

Teun A. Van Dijk's Discourse Dimensions in Seno Gumira Ajidarma's Short Story *Sepotong Senja Untuk Pacarku*

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ARTICLE INFO

Keywords: Discourse Dimensions, Teun A. Van Dijk's, Short Story, *Sepotong Senja Untuk Pacarku*

Received : 18 October

Revised : 3 November

Accepted: 14 December

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ABSTRACT

This research aims to describe the dimensions of discourse in the short story *Sepotong Senja Untuk Pacarku* by Seno Gumira Ajidarma. Descriptive qualitative research method with critical discourse analysis approach of Teun A. Van Dijk model is used to develop this research. The results show that the text dimension, social cognition dimension, and social context dimension are contained in the short stories studied. The text dimension in the short stories consists of macro structure, superstructure, and micro structure. In the macro structure, the theme raised is about 'romance'. The superstructure and microstructure contain six elements and four elements respectively. The findings of the social cognition dimension are that the author wants to convey to readers that the development of technology today causes letters to no longer be an alternative to long-distance communication. The author also illustrates to the current generation how valuable and interesting it is to send and communicate through letters. The finding of the social context dimension is that the author wants readers to take concrete actions to prove what is expressed. The author also wants everyone to be able to accept and hear input or criticism from others

INTRODUCTION

The study of discourse aspects in various literary genres is interesting to explore because of its complexity. A literary text is always seen as a result of creativity that is full of beauty, which can always be interpreted and interpreted variously by readers. In this interpretation, Silaswati (2019) states that readers interpret and accept a literary text according to the cultural context in which the text is produced and consumed. Through literary texts, readers can explore the meaning, values, and messages that the author wants to convey (Seregar & Liliana, 2019). This is in line with Barker's (2004) opinion, that the term 'text' is not only limited to the written word, although this is one of its interpretations, but includes any practice that highlights meaning (to signify). The meanings implicit in literary works can contain understandings and knowledge that are not available to readers in various other media.

One form of literary work that is often encountered is short stories. This short story is a product of the author's imagination expressed through his writing. However, in reality, short stories can reflect the author's experience, such as individual thoughts and social issues that he is facing (Ramadhan & Zulfikarni, 2023). Short stories that are analysed are not only limited to the text aspect, but can also be analysed in terms of language. Text is related to discourse as the highest segmental linguistic unit (Rohana & Syamsuddin, 2015; Fauzi & Mulyana, 2023; Ramadhan & Zulfikarni, 2023). Thus, text and discourse can be the subject of study used to explore the relationship between discourse and social issues.

Meanwhile, Fairclough (1995) defines discourse as the use of language as a particular form of social practice. Furthermore, Van Dijk (2001) distinguishes between the common sense definition and the theoretically complex definition of discourse. The theoretical definition involves three aspects of communicative events: language use, communication of opinion and cognition, and cognition and interaction. Based on this, discourse can be developed into a study used to analyse the relationship between discourse, author's cognition, and social problems, which is commonly called Critical Discourse Analysis (CDA).

Fairclough (1995) states that the aim of CDA, in keeping with its scientific approach, is to uncover and clarify the potentially invisible relationships between language, power, and ideology, by studying the features of language and the overall situational and cultural context. Simply put, CDA observes social interactions through the lens of language to reveal normally hidden elements and forgotten impacts within the social structure itself. This is in line with Stovickova's opinion (2021), that every discourse is part of the order of discourse in a society with its own cultural hegemony.

One of the CDA approaches that can be applied to analyse literary texts is the approach initiated and developed by Teun A. Van Dijk. In this approach, Van Dijk (1992) pays attention to the interaction between social structure, domination, and power of groups in society, and their impact on the thoughts and consciousness reflected and formed by a particular text. For Van Dijk (2008), discourse is not produced without context and cannot be understood without considering its context. Furthermore, in Dijk's perspective, a deep understanding

of the meaning of discourse requires a framework that will help in interpreting the discourse. First, it regularly describes the elements of discourse. Second, investigating the relationship between discourse and social structure. Third, it examines the cognitive (mental) structure of participants in the discourse. Thus, discourse consists of three dimensions, namely text, social understanding/cognition, and social context (Van Dijk, 1992; Kristina, et al., 2020).

