sudaryanto. Teknik yang digunakan dikenal dengan teknik segmentasi konstituen langsung. Berdasarkan teknik tersebut, data bahasa dapat dianalisis dengan mengatur kombinasi kata yang bermakna secara intuitif dan mengklasifikasikannya. Peneliti menemukan bahwa ada 8 gaya bahasa yang digunakan dalam cerpen karangan A.A. Navis tersebut. Kedelapan gaya bahasa tersebut adalah Personifikasi, Hiperbol, Anastrof, Satir, Simile, Metafora, Anafora, dan Pleonasme. Secara sintaksis, pola kalimat VSO dan VOS banyak digunakan selain pola SVO yang umum digunakan dalam tata bahasa Indonesia kontemporer. Untuk tahap pengolahan analisis, interpretasi yang muncul adalah penggunaan berbagai bentuk atau gaya bahasa dan struktur sintaksis yang berbeda untuk membentuk keindahan tersendiri. Selain itu, istilah religi yang mewarnai cerpen ini mendukung beberapa makna. Tahapan analisis sosial dijelaskan oleh jenis-jenis unsur yang dimunculkan yaitu kritik terhadap realitas sosial.

Kata kunci: cerpen, a.a. navis, analisis wacana, gaya bahasa.

INTRODUCTION

The short story entitled "Datangnya dan Perginya" is one of the many short stories written by A.A. Navis in his anthology in the 1950s. The short story was chosen as the object of this study because the work was phenomenal and there were many criticisms of the social life that developed in the community. These short stories, in this study, were analyzed using the Critical Discourse Analysis approach based on Fairclough's theory (as cited in Susanto, 2012).

According to Fairclough (as cited in Susanto, 2012) critically analyzing discourse is essentially analyzing three dimensions of discourse integrally. The three dimensions are (i) language texts, both oral and written, (ii) practice of discourse, namely the production and interpretation of texts, and (iii) sociocultural practices, namely changes

in society, institutions, culture, etc. that determine the form, meaning, and value of a discourse.

For the text analysis stage, there are prominent features in A.A.Navis' short story, namely the utilization of various forms or styles of language. These grammar or style are important elements in the literary work of A.A. Navis. Through language or style, he managed to criticize the lives of the Minangkabau indigenous people in an interesting way. The beauty of the language is concluded after the three-dimensional discourse analysis was integrally processed. The results of this study were expected to add to the literary treasures, especially in terms of discourse analysis.

METHODOLOGY

This qualitative and descriptive research was intended to analyse the social phenomena appearing in a short story (Moleong, 2007). It produced analytical procedures that did not use statistical analysis procedures. The researchers also became the data collectors, analysers and authors of the research report. The researchers collected the data from a short story entitled "Datangnya dan Perginya" written by A.A.Navis (1950s).

The researchers took data from the words written in the short story of "Datangnya dan Perginya" by A.A. Navis. Based on Sudaryanto (1988), the data collection technique of this research is observation and conducted with the following steps: 1) reading the novel, 2) listing the sentences, 3) putting the listed sentences in tables, 4) analysing the sentences and the meanings, and 5) making a conclusion. After the data were obtained, they were then analyzed by using Sudaryanto's data analysis technique. The technique is known as segmenting immediate constituent technique (Sudaryanto, 1993). Based on the technique, language data can be analyzed by setting the meaningful word combination intuitively and classifying them.

FINDING AND ANALYSIS

The researchers found that there are 8 language styles used in the short story written by A.A. Navis. They are Personification, Hyperbole, Anastrophe, Satire, Simile, Metaphor, Anaphor, and Pleonasm. The following is the analysis.

1) Personification, in sentence:

Dan semua kalimat yang disenanginya selalu saja mengikat matanya. (Page 85, Line 5)

The word *mengikat* is 'activities carried out by humans in uniting something with a bond, for example a rope'. The word will have a semantic meaning if used in the following example sentence:

- 1a. Ibu *mengikat* kacang panjang dengan tali plastik.
- 1b. Gembala itu *mengikat* kambingnya dengan hati-hati.

In sentence (1) above, the use of the word binding makes the sentence pragmatic. In order to have a semantic meaning, sentence (1) should be written *Dan semua kalimat yang disenanginya selalu saja menjadi perhatiannya.*

2) Hyperbole, in sentence:

Hati kami rasa terbakar karena rindu. (Page 85, Line 8)

The word *terbakar* is the state of being fired. It will have a semantic meaning if used in the following example sentences:

- 2a. Kabel itu *terbakar* setelah terjadi korsleting listrik.
- 2b. Sepatu kesayangan Amir hangus *terbakar* pada saat si jago merah melahap rumahnya.

