

MAINTAINING THE SELF-EXISTENCE THROUGH SHORT STORY "JALAN SUMUR MATI"

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Abstract: Riau is a wealthy region where physical development appears everywhere. However, many people are marginalized and neglected by this development. Due to this fact, most Riau Malay people tend to have negative prejudice and not accept the presence of foreign immigrants, including Indonesian Chinese. However, Olyrinson can blend in with the local community through his work, which often raises topics about humanity and his real-life. Using a three-dimensional framework of Fairclough (1989; 1992a; 1992b; 1995a; and 1995b), this study critically explores the various efforts made by Olyrinson in the short story "Jalan Sumur Mati" to defend his existence by changing prejudices. In this case, the author analyzes relevant texts and explores dialectical relationships between literary works and other social practice elements, which will be presented through textual analysis, discourse practice, and social practice.

Keywords: critical discourse analysis, self-existence, olyrinson, riau, short story

INTRODUCTION

Literary works involving humans and their lives in building creativity are a real picture of social life (Damono, 1979, p. 79). As a portrait of social life, the author combines his thoughts, imagination, and experiences into a work that absorbs various aspects of life in society. This work lived and developed in the community after being written by the author, told by storytellers, and copied by copyists (Ratna, 2008, pp. 335-336).

The writer uses literary works to arouse readers' understanding and awareness of the surrounding community's situations and conditions. Not only presenting aesthetic, but literary works are also aimed to touch the taste and value of humanity so that readers care about life (Wahyuni, 2018, p. 42). As a member of society involved in social situations (Kurniasari, 2016, p. 2), the writer is fully aware that literature is a wise way to respond

to and make readers aware of these social situations.

Literary works can be considered to have an ideological element — as a belief or a set of beliefs that become the basis for a particular person, society, or state to carry out an action hidden in it. As equipment for a living (Hwia, 2010, pp. 11-22), literature is inseparable from this ideology. When doing literary works, writers use a specific strategy to respond, criticize, or describe society's social situation, which includes language choices, from words to paragraphs.

It is also the case with Olyrinson, a Chinese descent writer who was born in West Sumatra. Olyrinson, who works as a contractor at an oil company in Riau, often witnesses the people's lives around the oil fields. Then, through some of his short stories that carry a particular ideology, Olyrinson talks about the reality of photographing the lives of the

disadvantaged people around the oil field. He evokes a sense of humanity (the audience of his work) with a touch of humanism.

It was not the only thing Olyrinson did. Several other writers also did the same thing. Abel Tasman, for example, in his short story "*Pipa Darah*" (2001). He described the oppression experienced by the people of Riau in the short story, even though Riau's contribution to Indonesia was significant. This reality occurs because all oil has turned into "officials' wine" in the metropolitan city (Jakarta).

Meanwhile, the people of Riau are "starving in a rich country." The dislodging of people's land for the sake of development also became his concern—besides, B.M. Syamsuddin, with his short stories, presents various social problems faced by the Riau people to arouse public awareness of the social conditions. At the end of the New Order to the Reformation era, Riau's literary color indeed shows a phenomenon, namely emerging as defenders of community groups' interests who were marginalized or neglected by the development.

However, unlike Abel Tasman and B.M. Syamsuddin, the problem in this study is Olyrinson's background is not a Riau Malay. He is an immigrant, while the Riau Malay community tends to have negative prejudice and not accept foreigners' presence. But in reality, the presence of Olyrinson with a different cultural background and a job that is often disputed has been well received by the Riau Malay community. With his works, Olyrinson can evoke the people's awareness of the surrounding reality so that the public recognizes his existence.

Self-existence is understood as an individual effort to position him/herself in life through actualizing the various potentials that exist to gain public trust so that they can find the meaning of their existence (Fitriawati & Retnasary, 2018, p. 3). Through this self-existence, this individual's presence will receive recognition from other parties (Permatasari & Trijayanto, 2017, p. 264).

In this case, Olyrinson used his short stories to voice the people's misery, criticize the rulers and businessmen, demand people's rights to the wealthy land of Riau, and even to remind the people of the rights of those who have been marginalized. Besides, he also uses

his work to maintain his existence by inserting various ideologies into the work.