The three dimensions are integrated and interrelated elements of analysis. Eriyanto (2015) explains that in analysing the text dimension, the main attention is on the structure of the text and the discourse schemes that are applied to emphasize certain themes. At the level of social understanding/cognition, the research centres on the way the text is produced which involves individual understanding. On the other hand, social context examines the development of discourse within society on an issue. These three dimensions are interrelated and analysed together.

In addition to the three dimensions above, Van Dijk (1991) also highlights that a text has various structures or levels that complement each other. Van Dijk (1991) introduces the concept of global coherence, which characterises the discourse as a whole or as a larger part of a discourse, and refers to the overarching theme of the text. For Van Dijk (1991), every discourse contains an overall semantic structure called macrostructure, which is the semantic representation of the discourse. The semantic structure of a discourse is organised hierarchically. The most general macrostructure, sometimes called the topic (or theme) of a discourse contained within other macrostructures dominates the discourse. This structure determines the overall coherence of the discourse.

Van Dijk (1991) has identified several structures that can form the framework of discourse analysis. These structures include macro structure, superstructure, and micro structure. The macro structure refers to the overall meaning of the text that can be understood by considering the themes contained therein. Discourse themes include not only the content of the text, but also specific aspects of the event. Superstructure, on the other hand, refers to the overall arrangement of the text, including the way the discourse components are organised as a whole in the text. Meanwhile, microstructure includes the meaning of discourse that can be analysed through words, phrases, clauses, as well as paraphrasing techniques and the like used in the text (Van Dijk, 1991; Eriyanto, 2015).

Many researchers have studied literary works by applying critical discourse analysis developed by Teun A. Van Dijk. These studies are referred to in this article. First, research was conducted by Phroshak, et al (2021) who analysed the characteristics of nonverbal and verbal actions in Ahmad Sekhu's short story *Dolop*. The study did not analyse the three dimensions of discourse. Second, Indayani & Falakha's research (2022) analysed the short story *Koruptor Kita Yang Tercinta* by Agus Noor. The research only focuses on the three dimensions of the text. Meanwhile, this study attempts to analyse the three dimensions of discourse as a whole.

In addition, there are also previous studies that examine the three dimensions with different data sources from this study. The research in question is a study written by Yunus & Resmi (2023), which analyses the three dimensions in the short story *Keluarga Hadi* by Humam S. Chudori. In addition, Jamaludin (2022) examined the three dimensions in the novel *Pulang* by Tere Liye. On the other hand, Saadillah, et al. (2020) studied the three dimensions in the short story *Tukang Dongeng* by Ken Hanggara. Finally, Wijayanti, et al. (2020) analysed the three dimensions in *Munajat 212* poem by Neno Warisman.

Unlike the previous studies, this research examines a short story entitled *Sepotong Senja Untuk Pacarku* by Seno Gumira Ajidarma. There has been no research on Van Dijk's CDA model on this short story in the literature. Previous studies have only focused on textual elements written by Putriyanti & Rustono (2016). The study did not fully examine the three dimensions of discourse.

Thus, the originality and novelty of this research lies in the focus of its study which focuses on the three dimensions of discourse. Therefore, the problem formulation in this research is how are the text dimension, social cognition dimension, and social context dimension in the short story *Sepotong Senja Untuk Pacarku* by Seno Gumira Ajidama? Based on this, the researcher is interested in studying it further with the aim of getting a comprehensive picture of the three dimensions contained in the short story.