In sentence (2) above, the use of the word *terbakar* 'burning' makes the sentence pragmatic and contains excessive meaning. In order to have a semantic meaning, sentence (3) should have been written *Kami sangat merindukan ayah* 'We miss Dad very much'.

3) Anastrophe, in sentence:

Lalu diraba-rabanya dadanya sebelah kanan. (Page 85, Line 13)

Sentence (3) above mentions the verb *diraba-raba* 'groped' before the subject. The sentence will have the syntactical structure of SVO if the sentence structure is changed as exemplified by the sentence (3a) below:

3a. Lalu dadanya sebelah kanan diraba-rabanya.

The sentence (3a) is a passive form of SVO syntax structure, namely:

3b. Lalu dia meraba-raba dadanya sebelah kanan.

4) Satire, in sentence:

Tapi malah perkawinan ini tambah merusakkan hatinya. (Page 86, Line 14)

The word *merusakkan* 'destroyed' is a critique of the unhappy life / relationship between Masri's father and Iyah. Sentence (4) above will have conflicting meanings if the word *merusakkan* 'destroyed' is replaced with words that have a happy meaning, for example *memperbaiki* 'repaired' or *menyembuhkan luka* 'healed a wound', as exemplified in the following sentences:

4a. Tapi malah perkawinan ini tambah *memperbaiki* hatinya.

4b. Tapi malah perkawinan ini tambah *menyembuhkan luka* hatinya.

5) Simile, in sentence:

Kepalanya mengangguk-angguk bagai kepala boneka bergoyang. (Page 87, Line 8)

The word *bagai* 'as' is a conjunction of two clauses in sentence (5). The word *bagai* 'like' will have the same meaning when replaced with words *seperti* 'like' or *layaknya* 'like', as in sentences:

5a. Kepalanya mengangguk-angguk *seperti* kepala boneka bergoyang.

5b. Kepalanya mengangguk-angguk *layaknya* kepala boneka bergoyang.

6) Metaphor, in sentence:

Karena kau duniaku, tempat aku berpegang lagi. (Page 88, Line 27)

The clause *kau (adalah) duniaku* 'You (are) my world' is a comparison between two things, *kau* 'you' (Masri) and *duniaku* 'my world' (Masri's father's life). Components of equalizing meanings are: 'place of life', 'place of leaning', 'place of activity before death'. Whereas the component of the meaning of difference for you

(Masri) is 'human', and for the world is 'thing', 'place where humans live'. The word *duniaku* 'my world' will have a different meaning and do not rule out the possibility of being impressed rigid or aesthetic if replaced with the word *bumiku* 'my earth' or *planetku* 'my planet', as in the following sentence example:

6a. Karena kau *bumiku*, tempat aku berpegang lagi.

6b. Karena kau *planetku*, tempat aku berpegang lagi.

7) Anaphor, in sentences:

Aku lemparkan kehidupan duniawiku. Aku jual segala harta benda kita. Aku wakafkan. Dan aku pergi ke dusun jauh. Aku tinggal di mesjid sana. Aku serahkan diriku kepada Allah. (Page 88, Lines 30-32)

In the sequence of sentences (7) above there is a repetition of the first word in each sentence, which is *aku* 'I'. The sequence of sentences will still have the same meaning but not aesthetic impression if the word *aku* 'I' was omitted, as in the example sentence (7a) below:

7a. Aku lemparkan kehidupan duniawiku, jual segala harta benda kita, wakafkan. Dan aku pergi ke dusun jauh, tinggal di mesjid sana, serahkan diriku kepada Allah.

8) Pleonasm, in sentence:

Dan tiba-tiba tubuhnya gemetar, layu terkulai ia di sandaran kursi. (Hal. 92/30)

The *terkulai* 'drooped' word is a statement for a statement that has clear meaning in the word *layu* 'wither'. Additional information is actually not needed. The word *layu* 'wither' will still have the same meaning even though the word *terkulai* 'drooped' is omitted, and vice versa, as in the following example sentence:

8a. Dan tiba-tiba tubuhnya gemetar, *layu* ia di sandaran kursi.

8b. Dan tiba-tiba tubuhnya gemetar, *terkulai* ia di sandaran kursi.

Style of language in the short story "Datangnya dan Perginya" has a certain significance, not just text that must meet the short story page. Compared with the ethics that is implied in the overall story content (for example, be careful in relationship, don't play with marriage), the language styles in the text try to build a coherent and beautiful discourse as a literary work.