Seeing ideology in a discourse is not something abstract. It is a concrete action in terms of social practice. Ideology is seen as a way to position oneself as a social subject. Fairclough (1995a) attempts to construct discourse theory as a critique of existing approaches in this context. By looking at the linguistic, interpretative, and sociological aspects, Fairclough (1995a) offers a discourse model that contains three dimensions, namely text, discourse practice, and social practice, each of which has its area, process, and analysis model. These three dimensions are dialectically connected. Also, Fairclough formulated intertextuality, which affirmed the interrelation of various texts and discourses in a text. This concept also has an ideological impact in the form of structuring and restructuring the existing discourse order. When ideology is embedded in the discourse, intertextuality acts as a mechanism to maintain or change domination relations (Fowler, 1997; Thibault, 1993; Fairclough, Jessop, & Sayer, 2002; Fairclough, 2008; Munfarida, 2014; Widdowson, 1996; Ulinuha et al., 2013; Hwia, 2010; Fairclough, 2013; Aziz, 2017).

Fairclough's critical discourse analysis model uses three-dimensional analysis, namely (1) textual analysis at the micro-level, namely description of the text; (2) analysis of discourse practice at the meso level, namely the interpretation of the process of producing, disseminating, and using discourse, including intertextuality and interdiscursivity; (3) analysis of sociocultural practices at the macro level, namely explanations of hidden social processes in discourse (Fairclough, 1995b, p. 59; Fairclough, 1992, p. 73; Wodak & Meyer, 2009, p. 5; Rogers et al., 2005, p. 371; Fram, 2013, p. 8; Badara, 2012, p. 26). Thus, the text is related linguistic features in exposing the manifestations of the text to get a picture of the text presented; discourse practice relates to the process of producing and consuming text, which shows the interpretation of the relationship between the discourse process and the text involving the analysis of the process until the text can be consumed and interpreted by the reader. Apart from text, both situational context and intertextual context also influence this analysis, and social practice relating to contexts outside the text as an

explanation between discourse and sociocultural reality aiming to describe discourse that is part of social practice. This explanation also shows the determination of discourse on social structures and their reproductive effects on these structures, both the impact of establishing and changing the existing systems (Fairclough, 2001, p. 94). Therefore, by using a critical approach, a discourse analyst examines linguistic aspects and relates them to contexts of specific (usually hidden) objectives and practices.

To investigate Olyrinson's efforts to defend marginalized or neglected community groups' interests due to the development and efforts to maintain self-existence in the short story entitled "*Jalan Sumur Mati*," the author uses a three-dimensional framework in the critical discourse analysis proposed by Norman Fairclough.

METHOD

Through Olyrinson's short story, the author analyzes the dialectical relationship between the semiotics in the short story "*Jalan Sumur Mati*" and other social practice elements described through textual analysis, discourse practice, and social practice. As a data source, the short story is taken from fourteen short stories collected on *Sebutir Peluru dalam Buku: Kumpulan Cerpen* (One Bullet in Books: Collection of Short Stories) published by Palagan Press in 2011. In this study, the data takes the form of words, phrases, clauses, and discourses in the short story to represent groups of marginalized people's advocacy efforts and the author's self-existence.

Data collection at the textual level focuses on choosing the right words with a particular grammar (Degaf et al., 2019). In this case, several things need attention. First, identifying patterns of use of words and phrases representing forms of marginalization of the Riau people, both those obtained from rulers and entrepreneurs, and shapes of efforts to maintain Olyrinson's self-existence. Second, identify the type of processes and participants used in the clause and classify it based on the transitivity process.

At the discourse level, the author identified the general ideas contained in the two short stories. At this stage, who and what events are involved in the text production are taken into account. In this case, the intention,

the author's identity, and the text (discourse) must also be analyzed by scrutinizing the institutional position, interests, values, purposes, and desires of the discourse producer; multi-level relationships in the text; as well as the institutional position, knowledge, aims, values, and interests of the recipient. Meanwhile, at the level of social practice, the author considered relevant data regarding the form of marginalization that the Riau people obtained and Olyrinson's efforts in maintaining his existence.

This research's data analysis method is a three-stage method described by Fairclough, namely description, interpretation, and explanation. These three stages aim to explain the dialectical relationship between semiotics in the text and other elements in social practice.

At the description stage, the data is analyzed based on the discourse's textuality at the word and clause level. This linguistic description is carried out by explaining the use of words and clauses in a frame of positive and negative connotations in presenting the form of marginalization felt by the community and the author's efforts to maintain his existence in the Riau community.