LITERATURE REVIEW

The concept of Critical Discourse Analysis (CDA) for Van Dijk (1992), is to highlight the interaction between social structure, domination and power in society, and how thoughts and consciousness influence and are shaped by a particular text. For Van Dijk (2008), discourse is not produced without context and cannot be understood without considering its context. Furthermore, in Dijk's perspective, a deep understanding of the meaning of discourse requires a framework that will help in interpreting the discourse. First, it regularly describes the elements of discourse. Second, investigating the relationship between discourse and social structure. Third, it examines the cognitive (mental) structure of participants in the discourse. Thus, discourse has three dimensions, namely the text dimension, the social cognition dimension, and the social context dimension (Van Dijk, 1992; Kristina, et al, 2020). In addition to the three dimensions above, Van Dijk (1991) also sees a text as having various levels that complement each other, including macro structure, superstructure, and micro structure.

METHODOLOGY

The method applied in this study is descriptive qualitative using the CDA approach of Teun A. Van Dijk model. A research is said to be descriptive qualitative because the data collected is in the form of verbal data (Moleong, 2014). In this study, researchers analysed quotation data such as phrases, sentences, paragraphs, and discourses in accordance with the formulation of research problems. On the other hand, Teun Van Dijk's CDA approach is used to provide a framework for understanding the three dimensions contained in the short story *Sepotong Senja Untuk Pacarku* by Seno Gumira Ajidarma as the primary source.

Data collection techniques used reading and note-taking techniques. The reading technique was used to identify data in short stories as the primary source, and from other sources, namely reading books and journal articles related to the formulation of research problems. This is in line with Ratna's (2009) opinion that, to fully understand the elements of a literary work, it is recommended to read it repeatedly. Meanwhile, the note-taking technique is used to classify the data that has been found based on the formulation of the problem.

Data cards are utilised as instruments. The data card contains notes from reading and analysing the short stories under study. The data card serves as a support for the data search process in accordance with the research problem. The interactive model of Miles, et al (2014) was used as data analysis, which includes data condensation, data presentation, and conclusion drawing.

RESULTS AND DISCUSSION

Text Dimension

This section describes how the text dimension in the short stories is formed. In the short stories studied, there are three structures that are part of the text dimension. These structures, as explained by Van Dijk (1991), form an interrelated discourse analysis framework. Based on the researcher's findings, the three structures contained in the short stories can be described as follows.

Macro Structure

This structure refers to the overall meaning of a text that is implied through the theme contained in it. This theme is reflected in one or a number of sentences that become the core or main idea of the discourse. Discourse theme includes not only the content of the text, but also specific aspects of an event (Van Dijk, 1991; Eriyanto, 2015). Based on this explanation, the theme raised by the author in the short story under study is about 'romance'. In the short story, Ajidarma (2022) narrates the character 'I' (a man) who is willing to do anything to make his girlfriend happy. What he does is proof of how much he loves Alina. The theme of romance in the short story in question appears in the excerpt below.

Kukirimkan sepotong senja untukmu Alina, bukan kata-kata cinta. Kukirimkan padamu sepotong senja yang lembut dengan langit kemerah-merahan yang nyata dan betul-betul ada dalam keadaan yang sama seperti ketika aku mengambilnya saat matahari hampir tenggelam ke balik cakrawala (Ajidarma, 2022:5).

Based on the quote above, it can be seen that the theme of the short story is represented in several sentences to represent the entire content of the story. This is in line with Van Dijk's (1991) opinion, which emphasises the importance of considering aspects of general or global meaning in understanding discourse structure, which can be revealed through macro-structure analysis. Kristina, et al. (2020) stated that this means that what is seen in the macro structure is related to the message conveyed by the author. Therefore, the content conveyed by the author can be understood through the discourse theme.