Still in the text analysis stage, syntactically, there are many uses of the VSO and VOS sentence patterns in addition to the SVO patterns commonly used in contemporary Indonesian grammar. The sentences that have the VOS and VSO pattern include:

(3) Lalu diraba-raba nya dadanya

V S O

sebelah kanan. (Page 85, Line 13)

(9) ..., melonjaklah keinginannya

V S

hendak menemuinya di tahun yang lalu. (Page 85, Line 1)

(10) Kata orang tua itu dalam hati.

V S

(Page 85, Line 12)

(11) Berbahagia kau dengan Arni, ya?

V S

(Page 85, Line 20)

(12) Pakai kumis kau sekarang, Masri.

V O S

(Page 85, Line 20)

(13) Terpekur ia dalam kesadaran

V S

pikirannya yang waras. (Page 88, Line 14)

(14) Ingin aku maafmu.

V S O

(Page 88, Line 28)

(15) Dan kemudian datang suratmu lagi.

V S

(Page 89, Line 12)

The next stage of text analysis is related to the stylistic elements used. Navis often used religious or spiritual terms, such as:

- the *Quran* 'Quran'
- *meninggal* 'died'
- *mendiang* 'deceased'
- *syarat-syarat kawin* 'conditions for marriage'
- *Tuhan* 'God'
- *berbudi baik* 'virtuous'
- *dunia-surga* 'world-heaven'
- *kesucian* 'holiness'
- *insaf* 'conversion'
- *tobat* 'repentance'
- *duniawi* 'worldly'
- *mesjid* 'mosque'
- Allah 'Allah, God'
- *rukun damai* 'peaceful harmony'
- *dosa* 'sin'
- *maaf* 'forgiveness'
- *ikhlas* 'sincerity'
- *kebaikan* 'goodness'
- *kutukan* 'curse'
- *wajib* 'obligation;
- *keredhaan* 'relief'
- *akhir hidup* 'end of life'

These terms are the terms that are widely used in Islam and have been adapted in Indonesian.

For the processing analysis stage, the interpretation that emerges is the use of various forms or styles of language and different syntactic structures to form its own beauty in Navis' work. In addition, the religious term that colors this short story supports the meaning of 'self-introspection', 'emptiness of the soul', 'loss and longing', 'deep love and compassion', implying the condition of the characters who want to improve past lives that are not happy, plagued by conflict and domestic violence (both physical, as revealed in the sentence *Ditamparnya sekuasa kuatnya* 'He was slapped as mighty' (Page 87, Line 32) and psychic, as implied in the sentence *Pahit kau menerima kenyataan ini? Demikian juga aku* 'It's hard for you to accept this reality? So do I. (Page 93, Line 6) What happened to Masri's family set a precedent for him and his family that this should not be repeated, both Mr, Arni, and Masri all tried to find a resolution to the conflicts that had happened to each other so that they would not hurt others again.

The stage of social analysis is explained by the types of elements that are raised up, namely criticism of social reality. A. A. Navis who was born and raised in West Sumatra was intrigued by the phenomenon that occurred in his community at that time. Many men or husbands felt unhappy with their domestic life or indeed because of their character and then looked for happiness outside, divorced, or had more than one wife. In addition, the emergence of incest marital cases between Masri and Arni which is still maintained is a form of concern for the (potential) victims of this phenomenon as well as a warning to the public so that similar things do not happen. By reason of dislike separates household happiness, at least A.A. Navis has shown the humanizing "humane" side. But what is the meaning of humanizing it, if in the end the attitude is something that is condemned. On the one hand, for A.A. Navis humanitarian considerations (at the risk of religious violations) are more important than anything. But on the other hand, religious considerations (upholding religious teachings) are even more important forms. A. A. Navis is among the impressive clashes of humanism and absolute religiosity.

CONCLUSION

The short story entitled "Datangnya dan Perginya" as one of many short stories written by A.A. Navis in his anthology in the 1950s is a phenomenal work that there is a

lot of criticism of the social life that develops in society, especially the Minangkabau people.

Three dimensions of the discourse are integrally analysed:

- 1) Language texts, in the form of use of language or style of personification, hyperbole, anastrophe, satire, simile, metaphor, anaphora, and pleonasm.
- 2) The practice of discernment, namely the use of various forms or styles of language and syntactic structure and religious terms support the meaning of 'self-introspection', 'emptiness of the soul', 'loss and longing', 'love and deep compassion'.
- 3) Sociocultural practices, explained by the types of elements that are raised, namely criticism of social reality. A A. Navis who was born and raised in West Sumatra was intrigued by the phenomenon that occurred in his community at that time.

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