Further, the interpretation stage focuses on the intersection between what is in the minds of text producers and what is in the minds of text consumers. This meeting point is mediated by relying on producers' and consumers' institutional positions, knowledge, intentions, values, and interests.

The last stage is the explanation. At this stage, the social processes shape the discourse. It aims at increasing awareness and offering a better change to the community. For this purpose, it is necessary to examine three elements in the meaning process: the producer, mediator, and receptor of the text (Haryatmoko, 2017, pp. 1–34).

FINDINGS AND DISCUSSION

The Short Story Overview

"*Jalan Sumur Mati*" is the fourth of the fourteen short stories in *Sebutir Peluru dalam Buku*. This story tells two older women who were caught stealing a 2 meter long used pipe and a corroded 16-inch protector (iron that serves to protect the pipe thread) by security officers at an oil company. One woman escaped fearfully while throwing a pipe from her hand,

while another woman stayed as it turned out, the pipe that the woman who ran had thrown hit her friend's leg and left a scar. The woman ran and crossed the swamp that was filled with leeches and disappeared in the bush.

The security guard tried to interrogate the older woman, who could not escape. The interrogation was part of his job to secure and protect company assets. However, he stuttered while questioning the woman, as she was the same age as his mother. He increasingly could not bear to continue his duties when the woman begged him to be allowed to carry the protector. She said that if she could not bring the item, her grandson would not eat because she had nothing left for their meal. Then, the older woman begged and cried loudly.

Finally, the security guard left the old woman with the pipe and protector she took. He then let her take it and act as if nothing happened. He remembered his mother, who often said that she was willing to sacrifice anything as long as he could be accepted working at the company.

Textual Analysis

The textual analysis deals with word choices and clauses. This text analysis can reveal what is in the text, which then shows what is explained or said. The use of vocabulary, terms, and metaphors is the basis that must be explored in textual analysis to get meaning. Apart from that, the standard form that needs to be considered is the text's grammar and structure to examine the various values contained in it.

Thus, textual analysis is related to linguistics, which provides descriptions of linguistic features in exposing the text's manifestations to get a picture of the text presented. This analysis views language as a text serving as a source of contextual meaning.

The Representation of the Marginalized Riau Community

Sumur mati is a term for an oil well that is no longer functioning. Oil wells are part of the oil company operations.

"Perusahaan" (Company) is a word that authors often use in short stories. The author deliberately presents "the petroleum company" in the short story to contradict the company's social situation.

In the short story "Jalan Sumur Mati," Olyrinson tells that security at an oil company found two old women who had stolen, used goods. As a security officer, security intends to arrest people who commit theft at the company.

(1) *Ia dua puluh satu tahun. Ini adalah minggu pertamanya masuk kerja setelah tiga bulan dididik sebagai sekuriti ladang minyak. Tugas utamanya adalah mengamankan dan melindungi aset perusahaan, termasuk menangkap pencuri di lokasi ladang minyak. Setiap kasus pencurian yang berhasil digagalkan adalah jenjang karir dan kesempatan untuk naik pangkat* (Olyrinson, 2011, p. 24).

(He's twenty-one years old. It is his first week on the job after three months of training as oil field security. His main task is to secure and protect the company's assets, including catching thieves at the oil field location. Upon successfully thwarting theft, it is a career path and an opportunity to be promoted)

As the operating procedure, he must take firm action against various forms of crime to secure and protect company assets. If the security is successful in carrying out the task, he will indeed get promoted.

(2) *Begitu menerima kesadarannya kembali, ia mengeraskan wajah dan meraih pentungan dan borgol di sebelah kiri pengemudi. Kesempatan naik pangkat terbentang luas di depannya* (Olyrinson, 2011, p. 23).

(As soon as he regained consciousness, he scrunched up his face and grabbed the bat and handcuffs to the left of the driver. The opportunities for promotion wide open before him)

During the training, the security guard had been informed by his senior instructor that many local people had become thieves in the company.

(3) *Dia sudah sering diberi tahu bahwa sebagai seorang sekuriti dia akan berhadapan dengan banyak penduduk asli yang menjadi pencuri* (Olyrinson, 2011, p. 26).

(He had been told many times that as a security man, he would come face to face with many natives who became thieves)

- (4) *"Mereka tersingkirkan dan putus asa," kata instrukturinya. "Dan sebagai jalan pintas untuk menyambung hidup, mereka menjadi pencuri"* (Olyrinson, 2011, p. 26).
 ("They were pushed aside and desperate," said the instructor. "And as a shortcut to make a living, they become thieves")

Olyrinson described stealing because they had nothing left. They could not afford to buy rice for their daily meals.