Superstructure

This structure refers to the components used to describe the overall content of a text. Superstructure according to Eriyanto (2015) is a text framework that explains the process of discourse elements comprehensively arranged in a text. A text or discourse generally has a pattern or sequence of stories that can be found from the introduction, content, to the end. Saadillah, et al. (2020) explained that the elements in a short story include abstract, orientation, complication, evaluation, resolution, and coda. This is different from Jamaludin's research (2022), which divides the plot of his study into five parts, namely the setting stage, conflict emergence, conflict escalation, climax, and resolution. Below are the findings related to the elements contained in the short stories studied.

a. Abstract

The abstract in a short story is the beginning of the story that provides a brief overview. In various types of writing, the abstract functions as a summary of events that are then elaborated into a series of complete stories. The use of abstracts in short stories is elective, which means that not all short stories use abstracts. Thus, the short stories studied in this article do not have abstracts.

b. Orientation

The orientation section of a short story introduces the setting of the story, including information about time, place and atmosphere. The introduction of the short story under study is seen in the character 'I' who tells the story of how he got the sunset to send to his girlfriend. The orientation in the short story in question appears in the following excerpt.

Alina yang manis, ...

Akan kuceritakan padamu bagaimana aku mendapatkan senja itu untukmu. Sore itu aku duduk seorang diri di tepi pantai, memandang dunia yang terdiri dari waktu....

Di tepi pantai, di tepi bumi, semesta adalah sapuan warna keemasan dan lautan adalah cairan logam meski buih pada debur ombak yang menghempas itu tetap saja putih seperti kapas dan tetap saja ungu dan angin tetap saja lembab dan basah dan pasir tetap saja hangat ketika kususupkan kakiku ke dalamnya (Ajidarma, 2022:5-6).

Based on the quote, the setting of the story can be seen in the information about time, atmosphere and place. In the short story, the time setting is narrated in the afternoon. Meanwhile, the soothing atmosphere is shown in the quote of the humid and wet wind and warm sand. In addition, the setting of the place narrated by the author is by the beach.

c. Complications

The complications section of a short story contains a series of events that are causally linked. In it, the characters in the story begin to unfold due to some complicated situations. The complication structure in the short story studied appears in the character 'I' who is chased by a crowd. The incident happened because 'I' had cut and taken the dusk to give to his girlfriend. The complication in the short story in question appears in the following quotation.

... *"Barangkali senja ini bagus untukmu", pikirku. Maka kupotong senja itu sebelum terlambat, kukerat pada empat sisi lantas kumasukan ke dalam saku.*

....

Ketika aku meninggalkan pantai itu, kulihat orang-orang datang berbondong-bondong. Ternyata mereka menjadi gempar karena senja telah hilang.

"Dia yang mengambil senja itu! Saya lihat dia mengambil senja itu!"

Kulihat orang-orang itu melangkah ke arahku. Melihat gelagat itu aku segera masuk mobil dan tancap gas (Ajidarma, 2022: 6-9).

In the quotation, the complication structure that arises is illustrated by the experience of the character 'I' being chased by a crowd. This happened because 'I' had stolen and taken the dusk to give to his girlfriend. The description shows the sequence of events that occur causally.

d. Evaluation

The evaluation section in a short story describes the culmination of the conflict in the story, showing that the problem has moved towards resolution. The evaluation structure in the short stories studied appears in the character 'I' who manages to escape from the pursuit of the police. The character 'I' manages to get into a culvert to avoid the pursuit of the police. The evaluation structure in the short story appears in the following quotation.

Mobilku sudah kutinggal ketika memasuki daerah kumuh itu. Aku berlari di antara gudang, rumah tua, tiang serta temali. Terjatuh di atas sampah, merayapi tangga-tangga reyot, sampai seorang gelandangan menuntunku ke suatu tempat...

"Masuklah, kamu tidak punya pilihan lain." Dan gelandangan itu mendorongku....

Aku terjerembab jatuh. Lampu sorot helikopter menembus celah gorong-gorong tapi tak cukup untuk melihatku (Ajidarma, 2022:10).