- (5) *"Sudah empat hari kami tidak makan nasi, Bapak," kata perempuan itu sambil bersimpuh di kakinya. "Kalau aku tidak pulang membawa besi itu, cucuku akan makan tanah. Kasihanilah kami. Kami hanya mencari besi bekas, apa itu akan merugikan Bapak? Kami lapar! Kami lapar! Kami hanya makan dari remah-remah perusahaan ini. Berilah kami sedikit, Bapak!"* (Olyrinson, 2011, p. 27).
 ("It has been four days we have not eaten rice, Sir," said the woman, kneeling at her feet. "If I don't come home with the iron, my grandson will eat the dirt. Have mercy on us. We are only looking for scrap metal, will it harm you? We're hungry! We're hungry! We only eat from these corporate crumbs. Give us a little, Sir!")

The old woman said that she only took the crumbs from that big company, which was no longer useful. Of course, it will not incur any loss to the company.

- (6) *Ada banyak, begitu banyak, bahkan ribuan besi bekas yang dibuang ke junk oleh perusahaan perminyakan ini. Sebagian malah dibuat pagar di sepanjang jalan tanpa fungsi yang jelas. Sebagian dibuat bangku di tengah hutan yang duduk pun orang enggan* (Olyrinson, 2011, p. 27).
 (There are many or even thousands of scrap metal dumped into the junk by this oil company. Some of them have even made a fence along the road

uselessly. Some are made for benches in the middle of the forest where people are reluctant to sit)

- (7) *Lewat kaca spion yang buram oleh debu, ia melihat perempuan itu masih menangis sambil memeluk protector bekas seharga dua puluh ribu. Dia menjalankan kombinya lambat-lambat menjauhi tempat itu* (Olyrinson, 2011, p. 28).

(Through the rearview mirror blurred by the dust, he saw that the woman was still crying while hugging a used protector that was worth twenty thousand. He drove his car slowly away from the place)

Like the name of the area where the two women stole used goods, the road of the dead well explained that the goods therein were "dead" (unused); nothing else was functioning. However, those goods are beneficial for the poor. Even though the risk they had to take was so significant by picking up these non-functional items, they still did it. The need for fulfillment has vanished their worry and fear.

- (8) *Apa yang diambil perempuan itu tidak sebanding dengan apa yang diterimanya. Ia melihat darah yang memenuhi punggung kaki wanita itu. Mata kakinya hancur tertimpa pipa besi yang dibanting oleh temannya yang terjun ke rawa-rawa. Dia membayangkan rasa sakit yang pedih dan mengerti sekarang mengapa wanita itu tidak bisa bergerak sedari tadi* (Olyrinson, 2011, p. 27).

(What the woman stole is not worthy. He saw the blood on the back of the woman's leg. An iron pipe crushed her ankle, that her friend slammed into a swamp. He imagined the intense pain and understood now why she couldn't move all this time)

However, for the oil company, stealing is a crime that must be addressed firmly. During the training, the security guard has been equipped with a variety of knowledge, which becomes his working procedure when facing such cases.

- (9) *Dia mencoba mengingat semua prosedur interogasi, semisal pertanyaan dari mana barang itu dicuri, berapa banyak kawanannya pencuri itu, dan*

pertanyaan formal lainnya...
(Olyrinson, 2011, p. 24).

(He tried to remember all the interrogation procedures, such as the question of where the item was stolen, how many thieves were there, and other formal questions...)

It is the exact condition of the people who live around this well-known oil company in Riau Province. They live very poorly, while the oil company is prosperous. The residents are only the spectators of the company's success.

Olyrinson can describe the marginalization they experience because of his daily life as a worker at the company. He aims to make the wider community aware that there is a contradiction in life in the company with the people around it. As illustrated in the short story "Jalan Sumur Mati," it appears that the goods that are no longer used by the company are valuable items for the poor by which they make a living.

Keeping the Author's Self-Existence

To arouse the reader's humanity, Olyrinson several times reminded the security officer of his mother. It can be said to have succeeded in making the security break down and freeing the old woman who stole it.

(10) "*Jawab aku, Kimak!*" *Sekuriti itu kaget dengan kata-katanya sendiri. Tidak seharusnya dia mengeluarkan kata-kata makian sekasar itu untuk orang setua ibunya. Meskipun kata pukimak itu sudah dia singkat menjadi kimak, tapi tetap saja kata-kata itu terasa kasar dan kurang ajar* (Olyrinson, 2011, p. 25).

("Answer me, *Kimak!*" The security guard shouted. He shouldn't have spit out such harsh words for someone as old as his mother. That word still felt harsh and rough)

The word *kimak* or *pukimak* is a very harsh swear word. This word is inappropriate, especially for a younger person. In this short story, the security guard spoke because he wanted to try to bully the woman. However, the author reminds him of his mother, who is the same age as that woman. As a result, inner conflicts occur.

(11) "*Prosedur... Prosedur...*" *katanya dalam hati. "Beri gertakan pada tawananmu sehingga dia takut dan menjawab semua pertanyaanmu." Itu pelajaran yang diterimanya ketika mengikuti pelatihan, tapi rasanya susah menerapkannya saat ini* (Olyrinson, 2011, p. 25).

("Procedure ... Procedure ..." he said to himself. "Bluff your prisoner so he gets scared and answers all your questions." That's a lesson he received from training, but it's hard to apply at the moment)

Assuming what he had done was just a procedure, the security guard had justified his rude attitude. Conflict continues in his mind, whether he has to uphold the truth according to company standards or justify the actions of an old woman who wants to fulfill her need.

(12) *Masa pelatihan menjadi seorang sekuriti yang tangguh selama tiga bulan tidak pernah mengajarkan cara-cara menenangkan seorang perempuan tua yang putus asa karena lapar* (Olyrinson, 2011, p. 26).

(A three-month of training to be a firm security guard never taught him how to calm an old woman who was desperate for hunger)

(13) "*Hai... Perempuan Tua!*" *katanya tiba-tiba. Suaranya serak dan agak kering, lebih menyerupai sapaan daripada bentakan. Tapi sudah cukup membuat wanita tua itu menggigil. Wajahnya seputih kapas dan bibirnya kering tak berdarah. Ia masih saja menjunjung barang curiannya tanpa berani bergerak sedikit pun* (Olyrinson, 2011, p. 24).

("Hi ... Old Woman!" he said suddenly. His voice was hoarse and somewhat dry, more like a greeting than a growl. But it was enough to make the old woman shiver. Her face was pale as cotton, and her lips were dry and bloodless. She still tipped her loot without moving)

However, the woman figure dominates the mind of the security guard. He was touched by the woman's efforts to feed her grandson. He thought that if he let the woman carry the

used goods, she would not cause any loss, and the large company would not go bankrupt. Meanwhile, on the other hand, that woman can feed her grandson.

(14) *"Tidak, tidak merugikan sama sekali!" katanya dalam hati. Ada banyak, begitu banyak, bahkan ribuan besi bekas yang dibuang ke junk oleh perusahaan perminyakan ini* (Olyrinson, 2011, p. 27).

("No, no harm at all!" he said to himself. There are many, so many, even thousands of scrap metal dumped into the junk by this oil company)

Seeing the old woman makes the security guard who just started to work in the oil company always had his mother in mind. He can imagine his mother's hard work to educate him until he can join this glorious company.

(15) *Perkataan wanita itu yang mengatakan bahwa cucunya akan makan tanah terngiang-ngiang di telinganya. Mengingatkannya akan ibunya sendiri, seorang janda yang mati-matian mencari uang tiga juta rupiah agar anaknya bisa diterima bekerja sebagai sekuriti di perusahaan kontraktor perminyakan* (Olyrinson, 2011, p. 28).

(The woman's words that her grandson was going to eat dirt were ringing in his ears. It reminded him of his mother, a widow who was desperately looking for three million rupiahs to make her son get accepted to work as security in an oil company)

The mother figure's appearance in this short story is one of the author's attempts to show that she empathizes with the poor around the oil company. It also shows the position of the author in the community's viewpoint.

Even though he works as an employee at the company, he shows that he still cares for the surrounding community. It can be said that he "refutes" the common prejudice that people in the company ignore the existence of the poor.

Discourse Practice Analysis

Discourse practice analysis is an interpretation of the discourse process in the form of a series of actions related to the text's

production and consumption, which includes intertextuality and interdiscursivity.