In the excerpt, the evaluation structure is seen in the experience of the character 'I' who managed to evade the police chase. This signifies that the plot of the story has moved towards resolution.

e. Resolution

The resolution part of a short story is the final explanation of the problem faced in the story. The resolution structure in the short story studied appears in the character 'I' who managed to find another twilight at the end of the culvert, where he avoided the police chase. The resolution structure in the short story appears in the following quotation.

Kupasang senja yang dari gorong-gorong pada lubang sebesar kartu pos itu, dan ternyata pas. Lantas kukirimkan senja yang "asli" ini untukmu, lewat pos. Aku ingin kamu mendapatkan apa yang kulihat pertama kali: senja dalam arti yang sebenarnya, bukan semacam senja yang ada di gorong-gorong itu (Ajidarma, 2022: 13-14).

In the quote, it is narrated that the character 'I' managed to take another twilight from the culvert. The other twilight he took was put back in the place where he took the original twilight from the horizon. This was done to trick and avoid the people who tried to snatch the original twilight from him. By doing so, 'I' succeeded in sending the original twilight to his girlfriend. This illustrates the final explanation of the problem faced by the main character.

f. Koda

The koda section of a short story includes a moral message or lesson learnt from the story. The coda generally contains advice, teaching, or warning for the reader. Based on this, the short story *Sepotong Senja Untuk Pacaru* describes the struggle of the character 'I' to save the sunset. The 'I' character tries to avoid police pursuit, passing through various obstacles under the culvert in order to send twilight and make his girlfriend happy. The message is that love is not just words, but must be proven by sacrifice. Thus, the story teaches readers to fight for love and not give up easily in the face of various challenges.

Microstructure

The last structure in the text dimension according to Teun Van Dijk is microstructure. Van Dijk (1991) states that the local significance of a text can be seen through the use of words, sentence structure, and style used by the author. This significance refers to the meaning formed through the relationship between sentences and propositions that form a certain meaning structure in a text. The elements contained in the microstructure are semantics, syntax, stylistics and rhetoric.

a. Semantics

In discourse analysis, it is important to pay attention to semantic aspects or meanings conveyed through text structures. Sholihah (2018) mentions that the meaning sought is something implied in the text and can be seen through the relationship between sentences, as well as perceptions that form specific meanings in a text. In this study, semantic elements emphasise the meaning contained in the short story texts studied. The semantic elements according to Eriyanto (2015) include setting, detail, intention, presumption and nominalisation. The following is a semantic study on the short story in question.

1) Setting

Usually, the author's choice of setting will influence the reader's perspective. The setting is an element in the text that influences the meaning to be conveyed. In the short story studied, there are three settings narrated, namely on the beach, in the city, and in a culvert. The following are excerpts of the settings in question.

Beachside setting:

Sore itu aku duduk seorang diri di tepi pantai, memandangi dunia yang terdiri dari waktu (Ajirdarma, 2022:5).

The author describes the seaside setting when narrating the character 'I' taking and cutting the sunset to send to his girlfriend. The quote directs the reader to enjoy the beautiful sunset by the beach.

Setting in the city:

...Cahaya kota yang tetap gemilang tanpa senja membuat cahaya keemasan dari dalam mobilku tidak terlalu kentara (Ajirdarma, 2022:8)

The author describes the setting in the city when narrating the character 'I' who is trying to avoid being chased by the police. The quote invites readers to explore life in a city that takes place regardless of time, unaffected by morning, afternoon, evening or night as narrated by the author in the story.

Setting in a culvert:

Aku melangkah dalam gorong-gorong yang rupanya cukup tinggi juga. Kusibakkan kelelawar-kelelawar bergantung yang entah mati entah hidup itu (Ajirdarma: 2022:11).

The setting is described when the character 'I' is hiding to avoid being chased by the police. In this excerpt, the author tries to take the reader to the dark life behind the glorious city, namely the life of homeless children under the culvert.