Biography of Olyrinson

Olyrinson is a writer who was born in Payakumbuh-West Sumatra on September 21, 1970. However, he grew up and completed his undergraduate (Department of Management, Faculty of Economics, the University of Riau in 2006) in Pekanbaru, Riau. Since high school, he has started writing short stories, and his work has been published in several youth magazines, such as *Aneka*, *Gadis*, *Anita Cemerlang* and *Hai*. He had been increasingly devoted to writing activity since he was in college. He even won several writing competitions, both at local and national levels. For this reason, he is often dubbed the "competition writer" (Riau Language Center Team, 2011, pp. 195-198).

Apart from writing short stories, Olyrinson also wrote novels. Some of his include *Sinambela Dua Digit* (2003); *Gadis Kunang-kunang* (2005); *Jembatan* (2006); *Air Mata Bulan* (2005); and *Langit Kelabu* (2007). Furthermore, he and several other writers (Marhalim Zaini, Hary B. Kori'un, and Budy Utami) have founded a writing community, namely the *Paragraf* Community, since 2006. One of these community's programs is to develop a Writing School to produce young writers in Riau (Tim Balai Bahasa Riau, 2011, pp. 195-198).

Besides, in October 2012, Olyrinson was also invited to attend an international literary meeting, namely the Ubud Writers and Readers Festival (UWRF) in Bali, the top five of the world's best literary events with hundreds of participants from nearly 30 countries. To participate in it, writers must go through a strict curation process. Sebutir Peluru dalam Buku's short storybook collection is the "ticket" that brings Olyrinson to this prestigious event.

The short story collection that summarizes the fourteen selected short stories is the first book launched by Olyrinson. There are 12 short stories containing events with the setting of Riau, namely "Konvoi", "Emak", "Jalan Sumur Mati", "Keranda Jenazah Abah", "Malam Lebaran di *Field*", "Menjual Trenggiling", "Menunggu Ayah Pulang Ninja", "Rembulan Tengah Hari", "Sandy Clay", "Terompet Tahun Baru", "Wiwiah Berterbangan", and "Robohkan Lagi Pagar Itu, Datuk!".

This collection of short stories is Olyrinson's portrayal of the painful reality he saw and witnessed in Riau. He covers the theme of everyday life on the tragic-realist poor in almost all of his short stories. He describes the harmony of social reality in detail in the short stories. He hopes that his short story collection can awaken readers to this often-forgotten reality. He can record these social realities because he works as a contractor for an oil company in Riau. So, he can see their lives directly around the oil field.

Social Reality Around Oil Wells

Olyrinson is one of several writers in Riau who use literary works to portray social reality. Through literary works, he conveyed real facts to the public. It has also been the case for several other writers in poetry, prose (short stories and novels), and drama scripts.

For example, the short story "Pipa Darah" by Abel Tasman. (2018), in his analysis, he said that unreasonable land exploitation was the factor causing oppression and poverty in Riau. In another work, "Metropolitan Sakai," Tasman also focuses on poverty amidst abundant oil resources. Puspaningrum (2013), who analyzed the short story using Gramsci's hegemonic theory, states that land dredging by an oil company is not for the welfare of the local people.

Olyrinson also uses the novel as a medium for capturing social reality. Like *Jembatan*, one of his novels also portrays poverty. In an analysis, Marlina (2013) explains that the author uses the novel to criticize representatives of the people in the parliament, rulers, and businessmen. Other books that portray poverty and underdevelopment in Riau include *Nyanyi Sunyi dari Indragiri* by Hary B. Kori'un. According to Wahyuni (2010), poverty and underdevelopment impact environmental problems that occur in Riau.

However, poverty in Riau is not only conveyed through literature but also in several scientific studies. For example, Booth (1992) stated that Riau residents tend to be isolated and do not enjoy their wealth. Riau is an oil-producing province with high profits and an enormous contribution to state revenue.

Meanwhile, Menon (2001) describes Riau as the largest oil-producing region in Indonesia. However, regional wealth does not

generate benefits for the people of Riau. The research results reveal that 40% of Riau's population lived in poverty. This problem arises due to several factors. According to Erawan (1999), political domination and economic imbalance are the triggers. The disproportionate nature of central subsidies allocated to regions is one of the causes of economic inequality.

In 1997, Riau contributed to state revenue up to 30 trillion (the second largest in Indonesia), but what returned to the regions in the form of development was less than Rp. 700 billion. As a result, 42% of Riau's people live in poverty, so that they are in the lowest position in Sumatra, ahead of Bengkulu (Jamil, 2004, p. xx).

In a book entitled *Mata Rantai yang Hilang: 60 Tahun Provinsi Riau (1957-2017)*, Hendrik (2017, p. 117) said that P.T. Caltex (now P.T. Chevron, an oil company in Riau) has been operating for 50 years. However, it is ironic that there are 650 poor villages (250 of them are isolated villages) in Riau. Thousands of classes at several schools have almost collapsed, and one million out of four million Riau residents live in poverty. When most Riau people live in structural poverty, the families of Caltex and Pertamina employees live in luxury. Caltex investors from America and the central government also earn large amounts of income each year from oil products in Riau (part of Makmur Hendrik's letter to President B.J. Habibie [March 29, 1999]).

The people of Riau, as part of Indonesian society, have fundamental rights in their lives, namely to be free and independent. However, this freedom is under the control of the central government. Consequently, the wealth transferred to the state is not proportional to regional income (Abadi, 2005, pp. 92–93). In some cases, the people of Riau do not get a fair share in economic development, are displaced from their ancestral lands, do not get a decent job, and do not get a fair share in the regional and central bureaucracy (Derks, 1997, pp. 699–716).

The Malays' View towards Newcomers

The problem between the Chinese ethnic group and the indigenous people is the question of assimilation, which ultimately leads to national integration. In the process of social relations, there is a relationship between

one human being with another human being to form a social interaction, either in the form of cooperation, competition, conflict, and many more (Hasbullah, 2013, 23-24).

As a country with a pluralistic society, there is often a distinction between indigenous and non-indigenous people in Indonesia. Indigenous people are native Indonesian citizens, while non-indigenous people are citizens of foreign descent, such as ethnic Chinese. However, lately, the two terms have shifted, namely to become indigenous and non-indigenous people who are not limited to ethnic Chinese. The term non-indigenous is also often used for transmigrants from other parts of Indonesia, such as the Javanese in Riau. As a result, non-indigenous people often experience social discrimination (Suryadinata, 2003, pp. 8-9).

The plurality of society in Indonesia has posed a great potential for conflict between ethnic groups or between the government and certain ethnic groups. The root of this problem often arises from the struggle for specific resources between groups that claim to have more rights because they are in the customary area of an ethnic group. In this case, the central government is in a difficult position to take over, recognize, or monopolize these resources. As a result, the relationship between the central government and the community deteriorated. The conflict of interest, in the end, becomes an unsolved problem, both at the national and local levels. Then, Chinese ethnic will still be classified as non-indigenous or non-native residents, and even considered a foreigner (Suparlan, 2003, pp. 23-24).

Analysis of Social Practices

The analysis of social practices is contextual, which is not directly present in the text. In social practice, language is used by subjects who have particular interests. Language is used as a medium to comprehensively explain a social context that includes various aspects outside the language. In discourse, a social practice implies a dialectical relation composed of a discourse sequence with situations, institutions, and social structures.

The marginalization of the Riau Community

Several authors have attempted to describe the various waves of life of the Riau

people. They act as 'witness' of the waves of life and present multiple social realities to readers subjectively. By infusing certain ideologies, they construct this social reality through discourse.

Likewise, Olyrinson wrote about the social reality of the Riau people's marginalization around the oil fields where he worked. As a realist, Olyrinson describes the poor people's living conditions around the oil company as they are. In this case, literary texts have the power to construct social reality (Rifa'ie, 2019).

In an interview in 2011, he admitted that what he wrote in the short story collection *Sebutir Peluru dalam Buku* was true. He said that some of the characters in his works were real; they could be found at the scene. According to Olyrinson, with this realist narrative style, he can reveal the actual situation in great detail.

In several of his short stories and novels, Olyrinson reflects on social reality by highlighting ironic facts, including the short story "Jalan Sumur Mati." In this short story, he presents a paradoxical truth. Amid the glory of an oil company, there is an impoverished life. Poverty has resulted in hunger, crime, and the collapse of a glorified dignity.

The oil company described by Olyrinson in the short story is a company owned by foreign businessmen operating in Riau. To obtain land for oil drilling and other operations, these entrepreneurs utilize the land usually used by residents to earn a living. Of course, the land use permit was obtained through the authorities. As a result, residents were displaced from their land. To join a big company, they do not have the expertise. Finally, they can only be spectators--watching their natural resources being extracted without being able to enjoy the results.