2) Detail

This section discusses the techniques and strategies used by the author to describe or express himself in a story. Jamaludin (2022) states that detail refers to the control of statements made by the author, who tends to provide excessive information if it is in his favour. However, the author will limit information if it is detrimental to him. Based on the short stories studied, the author displays information that is dominantly in his favour. The information appears in the following quotation.

Aku tidak sudi mendengarnya lebih lama lagi. Jadi kulibas dia sampai terpentak keluar pagar di tepi jalan. Kutangkap gas dan menyelip-nyelip dengan lincah di jalanan....

Terjadi kejar-kejaran yang seru. Tapi aku lebih tahu seluk beluk kota. (Ajirdarma, 2022:9).

The quote above is included in the element of detail, because the information shown is an advantage for the author through the character 'I'. The quote carefully shows that the character 'I' managed to avoid police pursuit in order to save the twilight that he had taken.

3) Intention

In this element, readers will be shown with information that will be described explicitly and clearly by the author. Indayani & Falakha (2022) mentioned that the intent element will point directly to the facts. This means that it points to the circumstances that occur in real life. In the short stories studied, researchers found the intent element as shown in the following quotation.

Kata-kata tidak ada gunanya dan selalu sia-sia. Lagipula siapakah yang masih sudi mendengarnya? Di dunia ini semua orang sibuk berkata-kata tanpa pernah mendengar kata-kata orang lain. Mereka berkata-kata tanpa peduli apakah ada orang lain yang mendengarnya (Ajidarma, 2022: 4-5)

The quote above includes the element of intent. This can be seen in the character 'I' who wants to send twilight to his girlfriend. According to him, twilight is more meaningful than words. The element of intent is clearly described by the author, that in today's society, some people sometimes will not care about input or criticism from others.

b. Syntax

Syntax is a linguistic discipline that examines the relationship between words to form phrases, clauses and sentences. In this section, the researcher will examine how the author conveys opinions through the short story text. The syntactic aspect highlights how the author arranges sentences to form a coherent whole. Syntactic aspects according to Eriyanto (2015) include coherence, pronomina, and sentence form. Below is a review of these aspects.

1) Coherence

Coherence aims to unify the various parts of a text. In simple terms, coherence is used to maintain the relationship between sentences so that they look unified. In practice, the author can utilise conjunctions to connect two equivalent language units. The coherence elements in the short stories studied appear in the following quotations.

Kukirimkan sepotong senja ini untukmu Alina, dalam amplop yang tertutup rapat, dari jauh, karena aku ingin memberikan sesuatu yang lebih dari sekadar kata-kata (Ajidarma, 2022:4).

Based on the quotation above, coherence is shown by the conjunction because which means cause and effect. The author describes the character 'I' who sends a piece of twilight to make his girlfriend happy.

2) Pronomina

Pronomina is a pronoun used by the author to indicate the position of the subject or object of a character in a writing. The use of pronomina in the short stories studied can be found in the following quotations.

Aku berlari di antara gudang, rumah tua, tiang serta temali. Terjatuh di atas sampah, merayapi tangga-tangga reyot, sampai seorang gelandangan menuntunku ke suatu tempat yang tak akan pernah kulupakan dalam hidupku.

"Masuklah," katanya tenang, "di situ kamu aman."

Ia menunjuk gorong-gorong yang terbuka itu (Ajidarma, 2022:10).

Based on the quotation above, there are three types of pronomina used by the author. The three pronomina are 'I' (first person singular), 'you' (second person singular), and 'he' (third person singular).

3) Sentence form

A sentence is the smallest unit in a text that consists of words that contain meaning. The types of sentences studied in this study are active and passive sentences. The active and passive sentences in the short stories studied can be found in the following quotations.

Active sentence form:

Aku mendaki tangga kembali menuju gorong-gorong bumiku yang terkasih
(Ajidarma, 2022:13)

In the quotation above, the author appears to use active voice. This can be seen in the verb climb, which is positioned as a predicate. The *me-* affix in the word climb shows that the subject performs the action. The verb *me-* in the word climb is followed by an object, which is the word ladder that is subjected to work or action by the subject. The sentence is a transitive active sentence with the S-P-O pattern.

Passive voice tense:

Satu mobil terlempar di jalan layang, ... (Ajidarma, 2022:9).

The sentence used by the author in the quote above is a passive sentence. This can be seen in the *ter-* affix in the word thrown, which shows that the subject (one car) in the sentence is subjected to work.

c. Stylistics

Stylistics is a form of language style used by the author in presenting a narrative. Jamaludin (2022) states that stylistic study is an approach that can be utilised to examine the author's language style. The language style in the short story studied appears in the following quotation.

Aku berjalan ke tepi pantai. Tenggelam dalam guyuran alam yang perawan. Nyiur tentu saja, matahari, dan dasar lautan yang bening dengan indah ombak yang mendesis-desis (Ajidarma, 2022:12)

The language styles found in the quotation above are metaphor and personification. Metaphor equates two things that are not the same literally or literally. In the second sentence, for example, the author equates two different things, namely *alam* and *perawan*. The author wants to describe the natural state of the beach that has not been touched by anyone. Meanwhile, personification describes lifeless objects as if they have characteristics or properties like living beings. In the third sentence of the quotation above, the author describes the waves as having tongues and making hissing sounds like living beings.

d. Rhetoric

The last element in microstructure is rhetorical. This element is the style displayed by the author in a story. It refers to the way the author describes the story and the way emphasis is placed. Eriyanto (2015) divides rhetoric into three elements, namely graphics, metaphors, and expressions. The following is a study of the elements in question.

1) Graphics

Graphic elements aim to highlight important parts of a text. Graphics often manifest in the use of capitalisation, quotation marks, italics, underlining, and so on (Eriyanto, 2015). Graphic elements in the short stories studied appear in the following quotations.

Dengan pengeras suara polisi itu memberi peringatan.

“Pengemudi mobil Porche abu-abu metalik nomor SG 19658 A harap berhenti. Ini polisi. Anda ditahan karena dituduh telah membawa senjata. Meskipun tak ada peraturan yang melarangnya, tapi berdasarkan....” (Ajidarma, 2022: 8-9).

The quote above includes graphic elements, because there is the use of opening and closing quotation marks. This is done by the author to emphasise that there is a conversation in the text.

2) Metaphors

Metaphors in this case are figures of speech or expressions used by the author in the text. Generally, metaphors are used to describe something based on similarity or comparison. The metaphorical elements in the short stories studied appear in the following quotations.

Di tepi pantai, di tepi bumi, semesta adalah sapuan warna keemasan dan lautan adalah cairan logam meski buih pada debur ombak yang menghempas itu tetap saja putih seperti kapas... (Ajidarma, 2022:5-6).

The quote above includes the element of metaphor. It can be seen in the word *kapas*, which the author describes to represent the white, cotton-like waves. In addition, it can be seen in the word *keemasan* which is narrated by the author to represent the state of the universe.

3) Expressions

This section is the author's focus of emphasis to describe the emotional state of the characters in a story, such as in quotes that express angry, calm, sad, crying, laughing, and so on. In addition, in a text, this expression can also appear in the form of images. The element of expression in the short stories studied appears in the following quotations.

“Masuklah,” katanya tenang, “di situ kamu aman.”

Ia menunjuk gorong-gorong yang terbuka itu. ... (Ajidarma, 2022:10).

The quote above includes the element of expression. It can be seen in the author describing the calm expression of the homeless character who tries to help the character 'I' to hide.

Dimensions of Social Cognition

This cognition seeks to describe the process of creating a text by the author. In social cognition, it will discuss how the author understands or interprets a certain social reality. Kristiani, et al (2020) stated that social cognition pays attention to the process of text creation that implies individual thoughts based on their occupations (such as lecturers, journalists, politicians, businessmen, scholars, and writers). Thus, readers can make presuppositions about the content, themes, topics of conversation, and the way each individual with various professional backgrounds presents information.