Furthermore, due to the displacement of local people from their land, poverty was rampant. They no longer have any cultivable land. The environment is also polluted due to the waste produced by the company. Residents are no longer able to meet their daily needs. Therefore, to make a living, they are willing to do anything, including stealing. The Malays (Riau) uphold the values of life. However, they must meet their basic needs that, consequently, justifies the crime.

In the author's introduction to *Sebutir Peluru dalam Buku*, Olyrinson reveals that he often cries at this sad reality.

(16) *Kumpulan cerpen ini adalah hampir seluruhnya realita. Apa yang saya lihat, yang saya rasakan, yang saya pernah menangis karena memikirkannya, maka itu saya tulis. Karena begitu banyak kesusahan, kesengsaraan, air mata yang tumpah di negeri yang sangat saya cintai ini.*

Melalui kumpulan cerpen ini, saya mencoba memaparkan realita itu, yang siapa tahu dengan membaca ini kita jadi sadar bahwa di belahan dunia yang selama ini dikenal dengan negeri kaya-raya, ada pedih yang begitu menyakitkan, yang selama ini terlupakan, terlupakan, dan terdiam-diamkan... (Olyrinson, 2011b, p. v).

(This collection of short stories is almost entirely real. I wrote what I saw, I felt, and I cried at thinking about it because of so many hardships, tribulations, tears that have been shed in this land I love so much.

Through this collection of short stories, I try to describe that reality, through which we may realize that in this part of the rich country, there is a painful feeling which has been forgotten and silenced)

The Author's Self-Existence

Olyrinson, as a Chinese-Christian who lives amongst Malays, must try to show that he is part of Riau society in general amidst the diversity that exists in this country. Through the short story "Jalan Sumur Mati" and various other works, Olyrinson attempts to build his existence and get recognition. It can be said that he has succeeded. It is evident from several times that he has won awards for his works to be called the "competition writer."

Of course, it is not an easy business. Olyrinson must be able to attract the sympathy of readers through his work. For this reason, he uses the language as a medium to channel certain ideologies in each of his works. Through language, as a social practice, it can change the prejudices of the natives who consider him as non-native.

In the short story collection *Sebutir Peluru dalam Buku*, he has opened it with the

word "love," as seen in the quote (16) above. These quotations revealed that although not considered as a native, the author has loved the country where he lives. Of course, he means Riau because, in that context, the distress, misery, and tears in question occur in Riau. By so doing, he had told the reader that he empathized with this painful reality.

However, as a contractor employee at the company, Olyrinson did not want his existence to be a threat to the company. For this reason, he attempts to show the public that companies have been blamed for triggering poverty. The author shows that this seemingly inaccessible company can be accessed by the security guard, who is also a resident through a security figure. With hard work and persistence, the security guard was able to pave the way for him to join the well-known oil company.

Ultimately, the author wants to convey that if a person strives hard and is persistent, one can achieve his/her dream. Meanwhile, skills can be obtained through continuous learning and training. The author also wants to reveal that company employees who look iron-hearted and scary; in fact, still have a soft-hearted human side. It can be seen in the security officer's negligence against old women who stole used goods at the company.

However, Olyrinson still reminds the public that life's norms must be upheld regardless of the situation. According to him, stealing is an act that is not commendable. Therefore, the perpetrator still bears the consequences. Like the two older women in the short story, the first woman who escaped had to cross a swampy river full of leeches, while the second woman bears the pain in her legs from being hit by the stolen iron. So, the author invites readers to maintain an attitude by upholding the norms that apply in life.

CONCLUSION

Short stories are a medium for conveying the author's ideology through language. The author, as a subject with interest, can influence the reader through a prepared strategy. Thus, language can be a social practice that becomes a structure that can shape and is shaped by social networks. Therefore, language is used to explain a social context more comprehensively by including aspects outside of language.

Therefore, as a social practice, language can be examined through critical discourse analysis through the three-dimensional framework proposed by Fairclough (1989; 1992a; 1992b; 1995a; and 1995b). The three dimensions are textual analysis, discourse practice, and social practice. Various elements hidden by the author, including its ideology, can be uncovered with this critical approach. The concept of life as a thinking system that the author builds through short stories to influence readers can be illustrated.

In this study, the authors discover that the writer in the short story "Jalan Sumur Mati" attempts to defend the interests of low groups of marginalized or neglected people in the development process. Besides, the author aims to maintain his existence, which is already considered alien by the natives. Through the power of words, Olyrinson has succeeded in gaining recognition for his presence in the Riau Malay community's life.

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