Seno Gumira Ajidarma, the author of *Sepotong Senja Untuk Pacarku*, is an Indonesian writer and literary scholar who was born in Boston, United States. During his lifetime, Ajidarma has published a number of books, including a collection of short stories entitled *Sepotong Senja Untuk Pacarku*. Through these short stories, Ajidarma aims to depict the reality of social life. In his narrative, Ajidarma describes the sincerity and earnestness of a man (the 'I' character) towards his girlfriend. Ajidarma narrates a man's struggle to obtain and send twilight through a postcard to his lover. Through this story, Ajidarma wants to convey to the reader that the development of technology today has reduced the use of letters as a means of communication. In addition, Ajidarma wants to illustrate to the current generation how valuable and interesting it is to send and communicate through letters.

Dimensions of Social Context

This dimension aims to examine how the discourse of a topic is shaped and constructed by society. Sholilah (2018) states that social context analysis aims to understand the background of text formation, including situational conditions that influence writing or a text. Based on the researcher's findings, Ajidarma wants to show readers that in fighting for something, real action is needed and not just words. This can be seen in the following quote.

Aku tidak akan menambah kata-kata yang sudah tak terhitung jumlahnya dalam sejarah kebudayaan manusia, Alina.... Di dunia ini semua orang sibuk berkata-kata tanpa pernah mendengar kata-kata orang lain. Mereka berkata-kata tanpa peduli apakah ada orang lain yang mendengarnya (Ajidarma, 2022:9-10).

In this quote, Ajidarma wants to present the reality that occurs in today's society. Ajidarma narrates the reason why the character 'I' does not send words, but twilight. Through this quote, Ajidarma realises that sometimes what someone says does not match the actual situation. Ajidarma wanted real action to prove what was said. In addition, Ajidarma wants to portray individuals who find it difficult to accept criticism from others. Ajidarma wants everyone to be able to accept and listen to input or criticism from others. The criticism can make a person know his weaknesses and strengths. It becomes a trigger to improve oneself. This means that people who are willing to accept criticism from others will experience changes in their lives.

CONCLUSIONS AND RECOMMENDATIONS

Based on the findings above, the short stories studied contain three dimensions of Teun Van Dijk's discourse. First, the text dimension consists of macro structure, superstructure, and micro structure. In the macro structure, the theme raised in the short story is about 'romance'. Meanwhile, the superstructure in the short story contains six aspects, namely abstract, orientation, complication, evaluation, resolution, and coda. In addition, the microstructure in the short story contains three elements, namely semantics, syntax, stylistics and rhetoric. Semantic elements include setting, details and purpose. Syntactic elements include coherence, pronomina, and sentence form. Furthermore, the rhetorical elements found include graphics, metaphors, and expressions.

Secondly, social cognition is portrayed through the author who wants to convey to the reader that the development of technology today causes letters to no longer be an alternative to long-distance communication. The author wants to illustrate how valuable and interesting it is to send and communicate through letters. Meanwhile, the social context found in the short story is, first, the author wants readers to take real action to prove what is revealed. Secondly, the author wants each person to be able to accept and hear input or criticism from others. Based on this, future researchers can utilise the results of this study as a reference in conducting critical discourse analysis studies of literary works.

FURTHER STUDY

Researchers realise that this research is not perfect, there are shortcomings and limitations. The limitations in this study can be taken into consideration for future researchers in order to get even better research results. The limitations are the number of data sources that are limited to one short story which may not reflect the overall critical discourse analysis.

ACKNOWLEDGMENT

The researcher would like to thank Prof. Anwar Efendi, M.Si. who has provided the author with knowledge about critical discourse analysis of Teun A. Van Dijk model through lectures for one semester.

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